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EDITORIAL

Mass and Missal

by William Mahrt

ay the black, do the red—an aphorism meant to recall priests to observing the prescriptions of the missal exactly—is the foundation of a well-ordered liturgy. But the black and the red, the text to be spoken and the rubrics (brief directions of what to do) are like the score of a great piece of music or a recipe for a fine dish. Even though one does not question which notes to play and carefully observes the prescriptions of the score, the realization of the work only begins from these prescriptions. So in the liturgy, the missal is the foundation, but the celebration of the Mass must go farther than the red and the black.

It is useful to reflect upon just what the missal is. The written texts of the liturgy are quite late and only partial. The first document of missal texts, the *Leonine Sacramentary*, exists in a manuscript of the seventh century, and, though the attribution to Pope Leo the Great (440–461) is on quite shaky ground, it must represent the collation of materials already traditional. Scholars question whether up to the point of writing such texts down everything was up to improvisation, even if based upon received traditions. It seems to me that the sacred nature of the liturgy means that its forms would have been passed down by tradition more or less intact. Already St. Paul speaks of what he received and is handing down (1 Cor. 11:23–26). From the beginning this must have been the normal process. That things were changed gradually over time is beyond question, but what is interesting vis-a-vis the question of the missal is that there was a continuity in the liturgy from the earliest times without there being written texts to prescribe it. The earliest texts, dating from the seventh century still contain only the proper orations (collect, prayer over the offerings, and postcommunion) for a wide range of occasions. The texts of the proper chants of the Mass were written down considerably later,¹ late eighth to ninth century.²

¹These texts have been assembled in René-Jean Hesbert, *Antiphonale Missarum Sextuplex* (Rome: Herder, 1935; reprint, Freiburg in Breisgau, 1967). These texts show an astonishing continuity; most of the proper chants for the main liturgical days which are found in the post-Tridentine tradition are already there, with quite consistent tradition among the six manuscript sources presented there.

²But see the hypothesis of Kenneth Levy that the melodies were transmitted in written form from the beginning of the eighth century; “Charlemagne’s Archetype of Gregorian Chant,” *Journal of the American Musicological Society*, 40 (1987), 1–30; reprint, Levy, *Collected Work: Oral and Written Transmission in Chant* (Farnham: Ashgate, 2009), pp. 207–236.

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And their melodies yet another century later,³ again in manuscript sources which show a great continuity with the chants still sung today.

The compilation of all of the texts into a single missal had to wait for more centuries. The arrival of the mendicant orders, who travelled away from their communities which celebrated sung Masses, “High Mass,” in common and who therefore needed to be able to celebrate a “Low Mass,” a *missa privata*, a Mass celebrated by the priest alone, or at most with a clerk in assistance, created the need for collating all the texts together in the missal. Another purpose for this collation was the requirement that in a sung Mass, the priest said the texts *sotto voce* while the choir sang them. This required the texts all in a single source, but this source was still just the record of how things were done.

From the point of view of music, the manuscript sources tell an interesting story. The earliest complete source of Mass Propers is the manuscript Einsiedeln 121. Its dimensions are about four by six inches, written in very small script, and each page contains a great deal of music. In other words, the manuscript is written in such a small hand that it could not very well be used in performance; it was a record of the melodies for study. It is well known that the chant had already been sung from memory for centuries before it was written down, and even after that, choristers were required to sing their chants from memory, even into the fifteenth century. Choir boys were given two years to memorize the entire repertory they sang. The capacity of children for rote memorization demonstrates the possibility of this. Once these chants were learned from memory, they could be sung for a lifetime. Moreover, their learning was in the context of the singing of the liturgy, and their practice continued to be so. So even that late, the liturgy was something to be done, and the missal principally a record of it.

With the invention of printing, the gradual change from an oral to a written liturgical practice received a new impetus.

With the invention of printing, the gradual change from an oral to a written liturgical practice received a new impetus. Whereas in the manuscript culture, missals could vary slightly from place to place, now the missal could be made consistent within a whole diocese,⁴ and ultimately after the Council of Trent, across most of the whole church. More and more, the printed missal became the norm. It was sufficient for the priest to say all the texts in a row in a subdued voice. The upshot of this was that eventually it was thought that the Mass consisted

³James McKinnon, in *The Advent Project*, hypothesizes that the formation of the full cycle of Gregorian chant took place rather quickly in the late seventh century (and was passed on by oral transmission), but scholars have pointed out that the pieces show earlier layers of composition.

⁴In the first printed missal for the diocese of Constance in 1481, the bishop gave a preface, stating a principal purpose for its publication was the unification of the liturgy of the diocese.

of the texts which the priest read, rather than, among other things, the texts with melodies that were sung by the other elements of the liturgy. With the invention of printing and the propagation of printed missals, this became all the more the view. But in 1964 this view was eliminated by the rubric that the priest may *not* say the texts which the choir sings. Now again, without question the singing of the choir *is* the liturgy. Each element of the celebration of the liturgy has its own role to play.

The liturgical movement, through most of the twentieth century and then with the Second Vatican Council, looked again at the liturgy from the vantage point of the participation of the faithful. At first, those who attended Mass followed what the priest was doing by reading his texts from their own missals. But soon it became apparent that there was more to the participation of the people than reading the black in their own missals. Now the various actions of the Mass came to be viewed individually and it was apparent that each required its own manner of performance and congregational participation. The project of congregational participation has made considerable progress. Now more congregations are singing parts of the Ordinary of the Mass. This has been aided by the new translations, for which the missal in English has provided chant settings for the ordinary. Certain congregations are also singing some of the ordinary in Latin, often beginning with the simplest Sanctus and Agnus Dei. In all of this, the priest has been exhorted to sing his parts, and the singing of the preface by the priest has made its conclusion, the Sanctus, come naturally for singing by the congregation.

Without question the singing of the choir is the liturgy.

Given all of this, certain aspects of congregational participation can now be re-evaluated. Each action needs now to be viewed as having its own purpose in the broad scope of the whole action of the Mass and the best participation of the people examined. For example, the introit is not a text to be read but an integral action which has a number of important aspects. The entrance of the clergy into the church, wearing sacred and beautiful vestments which distinguish their order—acolyte, priest, bishop, etc.—approaching the altar and incensing it, accompanied by chants which project a sense of purposeful motion while at the same time articulating a major theme relating to the day in particular or to the liturgy in general. When the procession moves through the congregation, up the center aisle, it can be seen as incorporating that congregation into the action, and just as it moves to the most sacred place in the church, where the most sacred action will take place, the congregation in intention accompanies the procession to the altar and attends to the action which is to unfold there. Even more, when the procession moves from the sacristy down the side aisle and then up the center aisle, it can be described as a “circumambulation,” a procession which encircles an object, here the congregation itself is encircled, symbolically being taken with the procession to the sacred place. This is far more than “say the black, do the red,” but it is a realization by singing a chant which bears the text

of the missal, it is the right and proper way to accompany the introit with music. I suggest that the proper participation of the congregation is not to provide the music to accompany the procession, but to witness it and be moved by its purposeful motion to the place of the sacred action. If the congregation has a robust practice of singing the ordinary, here the Kyrie and Gloria, then the music for the procession can be suitably left to the choir. It is certainly true that not many congregations are at this point yet, but I propose that this should be the ideal to be worked for.

This raises an important question of artistic and liturgical judgment: how to sing the texts of the Proper of the Mass? In the days of the priest reading the Mass silently, if it were a High Mass the choir would sing the text of the introit, usually in the most efficient way possible, singing the whole introit text to a simple recitative formula, a psalm tone. Even at that time, it was thought by knowledgeable musician-liturgists that this was an abuse; to substitute a routine recitative performance of the text for the authentic Gregorian chant was the equivalent of simply saying the black without considering the function of the chant and the requirement of the liturgy for optimum beauty and sanctity. In the face of this view, great effort was expended in reviving the singing of the authentic chants. Since then, however, the black has been forgotten, the texts which the missal prescribes for the introit are routinely replaced with metrical hymns, whose texts and liturgical purposes are quite different, and arguably not as appropriate. So now the solution proposed by some is to sing the introit text to a psalm tone, and then if there is time, to sing a hymn. This is a half-way solution to the problem, but may be the most appropriate in many situations. The music of the introit is to provide a beautiful accompaniment to the procession, to project an atmosphere of solemnity that indicates that something significant is about to happen. Perhaps, even though it realizes the text of the missal, the simple psalm-tone introit is not quite adequate, its beauty is very modest; the hymn, if it is well chosen may be of rather more beautiful music, and may project a sense of beauty and sacredness better than the chanted introit. But “say the black.” The fulfillment of the proper liturgical text is still important, so one should strive to go beyond the psalm-tone introit, perhaps using one of the several new English simplifications of the Gregorian melodies. This should project a sense that it is a sacred action about to take place and provide the text that the liturgy prescribes. Still, the sense of solemnity and importance may not be ample there; in comparison, the authentic Gregorian melodies in Latin contribute more to the sacredness and beauty of the liturgy.⁵ In each situation, the solution may be different.

The music of the introit is to provide a beautiful accompaniment to the procession, to project an atmosphere of solemnity that indicates that something significant is about to happen.

⁵But see Peter Kwasniewski's review of Fr. Weber's new collection of English chants, below.

Perhaps on the most important days of the year, authentic Gregorian melodies could be sung; over the years the choir would become familiar with them and look forward to singing them. Or perhaps it would be possible to sing the Gregorian communion antiphon while employing the simpler chants for the rest of the propers.

There is a hitch, however. For the Low Mass, the priest (or congregation) may say the introit and the communion antiphons. In some cases, the ordinary form has prescribed other texts than those of the *Graduale Romanum*, but it was understood that they should be only for recitation in a Low Mass.⁶ They were then printed in the missalettes, so that congregations could recite them with the priest. I have several times had inquiries, “where can I find the chants for the introits in the missalette?” And I have to say, “there are none; you should sing the

introit from the *Graduale Romanum* [which will have different texts].” But then the people following the missalette will not have the text of the proper introit. Worse, composers are now setting the introits of the missal to music, even to chant, though these texts were explicitly for spoken recitation only. At one point the United States Con-

If the aim is to make the liturgy as beautiful as possible and to incorporate the congregation into that beauty, then the missal is just the point of departure.

ference of Catholic Bishops at their national meeting were presented with a resolution that the sung propers should be only the texts of the *Graduale Romanum*, not of the missal; the resolution was tabled. And so, new settings, such as the excellent ones by Fr. Weber, use the texts of the missal rather than the gradual, though, fortunately, many are the same. Thus the link with the authentic Gregorian chants is broken a little more. Of course, it would be better not to rely upon the missalette. Thus Fr. Robinson in his plenary address to the CMAA colloquium gave an imperative: “burn the missalettes.”

Ars celebrandi is how to do it, not just what to say; the old saw—say the black, do the red—stems from a notion that to do what is printed in the missal is sufficient. If the aim is to make the liturgy as beautiful as possible and to incorporate the congregation into that beauty, then the missal is just the point of departure. From there the proper *participatio actuosa* for the congregation—to be incorporated actively in the sacrifice Christ offers the Father in the Mass—is fostered by things sacred and beautiful: gestures, processions, vestments, architecture, all the aspects of the visual arts, and particularly the music. ♪

⁶Christoph Tietze, “Graduale or Missale: The Confusion Resolved,” *Sacred Music*, 133 (Winter 2006), 4–13.

ARTICLES

Music for Advent

by Duane L.C.M. Galles

Traditionally in Advent, as in Lent, the organ is silenced and other instruments as well,¹ making it an excellent time for the performance of Gregorian chant, the Roman Rite's very own music, which Vatican II said was to enjoy the lead spot in liturgical services. This is actually serendipity, for Paul LeVoi, the *magister choralis* at the church of St. Agnes in St. Paul, Minnesota, once declared that the chants of the Advent season are among the most beautiful in the plainchant repertory. Thus, it was most apt that, when on December 7, 2014, the St. Paul Seminary presented a Service of Lessons and Carols for Advent, the service was introduced by chanting the introit of the Mass of the First Sunday of Advent, *Ad te levavi*. At the church of St. Agnes in St. Paul, Minnesota, the Twin Cities Catholic Chorale, which for forty years now has presented a season of orchestral Masses, always suspends the singing of orchestral music during Advent (and Lent).

THE VATICAN COUNCIL AND CHURCH MUSIC

In discussing the music for Advent, it is helpful to have before one's eyes the *ipsissima verba* of the Second Vatican Council on the liturgy and sacred music. While we have experienced a sea change in the liturgy since the council, the actual prescriptions of Vatican II for the reform of the liturgy, as set forth in its Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, were rather restrained. Rites were to be reformed to give them greater clarity (§34). The scriptures were to be opened up to Christ's faithful more copiously (§35). Latin was to be retained in the Latin Church (§36) and steps were to be taken so that the faithful should be able to sing in Latin those parts of the Ordinary of the Mass which pertain to them (§54).

On the other hand, the council had much to say about sacred music and art. Music was declared to be necessary or integral to the solemn liturgy and the musical tradition of the universal church was stated to be a treasure of inestimable value (§112). Therefore, the treasury of sacred music was to be preserved and moreover cultivated *summa cura*, with the greatest care, and choirs were to be *assidue provehantur*, assiduously promoted, especially in cathedrals

¹*Cæremoniale episcoporum Benedicti Papæ XIV ussu editum et auctum* (Mechliniæ: P. J. Hanicq, 1853, lib. i, c. xxviii, n. 13.

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(¶114). Gregorian chant, recognized as the Roman Church's own—*liturgiæ romanæ proprium*, was to be given *principem locum* or lead spot (¶116). Sacred polyphony was declared by no means forbidden, *polyphonia . . . minime excluduntur* (¶116). The pipe organ was declared to be the traditional instrument of the western church, and the council uttered a short paean to the pipe organ, declaring it was to be *magno in honore habeatur*, held in great esteem (¶120). While *ecclesia nullum artis stilum veluti proprium habuit*, the church does not have its own style of art, nevertheless, the great treasury of art which the Christian faith had brought into being over the ages was to be preserved with every care (¶123). Great importance was to be given to music in seminaries and houses of studies, and those teaching it were to have thorough training (¶115).

Composers and singers were to be given a genuinely liturgical training (¶115) and accept that it belongs to their vocation to cultivate sacred music and increase its store of treasures (¶121). At the same time art (presumably this could apply to music, which is an art) that is deformed or harmful to faith was to be banished from churches (¶124). Ordinaries were to be vigilant lest sacred vessels and precious works be alienated or dispersed (¶126). Commissions of sacred art and sacred music were to be established in each diocese and staffed by experts (¶46, 126).²

Yet as we survey the current Catholic church musical scene, we see music of a rather different sort, and what passes for liturgical music today is but a parcel of four hymns, a responsorial psalm and an Alleluia verse! Whilst Prefect of the Congregation for the Doctrine of the Faith, Pope Benedict XVI spoke disparagingly of the “utility music” often found in contemporary Catholic churches. As the then Cardinal Ratzinger put it:

The years which followed [the council] witnessed the increasingly grim impoverishment which follows when beauty for its own sake is banished from the Church and is subordinated to the principle of “utility.” One shudders at the lackluster face of the post-conciliar liturgy as it has become, or one is bored with its banality and its lack of artistic standards.

Continuing his attack on today's banal “utility music,” he added:

A Church which only makes use of “utility” music has fallen for what is, in fact, useless. She too becomes ineffectual. For her mission is a high one. . . . The Church is to transform, improve, “humanize” the world—but how can she do that if at the same time she turns her back on beauty, which is so closely allied to love? For together, beauty and love form the true consolation in the world, bringing it as near as possible to the world of the resurrection.³

²Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (December 4, 1963), in *Acta Apostolicae Sedis*, [=AAS] 56 (1964), ¶34, 35, 36, 46, 112, 114, 116, 120, 123, 124, 126, pp. 109, 113, 128–132. Recalling the council's injunction against the alienation of the church's artistic treasures, was the Sacred Congregation for the Clergy, Circular Letter (April 11, 1971), *Opera artis*, AAS, 63 (1971), 315–317.

³Joseph Cardinal Ratzinger, *Feast of Faith: Approaches to a Theology of the Liturgy* (San Francisco: Ignatius Press, 1981), pp. 100, 124–5.

Most American Catholic prelates have been administrators rather than theologians and music has seldom been their forte. A notable exception is Rembert George Weakland, O.S.B. (1927–). Trained in music, including Gregorian chant, he was ordained priest in 1951 and later became Archabbot of St. Vincent Archabbey in Pennsylvania and President of the Church Music Association of America. In 1967 he was appointed Abbot Primate of the Order of St. Benedict and in 1977 Archbishop of Milwaukee. As a young man he had done graduate studies in music at Juilliard, but it was only in 2000 that he was finally able to finish his doctorate in musicology, writing his thesis at Columbia University on the Ambrosian chant of Milan. In an article on American Catholic liturgical music since the Second Vatican Council published in the Jesuit periodical *America*, he candidly noted that “most of the new music created for the liturgy has been and continues to be trite in both musical form and text, more fit for the theatre and the pub than for the church.” And if the music has been inspired by the theatre, he asked if priests even at the altar have often taken their queue from the concert stage with their liturgical presiding style “modeled on the debonair style of moderators of television talk shows?”⁴

While not expressly embracing this *via pulchritudinis*, the American Bishops’ Committee on the Liturgy made a similar point when they said that most of what passes for liturgical music in the American Catholic Church is not that. Generally, as we have seen, American Catholic church music consists of four hymns, a responsorial psalm, and an Alleluia verse. It is worth noting that article 4 of the 1967 instruction on sacred music says sacred music

*Most of the new music created for the
liturgy has been and continues to be trite
in both musical form and text.*

includes Gregorian chant, polyphony, ancient and modern, sacred music for the organ and for other permitted instruments, and the sacred, i.e., liturgical or religious, music of the people. No specific mention was made of hymns. Hitherto these had appeared only in the liturgy of the hours, never (except perhaps as the Gloria and Sanctus) at Mass.⁵ It was only with the coming into effect of article 26 of the 1969 General Instruction of the Roman Missal (GIRM), which permitted to be sung “another song that is suited to this part of the Mass,” that hymns at Mass became licit.⁶ As the Committee said: “It is unfortunate that the fourth option which permits ‘the use of other sacred songs’ has developed as the normative practice in the United States to the neglect the first three options”—the *Graduale Romanum*, the *Graduale Simplex*,

⁴Rembert G. Weakland, “Liturgy and Common Ground,” *America*, 180 (February 20, 1999), 11.

⁵Sacred Congregation of Rites, Instruction on Music in the Liturgy, *Musicam Sacram* (March 5, 1967), AAS, 60 (1967), 300. In International Commission on English in the Liturgy, *Documents on the Liturgy, 1963–1979: Conciliar, Papal, and Curial Texts* [=DOL] (Collegeville, Minn.: The Liturgical Press, 1982), p. 1294.

⁶DOL, p. 475. Previously hymns had appeared only at a low Mass, a *missa lecta*, where they were liturgically extraneous to the rite.

or the supplement to the latter authorized by the American bishops consisting of psalms and antiphons in English.⁷

Properly liturgical music is music written for the liturgy using a liturgical or scriptural text. The major liturgical texts of the Mass are of two kinds, that of the Ordinary of the Mass and that of the Proper of the Mass. The Ordinary of the Mass we know consists of the Kyrie, Gloria (though not in Advent), Credo, Sanctus, and Agnus Dei. The propers, sung by the choir, consist of the introit, gradual, Alleluia, offertory, and communion. Nowadays in many places only the responsorial psalm, Alleluia, Sanctus, and Agnus Dei are sung. The other portions of the liturgical texts are either replaced by hymns (which are rarely composed using scriptural or liturgical texts, albeit sometimes adaptations of them) or they are merely recited.

The committee went on to say: “In fact many of the faithful interpreted singing the liturgy to mean singing hymns or songs at Mass. Thus those involved in liturgical preparation oftentimes confine themselves to the selection of hymns as their first priority and neglect the singing of ritual texts.” The committee noted that this is not the result that the church intended.

Those involved in liturgical preparation oftentimes confine themselves to the selection of hymns as their first priority and neglect the singing of ritual texts.

Indeed, it frustrates one major conciliar reform—opening up the treasure of the scriptures to the People of God.

Today oftentimes the music heard during Advent is the music of Christmas. This is no accident, for those who see Christmas as their great retail opportunity promote it as the way to get people into the “spirit of Christmas.” But it is

not exactly the spirit of the liturgy. Properly, of course, one worthily prepares for Christmas, and then celebrates it from Midnight Mass until the end of its octave. Many even properly continue its celebration until Epiphany or even the Feast of the Presentation (February 2). Christmas at St. Agnes was always celebrated solemnly, beginning with first vespers and the Mass of the Vigil of Christmas. Midnight Mass was always celebrated most solemnly with orchestra and very often this was Schubert’s Mass in B flat or Mozart’s Coronation Mass with the Mass preceded by a concert of Christmas carols⁸ and other festive choral or orchestral music. But on the feast of Stephen and each of the other days of the octave of Christmas, Vespers were chanted and followed by a Solemn Mass celebrated with two deacons and Gregorian chant. Thus, in the church’s own most perfect way the celebration of Christmas was prolonged and

⁷National Conference of Catholic Bishops, Committee on the Liturgy, *Newsletter*, 29 (August–September 1993), 30, 33.

⁸These carols exemplified the *nova et vetera* typical of the use of St. Agnes. Usually the program began with Paul Manz’ *Hodie*, followed by Gruber’s *Stille Nacht* and several traditional Tyrolese carols, Mgr. Schuler’s own very modern *Glorious Are the Things That Are Said of Thee*, and Schnabel’s *Transeamus ad Bethlehem*, during which, fittingly, the entrance procession began, the sound echoing the sense.

the feasts of Christ's birth and of the Motherhood of Mary were liturgically linked. But Christmas was never "anticipated." It arrived when the calendar called for it. Nowadays for many American Catholics the celebration of Christmas ends on December 25 and the tree goes out the back door on the 26th! Nevertheless, I remember hearing the charge that at St. Agnes there was more culture than cult! As though somehow there should be a divorce between the two in the manner John Calvin decreed for Geneva!⁹

But church musicians who were presumably "given a genuinely liturgical training and accept that it belongs to their vocation to cultivate sacred music and increase its store of treasures" may take a different approach. They may be keen to cultivate the music of Advent to help Christ's faithful prepare for Christmas. In celebrating the *via pulchritudinis* and perhaps eschewing what Pope Benedict called "utility music," they will have allied beauty to love, and how better to prepare for Christmas? It might also be argued that by failing to cultivate the treasure of sacred music, church musicians are co-operating in its demise. Surely this is one of the acts by which the patrimonial condition of the church is "jeopardized" and so forbidden by canon 1295. To avoid such a breach of canon law and to cultivate the music of Advent, church musicians need to know something of the background of Advent and its music.

THE SEASON OF ADVENT

Advent is not the oldest of the liturgical seasons. Indeed, it developed somewhat late. The most ancient poles of the liturgical year were Epiphany and Easter. Epiphany (*Adventus* in Latin) celebrated the birth of Christ, the advent of the Magi, and the baptism of the Lord, and so even today amongst the Armenians there is Epiphany but no feast of Christmas. Christmas appeared only in the fourth century and it was the original Advent, for it was then called *Adventus Domini*, the coming of the Lord.¹⁰

Then there was no Advent as we know it, but gradually by the fifth century there appeared in Spain and Gaul a time of preparation for Christmas. The Sundays before Christmas were merely called *Dominica ante Adventum Domini*, Sundays before the Advent of the Lord. The first Sunday of Advent was called *Dominica quarta ante Adventum Domini*. The length of this time of preparation varied from place to place as did the manner of its observance.

In Rome, where we first find a period of preparation for Christmas in the sixth century, at first there were two or three of these Sundays of preparation, and in the Greek church it seems liturgical Advent today begins forty days before Christmas. In the Roman rite Advent had a modest and not penitential character. Its collects, for example, did not mention fasting, unlike the Lenten ones. In practice in Rome there were traces of a fast in Advent, as in Lent; these, however, had disappeared after the fourteenth century. The singing of the Gloria was

⁹Calvin suspected music to be conducive to "unbridled dissipations," "immoderate pleasure, lasciviousness and shamelessness" and believed "venom and corruption distilled to the very depths of the heart by melody." All he would allow in church was unaccompanied congregational singing of psalms—and thus no hymns as we know them. His compatriot Zwingli banned any form of music whatsoever. Tim Blanning, *The Triumph of Music: The Rise of Composers, Musicians and Their Art*, (Cambridge, Mass.: Harvard University Press, 2008), p. 10.

¹⁰A. Molien, "Avent," in Raoul Naz (ed.), *Dictionnaire de droit canonique*, 7 vols. (Paris: Librairie Letouzey et Ané, 1935–67), I, col. 1492; P. Jounel, "The Year," in A. G. Martimort, I. H. Dalmais, and P. Jounel, eds., *The Liturgy and Time*, The Church at Prayer, IV (Collegeville: The Liturgical Press, 1983), pp. 78, 80–81.

suppressed, but this occurred rather late and seems to have been first noted in *Ordo romanus* XIV of 1313. Unlike Lent, during Advent the Alleluia continued to be chanted. Rather than penance, the Roman Advent had the note of joyous expectation.

In Gaul, by contrast, Advent was considered a winter Lent, and fasts were prescribed on the Mondays, Wednesdays, and Fridays of Advent and, as in Passiontide, statues were veiled. Black vestments were also worn during Advent, inasmuch as violet was a latecomer to the colors of the church's vestments, being frequently used only in the thirteenth century. In the Ambrosian and Gallican rites a more generous time of preparation was allowed and, preparation began after the feast of St. Martin (November 11) and so extended about forty days and was considered a winter *quadragesima* or Lent.¹¹

*Rather than penance, the Roman Advent
had the note of joyous expectation.*

In other places the time of preparation varied. The Gelasian Sacramentary has five Sundays, as does the *Liber comitis* of Spain, the Sacramentary of Rheims, and the pontifical of Egbert, the eighth-century archbishop of York. For Amalarius of Metz (ca. 780–850) the season encompassed five weeks and Rabanus Maurus, archbishop of Mainz (d. 856), speaks of the fast extending from the ninth month (November, with March 25th viewed as New Years) till Christmas. To this day in the Ambrosian and Mozarabic rites Advent has six Sundays.¹² Thus Ambrosian and Mozarabic Advent provide mute evidence that the Advent Wreath with its four candles for the four Sundays of Advent is neither all that ancient nor all that universal in the Catholic Church! Indeed, Msgr. Richard Schuler never admitted the Advent Wreath to the Church of St. Agnes. It was he maintained a domestic devotion, not a liturgical rite, and so in his day it was never part of the use of St. Agnes.¹³

¹¹Michael Ott, O.S.B., "Advent Past and Present," *American Ecclesiastical Review*, 79 (December 1928), 565.

¹²On the Ambrosian rite see Vincent A. Lenti, "Milan and the Ambrosian Rite," *Sacred Music*, 123 (Winter 1996), 18–28.

¹³Angie Mosteller, *Christmas, Celebrating the Christian History of Classic Symbols, Songs and Stories*. (n.d.: Holiday Classics Publishing, 2008), p. 167. The first clear association with Advent is generally attributed to German Lutherans in the sixteenth century. However, another three centuries would pass before the modern Advent wreath took shape. Specifically, a German Lutheran theologian and educator by the name of Johann Hinrich Wichern (1808–1881) is credited with the idea of lighting an increasing number of candles as Christmas approached. The *Book of Blessings Approved for Use in the Dioceses of the United States of America*, (Collegeville: Liturgical Press, 1990), pp. 573–582, does include an "Order for the Blessing of an Advent Wreath," but it, significantly, appears in Part V, "Blessings Related to Feasts and Seasons," not Part III, "Blessings of Objects that are Designed or Erected for Use in Churches, Either in the Liturgy or in Popular Devotions." As for its origin, the rubrics hint at this, declaring at p. 573 "the use of the Advent Wreath is a traditional practice which has found its place in the church as well as in the home." Further indicating its non-liturgical origin another rubric states "when the blessing of the Advent Wreath is celebrated in the home, it is appropriate that it be blessed by a parent or another member of the family."

After the year 1000 these disparate practices tended to fade and the celebrated liturgical writer Durandus of Mende (d. 1296) appears not to have been aware of the differences and speaks of the four weeks of Advent. The time of preparation for Christmas came to be called Advent only in the twelfth century, and four Sundays of Advent of the Roman rite became fixed only in the thirteenth century.¹⁴

THE MUSIC OF ADVENT

Music, said Vatican II, is integral or necessary to the solemn liturgy, and the musical tradition of the universal church was stated to be a treasure of inestimable value (§112). Indeed, this treasure was the chief glory of the Roman rite. If it had but a single Eucharistic prayer, in its sacred music the Roman rite had a veritable *embarrass de richesse*. So we may ask what is the music of Advent? Pre-eminently, it is the music of the liturgy. Lamentably the gloriously melismatic gradual is seldom sung nowadays, being replaced by the responsorial psalm—although the rubrics clearly permit its use.¹⁵

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At St. Agnes, although Msgr. Richard Schuler loyally introduced the *novus ordo* Mass as soon as its Latin text could lawfully be used (and this was well before the vernacular translations became available), the gradual was never abandoned at the *novus ordo* Latin Mass there, which was celebrated every Sunday and Saturday of the year using the reformed *Graduale Romanum* which the

council had requested. In his role as a liturgist or implementer of liturgical and canon law, however, Msgr. Schuler shunned what Pope Benedict XVI would later call “the hermeneutic of discontinuity and rupture” and instead embraced “the hermeneutic of renewal.”¹⁶ The council had declared both in the Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, and in the decree on the eastern churches that the touchstone for liturgical reform was organic growth.¹⁷ This was a principle that Msgr. Schuler understood well. It explains how there can

¹⁴Ott, “Advent Past and Present,” 561–564.

¹⁵ §36 of the GIRM expressly states, “after the first reading comes the responsorial psalm or gradual,” DOL, p. 478.

¹⁶Pope Benedict XVI, Address to the Roman Curia, “Interpreting Vatican II,” *Origins*, 35 (January 26, 2006), 536.

¹⁷*Sacrosanctum Concilium*, §23, AAS, 56 (1964), p. 106. The same principle is instinct in canon law and is enshrined in canon 6(2). Canon 6(1) of the 1983 Code of Canon Law abrogated the 1917 code of canon law and all other law contrary to the law of the new code. Canon 6(2), however, at once adds that to the extent that the canons of the new code reproduce the former law, they are to be interpreted in accordance with the canonical tradition. The same principle, had appeared in canon 6(2) and 6(3) in the 1917 Code of Canon Law, which, while abrogating the prior law, including the decretals enacted by Pope Gregory IX in 1234, stated that canons which restate the old law in its entirety must be interpreted in accordance with the old law, and canons which agree only in part with the old law must be interpreted according to the old law in the part in which they agree with it. The same principle is set forth in the *Catechism of the Catholic Church* (St. Paul, Minn.: The Wanderer Press, 1994),

be innovation without rupture. The principle of change with continuity or organic change would be a major guide in his own implementation of the council's reform. It was precisely as a liturgist and implementer of liturgical and canon law, in blending the *nova et vetera*, the new with the old, that he was a true creator and innovator as well as a preserver and cultivator of the church's treasury of sacred music and liturgy. The liturgical use he developed at St. Agnes was as distinctive as it was creative.¹⁸ The *novus ordo* Mass, as celebrated at St. Agnes, thus remained within the ambit of the western liturgical tradition. If still celebrated in Latin (cf. canon 928), with the propers, including the gradual chanted after the first reading,¹⁹ sung in Gregorian chant and the ordinaries sung in either Gregorian chant or sacred polyphony and with "classical"²⁰ ceremonies especially from the Solemn Mass tradition and with the assistance of one or more deacons,²¹ the reformed rite remained squarely in the western tradition and presented no threat to the church's patrimony of liturgical and musical heritage.²² The council's

p. 291, which states in ¶1124–1125, of the liturgy, "The liturgy is a constitutive element of the holy and living Tradition. For this reason no sacramental rite may be modified or manipulated at the will of the minister or the community. Even the supreme authority in the Church may not change the liturgy arbitrarily, but only in the obedience of faith and with religious respect for the mystery of the liturgy."

¹⁸The new repertory sung since 1974 by the Twin Cities Catholic Chorale at the Church of St. Agnes was itself an innovation in the United States, thanks to the new freedom with respect to sacred polyphony granted by ¶116 of the Vatican Council's constitution on the liturgy, *Sacrosanctum concilium*. Decades earlier a predecessor of the Church Music Association of America known as the Society of St. Gregory of America had published its "White List" of church music suitable to be sung at liturgical functions. Typically at that time in applying a particularly dour interpretation of Pius X's 1903 *motu proprio* on sacred music, American bishops only permitted music included on the "White List," to be sung in church, and so music not on that list was in effect blacklisted and banned for use in American Catholic churches. Of the Viennese classical composers, Mozart, Joseph Haydn, and Schubert, *The White List of the Society of St. Gregory of America*, (New York: Society of St. Gregory of America, 1939), p. 72, expressly declared "their purely liturgical unfitness according to the principles outlined in the *Motu Proprio* of Pius X." Of their motet music only Mozart's *Ave verum corpus* and *Miserere*, as well as Michael Haydn's *Magnificat* and *Tenebrae factae sunt* (pp. 45, 49, 54), were included on the *White List*. When some years ago I suggested to the Austrian consul in St. Paul that Msgr. Schuler was worthy of some official recognition by the Austrian government for the achievement of the Chorale, he was told that "Austria could not confer a decoration on someone merely for playing Mozart." Austria had never viewed the *motu proprio* as banning the music of the Viennese classical composers and so the innovative character in America of the Chorale's post-conciliar repertory was entirely unappreciated and overlooked.

¹⁹Sacred Congregation for Divine Worship, *Ordo Cantus Missae* (June 24, 1974), "Introduction," in DOL 535, ¶5, p. 1346: "The gradual response is sung after the first reading."

²⁰Peter J. Elliott, *Ceremonies of the Modern Roman Rite: The Eucharist and the Liturgy of the Hours A Manual for Clergy and All Involved in Liturgical Ministries* (San Francisco: Ignatius Press, 1995), p. xiv.

²¹Sacred Congregation for Divine Worship, *General Instruction of the Roman Missal* (March 27, 1975), ¶71, in DOL 208, p. 486, "If there are several persons present who are empowered to exercise the same ministry, there is no objection to their being assigned different parts to perform. For example, one deacon may take the sung parts, another assist at the altar." For a description of the role of the deacon in the reformed solemn liturgy, see Duane L.C.M. Galles, "Deacons and Church Music," *Sacred Music*, 121 (Winter 1994), 14. Even in the absence of a priest or deacon, where the human and material resources are sufficient, the church's treasury of art and music may still be employed in the Sunday liturgy. See Duane L.C.M. Galles, "Priestless' Sunday Liturgies and the Church Musician," *Sacred Music*, 127 (Winter 2000), 5–10.

²²Denis Crouan, *The Liturgy Betrayed* (San Francisco: Ignatius Press, 1997), pp. 40–49 argues that the changes made by the *novus ordo* to the Tridentine rite were actually quite modest. He notes at p. 41 that Psalm 42, *Introibo*

frequent call for the *participatio actuosa* of the faithful in no way required the abandonment of the church's liturgical and musical and artistic heritage.²³

Even where one cannot have the Mass celebrated in Latin, one can still sing the ordinary—and the introit, gradual, and Alleluia—in Latin and Gregorian chant. I am told that on Saturdays at the St. Paul Seminary this is what they do, and there the tradition of plainchant had for decades been lost. This is proof that the recovery of plainchant is possible and, with the suppression of musical instruments in Advent, this is the perfect time to begin. If one cannot do this on Sunday, one could at least begin—like the St. Paul Seminary—in the presumably smaller

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and more select environment on Saturday. At St. Agnes the Saturday morning Latin Mass with Gregorian chant was always a musical gem. It was often, though not in Advent or Lent, a Mass of Our Lady on Saturday, which varies with the seasons, and, since *repetitio est mater studiorum*,

this enabled the congregation to learn the chants of the ordinaries and join in the singing, which is precisely what Vatican II said it wanted. ¶19 of the General Instruction on the Roman Missal (GIRM) states, “It is desirable that they [the faithful] know how to sing some parts of the Ordinary of the Mass in Latin, especially the profession of faith.”

Once the repertory of plainchant has been mastered something even more ambitious might be essayed, the chanting of Sunday Vespers.²⁴ This has been done at St. Agnes for the last four decades. Sunday Vespers celebrated with the people in Latin and Gregorian chant had been a key plank in the reform platform of most of the leaders in the liturgical movement²⁵ and ¶100 of *Sacrosanctum Concilium* decreed “pastors of souls should see to it that the principal hours [of the Divine Office], especially Vespers, are celebrated in common in church on Sundays.” For this reason Msgr. Schuler was very keen to have this service a fixed element of the use of St. Agnes. A vespers schola was developed, led first by Dr. William Pohl, later by David Bevan and

ad altare Dei, did not form part of the rite of Milan, Lyons, or Toledo nor of the Premonstratensians nor of the Carthusians, nor, during Passiontide, of the Roman rite.

²³This term is often translated “active participation”. For a good study of the meaning of the term see Colman E. O’Neill, “The Theological Meaning of *Actuosa Participatio* in the Liturgy,” in Johannes Overath, ed., *Sacred Music and Liturgy Reform after Vatican II: Proceedings of the Fifth International Church Music Congress Chicago-Milwaukee, August 21–28, 1966*, (Rome: Consociatio Internationalis Musicae Sacrae, 1969), pp. 89–108. Dom Alcuin Reid, *The Organic Development of the Liturgy* (Farnborough, England: St. Michael’s Abbey Press, 2004), p. 53, says of *actuosa participatio* “when translated ‘actual participation’ it is less misleading than the usual English rendering ‘active participation’.”

²⁴In my “Virgins and Vespers: Part II,” *Sacred Music*, 125 (Fall 1998), at pp. 7–8, I described how in a variety of ways this might be accomplished.

²⁵See, for example, Reid, *Organic Development*, 106. This was also the desire of the Second Vatican Council (*Sacrosanctum Concilium*, 95–100), and canon 1174(2) says the lay faithful are “earnestly invited” to take part in the Liturgy of the Hours.

more recently by Paul LeVoir, which generously undertook to sing this service. Absent music for the reformed Liturgy of the Hours published after the Vatican Council, the group followed what would now be called the extraordinary form, the service in the *Liber Usualis*. However, one of the reforms expressly called for by the Vatican Council (*Sacrosanctum Concilium*, ¶93) had been the restoration of the texts of the hymns of the breviary and the return to the Early Christian texts replaced or bowdlerized by Pope Urban VIII. Once this²⁶ appeared in 1983, it was adopted and the reformed texts and music desired by the Vatican Council were followed and sung, as in the reformed breviary, at the head of the psalmody, instead of at the end of it in the traditional structure of Vespers.²⁷ This was not simply a musical adventure (Msgr. Schuler insisted that in the reflective calm of Vespers many a priestly vocation was discovered), and here again the service was organized with the able assistance especially as *cérémonier* of Deacon Harold Hughesdon, who had mastered the mysteries of Fortescue decades before when a choirboy at Westminster Cathedral. On solemn feasts Vespers would be celebrated with the assistance of two deacons vested in copes and occasionally the visit of a bishop permitted the additional solemnity of Pontifical Vespers.

Where a priest is not available to preside at Vespers, a deacon might do so. Vested in dalmatic and stole, according to ¶255 of the General Instruction on the Liturgy of the Hours, he would open the service by chanting “Deus in adiutorium meum intende” and would chant the collect, the blessing, and the closing versicles. Either the deacon or the cantor may lead the intercessions. In some places it is the custom to sing alternate verses of the Magnificat in polyphony and plainchant, although this will be too ambitious for most choirs. In other places the whole is chanted more modestly *recto tono*—as my chapter of Dominican secular tertiaries were wont to chant morning prayer. Even before Vatican II under direction of Dominican friars at Holy Rosary Church in Minneapolis a schola of laymen chanted Vespers daily. This would be too ambitious nowadays in most places in the United States, but perhaps Vespers could be chanted on Gaudete Sunday using the rose vestments permitted on that day. Many people are members of third orders or are Benedictine oblates. Their search for Christian perfection (canon 303) might well be fostered by chanting Vespers each year on Gaudete Sunday in preparation for Christmas.

Where Vespers cannot be managed musically at least the great Advent vespers hymn, *Conditor alme siderum*, can be included in a Lessons and Carols service, as was done in 2014 at the St. Paul Seminary. A taste for classicism had induced Pope Urban VIII (1623–44), Maffeo Barberini, to commit cultural vandalism, rewriting some one hundred of the Early Christian hymns of the Roman Breviary into more classical Latin. The seventh-century hymn *Conditor alme siderum* used at Vespers in Advent became *Creator alme siderum* and only twelve words of the original work remained. Happily the ancient text has been restored in one of the reforms of Vatican II. The ancient chant melodies had earlier also been tampered with, being shorn in the Medicean Gradual (1614–15) by Felice Anerio and Francesco Soriano of many melismatic

²⁶*Liber hymnarius cum invitatoriis et aliquibus responsoriis* (Sablé-sur-Sarthe: Abbaye Saint-Pierre de Solesmes, 1983).

²⁷Eric M. Anderson, “History, Reform, and Continuity in the Hymns of the Roman Breviary,” *Sacred Music*, 136 (Spring 2009), 22, 30.

passages in the name of improved audibility.²⁸ Nor did Urban's love of classical art stop him from stripping the bronze coffering from the Pantheon's ceiling to provide raw material for Bernini's baldachino in St. Peter's Basilica. This act of cultural vandalism scandalized even the Romans and they quipped *quod non fecerunt barbari fecerunt Barberini*, what the barbarians did not do the Barberini (little barbarians) did do.

The coming into full communion of Anglican Use Catholics brought with them a great accretion of church music. The apostolic constitution on Anglican ordinariates bearing the incipit *Anglicanorum Cœtibus*, which was issued November 4, 2009, provided them with an appropriate ecclesiastical circumscription to preserve their unique "patrimony of piety and usage," as Paul VI described their liturgical and musical heritage.²⁹ Amongst Anglicans Sunday afternoon in many places continued to be devoted to a second worship service, Evensong, which might be read or, "in places where they sing," sung. In Anglican Use Catholic parishes festal Evensong during Advent using traditional Anglican psalm tones would not only help prepare for Christmas

but would also serve to help preserve the Anglican musical patrimony. As for Anglican church music, it was said to be of two kinds, the cathedral service and the parish service. The former was by no means confined to cathedrals; and

The coming into full communion of Anglican Use Catholics brought with them a great accretion of church music.

some parishes with more ample human and material resources provided a richer musical fare than the parish service, especially after the rise of the Tractarian Movement in the nineteenth century.³⁰

An Anglican tradition nearly a century old now is the Service of Lessons and Carols, initiated in 1918 at King's College, Cambridge, by the Dean (later in 1941 Dean of York), The Very Rev'd Eric Milner-White (1884–1963), and conducted from 1918 until 1928 by its organist Dr.

²⁸David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon Press, 1993), pp. 617–618, says: "The *Medicæa* avoids *b* natural altogether. The fluttering repetitions of *c* and *b* flat are eliminated; notes are not repeated at all without a change of syllable. Each melisma on the final syllable of a phrase is cut, and the balance between accented and unaccented syllables is altered. . . . As a piece of early seventeenth-century plainchant the new version is admirably moderate, mellifluous and consonant. But none of the ecstatic, other-worldly quality of the medieval version remains."

²⁹Benedict XVI, Apostolic Constitution *Anglicanorum Cœtibus* (November 4, 2009), *Acta Apostolicæ Sedis*, 101, (2010), 985–990. For a commentary on this document, see my "Anglicanorum Cœtibus—Some Canonical Investigations on the Recent Apostolic Constitution," *The Jurist*, 71 (2011), 201–233. On the accretion of Anglican music to the church's treasury of sacred music, see my "Anglican Use Church Music," *Sacred Music*, 116 (Spring 1989), 11–15.

³⁰Daniel B. Stevick, "The Spirituality of the Book of Common Prayer," in *Anglican Spirituality*, ed. William J. Wolff (Wilton, Conn.: Morehouse-Barlow Co., 1982), p. m 105, and Alistair Cassels-Brown, "Music as an Expression of Anglican Spirituality," in *ibid.*, 121.

A. H. Mann, when it was first broadcast by the British Broadcasting Corporation. Needless to say any Anglican Use Catholic parish will wish to continue this splendid musical tradition during Advent—as has been the longstanding tradition at Our Lady of the Atonement Anglican Use Catholic Church in San Antonio, Texas.

Our Lord said that of those to whom much was given much would be expected. Not surprisingly then, the church makes special liturgical and musical demands of *ecclesiae maiores*, larger churches. These are churches amply equipped with the human and material resources requisite to support the solemn liturgy. As we have seen, *Sacrosanctum Concilium* expressly required choirs to be assiduously promoted, especially in cathedrals. Papal documents on sacred music have made it clear that minor basilicas, churches architecturally magnificent or historically significant and honored by the pope with this title, are included amongst *ecclesiae maiores*. But this category also includes larger parish churches with the requisite resources, and so these, too, may wish to pay special attention to the music of Advent.³¹ At St. Agnes, however, even though it was once popularly called “the German cathedral,” there is no need for “special” music for Advent, for the Gregorian propers and the ordinaries of Mass XVII sung at the Saturday and Sunday Latin Masses and the hymns, antiphons, and psalmody sung at Vespers on the four Sundays of Advent provide the Roman

Whilst women have no part in the ministry of the altar, from the beginning they have been integral to the church's ministry of prayer.

Rite's very own music of Advent to prepare for Christmas. For lagniappe,³² however, as they say in New Orleans, the Chamber Choir, an a cappella group under the direction of Donna May, usually sings a polyphonic Mass during Advent. On December 6, 2014, they sang Josquin des Prez' *Missa Ave Maris Stella*.

Whilst women have no part in the ministry of the altar, from the beginning they have been integral to the church's ministry of prayer. In the early church the ministry of prayer was a great part of the ministry of the order of virgins and the order of widows. Later with the advent of ascetics, nuns as well as monks had *ora et labora*, pray and work, as their daily motto. Today there are not in the United States many nuns, using the term in the strict sense of cloistered women religious in solemn vows bound to choir and chanting the choral office. The Benedictine nuns of Regina Laudis Abbey in Bethlehem, Connecticut, are one such group of nuns and some years ago they recorded the chants of the feasts of great early women saints of the Roman rite: *Women in Chant* comprises “Gregorian chants for the festal celebrations of the virgin martyrs and Our Lady of Sorrows.” While these feasts are part of the sanctoral (not the temporal) cycle

³¹On this subject see my “Church Music for Larger Churches,” *Sacred Music*, 132 (Winter 2005), 6–19.

³²[A small gift given to a customer by a merchant at the time of a purchase (such as a thirteenth doughnut when buying a dozen)], Ed.

of the liturgical year, these chants do include those of the feast of St. Lucy, whose feast on December 13 occurs during Advent. In her native Sicily she was thought the equal of Rome's St. Agnes, and so the Mass on her feast was given its own liturgy, not one merely taken from the common of virgins. In Scandinavia her feast is still kept in preparation for Christmas with girls dressed in red and white, the colors of martyrdom and virginity, and wearing crowns composed of lighted candles in her honor.³³

There was once in the Latin Church the order of (secular) canonesses, women enrolled on the register of the local church to live according to the canons under the lead of the bishop and sing the liturgy of the hours. They were not nuns, did not take vows or wear a religious habit and were free to leave their residence and marry if they decided to opt for that state in life. Canonesses were found largely in central Europe where they enjoyed many privileges. Centuries before votes for women became a fact of life, their abbess might enjoy a seat in the imperial diet and voice and vote in church synods. Quedlinburg, established by the Emperor Henry I and today on the World Heritage List of specially protected cultural properties, was such a place. Its abbess ranked as a princess of the Holy Roman Empire and she had voice and vote in the Reichstag. One of its members, Agnes of Quedlinburg (1184–1203), might also be mentioned as one of the luminaries of the medieval world. Beautifully educated by the canonesses of Quedlinburg in ancient literature and the other liberal arts, Agnes wrote and illustrated manuscripts. Another such canoness was Herrad of Landsberg, Abbess of Odilienberg, whose twelfth-century treatise, *Hortus Deliciarum*, or garden of delights (destroyed during the Franco-Prussian War), forms—thanks to copies—an encyclopedia of the scholarship of the age and ends with chants and hymns along with some 636 illustrations which provide some of the best medieval illustrations of musical instruments.

With the loss of many houses at the Reformation, including Quedlinburg, secular canonesses survived only in a few places near the Rhineland and in Hapsburg lands. Perhaps the last group of them to survive was the imperial and royal chapter of secular canonesses in the Hradchin of Prague who were founded in 1755 by the Empress Maria Theresa after the War of the Austrian Succession. It would provide a dignified and structured livelihood for many a widow or orphaned daughter of her army officers, rather like the grace and favor apartments in British royal palaces. The abbess of the Prague foundation had the privilege of using pontificals—ring, crosier, and pectoral cross—and, just as the Archbishop of York is privileged to crown the Queen Consort of England, this abbess—usually an archduchess—had the high privilege of crowning the Austrian Empress, using the liturgical rite from the Roman Pontifical. Today their handsome residence there in the Rosenberg Palace with its beautiful chapel, after decades of occupation by Czech bureaucrats, has been restored and is open to the public. Even if canonesses were not clerics with a ministry at the altar, these *personae ecclesiasticae* had an important liturgical function and a lofty role in the cultivation and preservation of Gregorian chant.³⁴ Msgr. Schuler thought the institute apt for revival today, especially by a group of Catholic professional women who chose not to marry but rather follow a career. Chanting

³³*Women in Chant: Gregorian Chants for the Festal Celebrations of the Virgin Martyrs and Our Lady of Sorrows*, Abbess of Regina Laudis, 1997, p. 11.

³⁴See my "Canonesses and Plainchant," *Sacred Music*, 114 (Spring 1987), 7–11.

Sunday Vespers publicly—especially during Advent—would link them with their Early Christian and medieval predecessors.

Nowadays with the restoration after Vatican II of consecrated virgins (cf. canon 604) to the life of the church, a group of them might undertake to chant Sunday Vespers.³⁵ The 1983 code of canon law made no provision for a revived order of widows, although canon 570 of the 1990 oriental code did so. Nevertheless, this order of pious women of the early church survived through the middle ages and recently women historians have been interested in their story.

The redoubtable Lady Margaret Beaufort (d. 1509), mother of King Henry VII, was received into the order by her confessor, Bishop (later Cardinal) John Fisher.³⁶

*Vatican II said polyphony is by no means excluded
from the liturgy.*

Some years ago the Archbishop of Paris established an institute of them and other bishops might follow his example. Their special ministry would—as in the early church—be one of prayer, and Sunday Vespers could be celebrated publicly and in plainchant.

A musical diet composed exclusively of plainchant, while quite wonderful and enabling one to renew one's link with the Roman Church's very own music and the very source and root of the Western musical tradition, might still seem a bit jejune.³⁷ Of course, Vatican II said polyphony is by no means excluded—at least polyphonic music not employing musical instruments—from the liturgy. This would include most of the liturgical music composed from the fifteenth to the seventeenth centuries, and, with rose vestments being permitted on Gaudete Sunday, polyphonic music then would be a joyous accompaniment for that day.

In 1892 His Eminence Herbert Cardinal Vaughan (1832–1903) became Archbishop of Westminster and Roman Catholic Primate of England, and he began two great projects, the building of a great cathedral in Westminster and the establishment of a chapter of canons and choir school there to carry on the entire solemn liturgy of the Roman Catholic Church, a daily solemn capitular Mass and the seven-times daily Liturgy of the Hours. For the canons he secured an indult permitting them to wear the same magnificent choir dress as the canons of St. Peter's Basilica in Rome. He also selected John Francis Bentley (1839–1902) as his architect and Sir Richard Runciman Terry (1865–1938) as the choir's first master of music. Under Terry,

³⁵For more on this, see my "Virgins and Vespers," *Sacred Music*, 125 (Summer 1998), 13–18 and (Fall 1998), 5–9.

³⁶Mary C. Erler, "Three Fifteenth Century Vowesses," in Caroline M. Barron and Anne F. Sutton, eds., *Medieval London Widows, 1300–1500* (London: The Hambleton Press, 1994), p. 183.

³⁷Recently in these pages, 141 (Winter 2014), at pp. 39–46, Jennifer Donelson in "Aural Asceticism: The History and Spiritual Fruits of Silencing the Organ During Certain Liturgies," has extensively explored its virtues.

a sometime choral scholar of King's College, Cambridge, the Westminster Cathedral choir began to develop an extraordinary repertory of Renaissance composers which included Palestrina and Victoria, but also Byrd, Tallis, and the Scot, Robert Carver. Terry in fact was a leader of the revival of the Renaissance liturgical music of these British composers and for a while was editor of the series *Tudor Church Music*. On a more popular level he was editor of the *Westminster Hymnal*, published in 1912 and revised in 1940; it included seventy tunes supplied by him, twenty-two under the pseudonym of Lawrence Ampleforth. He was made a Mus. D. by Durham University in 1911 and received the honor of knighthood in 1922.

Nowadays the perfect polyphonic revival in the United States would not be the music of the British Renaissance but rather the music of the Mexican Renaissance and Baroque composers.³⁸ This music is largely and lamentably unknown but, if revived, would not only educate Americans into the glories of the music of Mexico of that period, but at the same time re-connect Hispanic-Americans with a portion of their own heritage which has sadly been out of fashion even in their native land.

In 1575 Hernando Franco (1532–1585) became *maestro de capilla* at the Cathedral of Mexico City after a stint at Guatemala City and training in Segovia Cathedral in Spain. Francisco Lopez Capillas (ca. 1612–1675) was born, raised and educated in Mexico City, where he became *maestro de capilla* in 1654. He later moved to Puebla where on commission of the viceroy of Mexico he composed four Masses for the consecration in 1656 of its cathedral. Manuel de Sumaya got his musical training at the cathedral in Mexico City where he was a *seise* (one of six choirboys who at some cathedrals—notably Seville in Spain to which at first Mexico City was suffragan—sing and dance in certain festivals) and about 1700 he became organist at the cathedral. In 1711 the viceroy commissioned him to write *La Partenope*, the first opera mounted in Mexico. He has been called *el gran musico de Mexico*. But the greatest musician in Mexico in that day was Juan Gutierrez de Padilla (ca. 1590–1664), who became chapmaster at Puebla, composing Masses, motets, hymns, responsories, Marian antiphons, and a St. Matthew Passion. When General Winfield Scott arrived in Puebla with his army on May 15, 1847, during the Mexican-American war, Gutierrez's music was still being copied for performance there.

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³⁸For an exploration of this suggestion at greater length, see my "Hispanic Musical Presence in the New Evangelization in the United States," *Sacred Music*, 124 (Summer 1997), 6–11, and "Instrument of Evangelization: Baroque Mexican Church Music," *Zeitschrift für Missionswissenschaft und Religionswissenschaft*, 74 (January 1990), 60–63.

Besides singing this music at Mass, the place for which it was originally composed, the liturgy, portions of it might also form part of an Advent concert, which would help prepare the faithful for the coming of Christmas. That is in fact what the St. Paul Seminary's service of Lessons and Carols for Advent did, and, being outside the liturgy, it also provided a forum for organ and instrumental music. The readings were taken from the lections of the Sunday Masses of Advent and the music included not only carols but—commendably—chants like the Magnificat and *Alma Redemptoris Mater*. Presumably this service also accorded with the requirement of ¶35 of *Sacrosanctum Concilium* that “bible services should be celebrated, especially . . . [in] Advent and Lent.”

Our Lady must be regarded as among the greatest patrons of music. It is estimated that there are some 15,000 hymns directed to Mary, and the majority of Marian hymns were composed in Latin and sung in the various modes of plainchant. By the High Middle Ages devotion to her had soared and thousands of churches across Christendom had their Lady Chapels wherein daily was sung—often with polyphonic music thanks to an endowed chantry—a Mass of the Blessed Virgin Mary. Indeed in many a cathedral, while the conventual Mass and offices celebrated in the church continued to be rendered in plainchant, the Mass in the Lady Chapel

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tended to be polyphonic and often it was to provide for this Mass of Our Lady that a choir school was established in the Late Middle Ages. This seems to have been the origin, for example, of the choristers in 1438 at Canterbury Cathedral under Lionel Power who sang a daily Mass of Our Lady in the morning and in the evening a Marian

votive antiphon. At Hereford in 1340 it was laid down that the choristers were to be in the charge of William Burley, chaplain of the chapel of the Blessed Virgin Mary. At Norwich the boys were called *Pueri Beati Virginis Mariae*, and were taught to read, write, and sing in the Lady Chapel. Even at Salisbury where choristers seem to have been present long before the fifteenth century, a statute of 1473 lays down that the organist is to “teach the choristers in chant” and “keep the Mass of the Blessed Mary with organs to the same.” At Worcester while there are earlier references to choristers, John Hampton was in 1486 appointed “organist and instructor of the boys of the Chapel of the Blessed Mary.” Nicholas Ludford (ca. 1485–1557) was a canon of the collegiate church of St. Stephen, Westminster, and, just as Marian devotion was about to be eclipsed in England, wrote seven three-part Lady Masses which survive in British Library, Royal Appendix Mss. 45–48, four part-books, and they can be dated from the arms of Henry VIII and Catherine of Aragon which appear on their leather covers. Sometimes small organs appeared in Lady Chapels as well, adding to the musical splendor that polyphony brought to them. Orlando di Lasso (ca. 1532–1594), who in his later years was in the service of Duke Albrecht V of Bavaria and was an enormously prolific composer, left some 101 Magnificats as well

as 516 motets and 60 Masses; under him, the Wittelsbach court chapel musically rivaled that of the Emperors, the kings of France, and even the popes.

Long before, Mary had sung her Magnificat, and the church early adopted this canticle of praise into the liturgy. In the East it was used in the morning office, and to this day it still forms part of the evening prayer of the Latin Church, where the Benedictus or Canticle of Zachary is used in the morning office. Not surprisingly, the service of Lessons and Carols for Advent at the St. Paul Seminary included as its musical culmination a Magnificat before closing with the Pater Noster and a Collect.

Besides the Gregorian chant melodies in canticle tones more elaborate than psalm tones, there is a wealth of polyphonic Magnificats, which from the fifteenth to the seventeenth century was—after the ordinary of the Mass—the liturgical text most often set to music. Indeed, there are few composers of the fifteenth and sixteenth centuries who did not compose music for this text. While not so prolific as Lassus, Palestrina composed over thirty and Victoria eighteen Magnificats. Often these were designed to be sung alternately with plainchant and so only the even-numbered verses were polyphonic. In the sixteenth century one sometimes also finds Latin or German carols interpolated between the verses. While such Magnificats would hardly be suitable for liturgical performance, they would be eminently useful in a concert of Advent music. It seems J.S. Bach's Magnificat in D, written for his first Christmas at Leipzig in 1723, was originally written in E flat with trumpets and drums and included interpolations of *Vom Himmel hoch, Freut euch und jubiliert*, *Gloria in excelsis Deo*, and *Virga Jesse*. Only later did he revise it in D and remove the Christmas music, and so it was performed in 1728 to 1731 and usually today.³⁹

Formerly, a Marian hymn such as *Alma Redemptoris Mater*, *Ave Regina Caelorum*, *Regina Cæli*, or *Salve Regina* served to conclude Vespers, too. Already in 1350 Pope Clement VI determined the seasonal pattern for the singing

of these antiphons. *Alma* is sung from Advent to the feast of the Presentation (February 2), making it an apt piece for this Advent service. *Ave Regina Cælorum* is sung from Presentation to Maundy Thursday. *Regina Cæli* is sung from Holy Saturday until the Saturday after Pentecost, and *Salve Regina* is sung from Trinity until Advent. *Alma Redemptoris Mater* and *Salve* were once attributed to the eleventh-century monk at Reichenau, Hermanus Contractus. While *Alma* would provide the motif for Wagner's *Parsifal*, Lionel Power's (d. 1445) setting of *Alma* shows the transformation from plainchant to polyphony. Palestrina, by contrast, composed a

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³⁹Roger Bullivant, "Magnificat," in Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols. (London: Macmillan, 2001), vol. 15, pp. 588–591.

much-praised polyphonic setting. Pope John Paul II in 1987 concluded his encyclical *Redemptoris Mater* with the text of the hymn, *Alma Redemptoris Mater*, as if to prove the maxims *lex orandi lex credendi* and *qui bene cantat bis orat*.

Alma has attracted the attention of many composers—especially after the Reformation—and there are also settings by Guillaume Dufay, Tomas Luis de Victoria, and Joseph Haydn. The *Salve* was used as a processional hymn at Cluny in 1135, and about 1216 the Cistercians adopted it for use at Compline. *Salve* has been set to music by an endless choir of musicians, including Henri duMont, Dunstable, Ockeghem, Obrecht, Isaac, Desprez, La Rue, Morales, Guerrero, Palestrina, Victoria, and Byrd. *Regina Cæli* seems to have had its origin among the Franciscans in the thirteenth century, and in 1742 Pope Benedict XIV decreed that it be prayed during the Easter season during the ringing of the Angelus bell. Composers who have composed music for this hymn include W. A. Mozart and Leoncavallo in the Easter procession of his opera, *Cavalleria Rusticana*.

But these Marian hymns were not merely liturgical hymns and art music. Chaucer attests to the popularity of *Alma Redemptoris Mater* in the *Prioress' Tale*, adverting to its use in the education of children: "He Alma Redemptoris herde sing, As children lered hir antiphonere." *Salve* was equally popular and chantries were widely endowed to sing it repeatedly. Italian sailors and fishermen sang it in stormy weather and to add to the solemnity of its singing church bells were rung. It is said that Columbus' sailors sang it as a hymn of thanksgiving at their landfall in America in 1492.

The introduction of the elevation of the Host and Chalice at Mass in the twelfth century was part of the rise in Eucharistic devotion at that time, and this devotion led to the ringing of bells

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or playing of trumpets at this point in the liturgy. Besides the introduction of the feast of Corpus Christi on the Thursday after Trinity

Sunday with its Eucharistic procession with music, there was also the introduction of other Eucharistic devotions such as the Forty Hours devotion and Benediction of the Blessed Sacrament, with additional musical consequences. As a result fine Latin hymns were written, including Thomas Aquinas's *Pange lingua*, *Sacris solemnis*, *Lauda Sion*, and *Verbum supernum*. The second last verse of the *Pange lingua* begins *Tantum ergo* and this verse and the last by custom are sung at Benediction, as are the last two verses of *Verbum supernum prodiens*, which begins *O salutaris*. The second last verse of *Sacris solemnis* begins *Panis angelicus* and this and the last verse of the hymn are often set separately to music. The *Panis angelicus* by Franck is a very well known work. In France at Mass beginning before the Counter Reformation, *O salutaris* came to be sung as

an acclamation after the Elevation, and French composers would customarily do a setting of it along with the other unchanging portions of the Ordinary of the Mass, the Kyrie, the Gloria, Credo, Sanctus, and Agnus Dei when writing music for a Mass. *Verbum supernum prodiens* (sans the verses *O Salutaris*) is the suggested hymn in the reformed Advent office of readings.

Financing the music of Advent might not be terribly expensive, but, where there are costs, one might appeal for help to the church's chivalric orders, which were once great patrons of music. The Order of the Golden Fleece, established in 1430 by Duke Philip the Good of Burgundy, had a liturgical triduum with splendid music at its November meetings to mark the feast of St. Andrew. The three days included First Vespers, a Mass, a banquet, the Office of the Dead, a Requiem, and a Mass of the Blessed Virgin.⁴⁰ Very commendably, the Priory of the United States of the Most Venerable Order of the Hospital of St. John of Jerusalem recently even commissioned a new work. Its *Service of Rededication* on November 1, 2014 at Grace Cathedral in San Francisco included a choral meditation or anthem, "My Servant Shall be Healed," composed by Philip W. J. Stopford. Members of the Order of Malta and the Equestrian Order of the Holy Sepulcher both are very numerous in the United States. There are perhaps 3,000 knights and dames of Malta and 10,000 knights and ladies of the Holy Sepulcher in the United States, and it would redound greatly to their glory to patronize sacred music.

One might also note that the popes long blessed on Laetare Sunday in Lent a Golden Rose, which was then presented to a Catholic queen.⁴¹ In Advent they were wont to bless a sword which was then presented to a Catholic monarch. The rite for the blessing of the sword, which was viewed as defensive for the Christian people, was an ancient one found in the Romano-German pontifical of the tenth century. There the church prayed that the weapon so blessed "might be a defense and protection of churches, widows, orphans, and all servants of God." Today one seldom sees swords in church except in some places—as at St. Agnes—where Fourth Degree Knights of Columbus are invited to appear in uniform with swords girded *ad incrementum decoris et divini cultus splendoris*, to augment the decency and splendor of the liturgy. The Knights of Columbus have long been generous supporters of Catholic charities and Archbishop Hyginus Cardinale lauded their generosity in a chapter of his celebrated work entitled "recognized knightly organizations."⁴² The Fourth Degree Knights too might be invited to become patrons of the special Advent music, and in the course of the program the ceremonial swords of the candidates for the Fourth Degree or newly-admitted members might there be blessed using that ancient rite.

This, then, is a suggestion of the music of Advent that might laudably be sung to prepare Christ's faithful for his coming at Christmas, where church musicians have been given a genuinely liturgical training and accept that it belongs to their vocation to cultivate sacred music and even increase its store of treasures. One hopes (and prays *Ut in omnibus Deus glorificetur*) that they might do so. ❧

⁴⁰See my "Chivalric Orders as Music Patrons," *Sacred Music*, 139 (Fall 2012), 29.

⁴¹Hyginus Eugene Cardinale, *Orders of Knighthood, Awards and the Holy See*, 3d ed. (Gerrards Cross, UK: Van Duren, 1985), p. 63.

⁴²*Ibid.*, 238.

Gregorian Psalmody Today

by Brother Jacques-Marie Guilmard, O.S.B.

INTRODUCTION

Psalmsody contains an exceptional spiritual treasure. From the time of the ancient Hebrews, religious men, under divine inspiration, translated their feelings and their prayers into hymns called psalms, in which the words were revived with care and utilized throughout the course of generations. The Virgin Mary taught them to the child Jesus; she recited them, as did the disciples of the Lord. The new Christian communities kept this practice. And so the psalms transcended the particular occasions that surrounded their composition. They are songs of thanksgiving, prayers for pardon, praise, ecstatic adoration, or spontaneous supplication, often a cry sounding forth from the depths. Men of every time, in all places and cultures find in them a perfect support to express themselves in their relations to God.

After our Lord's time on earth, the prayer of the psalms finally burst forth into a superlative fulfillment of the expectations of men. They realized that the words of the psalms no longer were only words but the heart of the new covenant, carved through the blood of the Savior, and they described each of the details of the coming and work of Christ, for the purpose for it was sent. This prayer incorporated itself easily as the Word incarnate made by the Father and became the prayer of the Son of God; then the prayer of the Son in the Only-begotten Son, and the prayer of the Brother with his brothers and with all the church; finally the prayer of the Bride which is the church.

The aspirations of sinful humanity expressed through the psalms began finally to be realized. All people could take part in the healing. The praise will be without end in the preparation for the return of the Savior. "All flesh will see the glory of God" (Isa. 40:5; Luke 3:6).

One can never say enough about the universality of the psalms. They are accessible to all without distinction, and lend themselves to people of all ages, in all situations of life, in all the degrees of faith, in all liturgical usages, in all moments of the year. Many people with little familiarity with, indeed strangers to, western religions, adopt them easily.

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A. PSALMODY—THE FOUNDATION OF PRIVATE AND LITURGICAL PRAYER OF THE JEWS AND OF ALL CHRISTIANS

The pearl of religious lyric poetry of Israel has been saved for us through the Psalter which is composed of 150 psalms. These psalms are poems, which were conceived to be sung with accompaniment. The psaltery was a stringed instrument which accompanied these songs, also called psalmody. From this fact, the psalms were composed to be sung as were the hymns. Chant became part of the very being and action of the psalms.

1. *The Key of the Treasure: the Our Father*

A disciple asked Jesus, “Teach us to pray” (Luke 11:1). And Jesus responded, “When you pray, say: *Our Father . . .*” Why did he ask such a questions, since the disciples certainly already knew how to pray? Certainly they knew how to pray as Jews, but they had to learn to pray as Christians. Their Jewish prayer was good, but a key was necessary for their prayer to become Christian and this key opened the light and grace of the Gospel; this key is the *Our Father*. It opens the treasury of psalms and produces in it all its strength. Christians, in saying the psalms, search to “appropriate the mind of Christ,”¹ they were searching to speak as Christ understood and had taught them. To this end, the prayer of our Lord, the *Our Father* that is recited at the end of the offices, makes this unity of the Psalter. It is the resumé and perfect explanation for the psalms. One must therefore sing the psalms with the *Our Father* from the depth of one’s soul. The importance of *Our Father* is such for psalmody that all the offices of the Catholic liturgy; (Prime, Lauds, Vespers, etc.) end with this prayer.

The importance of Our Father is such for psalmody that all offices of the Catholic liturgy end with the prayer.

Let us add that the prayers that the faithful make during the psalmody are gathered during the oration (collect), that is recited at the end of the office and this is a particular application of the *Our Father*. So it is necessary to give great attention to it. Dom Guéranger instilled in his monks a true “devotion” toward the oration of the day.

2. *A Guiding Star: the Trinitarian Doxology*

When our Lord commanded us to pray with the aid of *Our Father*, he wanted us to be associated with his divine life. The Christian prayer addresses itself therefore definitively to God,

¹“Have among yourselves thoughts that are in Christ Jesus” (Ph. 2:5). In psalmody, it is Christ who prays as Head and Body. He prays as Head as one who welcomes all in him and brings us together as a single subject. He prays as such as Body, that is to say that our voices, our tribulations and our hopes are presented in his prayer” (Cf. Saint Augustine, *Enarrationes in Ps.*, 60:1).

Father, Son, and Holy Spirit, to whom are due “all honor and all glory.”² Dom Guéranger reminded his monks, and thus all who celebrate the liturgy, that they should have “the express intention of honoring the Holy Trinity, which always has its part in the mystery that is celebrated, or of the sanctification of the servant of God who is honored on that particular day.”³ In the liturgical prayer, each of the psalms ends with the necessary doxology to the Holy Trinity “Glory be to the Father and to the Son and to the Holy Spirit . . .” This doxology is an integral part of Christian psalmody. It is like a luminous star, which guides and orients the center of the heart of the faithful. It explains the Trinitarian praise of glory and adoration which pervades the entire Psalter.

3. *The Holy Spirit as Enabler*

The importance of the Holy Spirit in the recitation of the psalms must be emphasized. To pray, it is not enough to pronounce the words of divine origin, like those of *Our Father*, the psalmist should be led above all by the Holy Spirit. It is the Holy Spirit who helps one to pray “as is fitting”: “The Spirit helpeth our infirmity, for we know not what we should pray for as we ought” (Rom. 8:46).

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Saint Paul counsels us to ask the Holy Spirit, so that we will be able to pray to the Father, in the name of our Savior. To that, there is a condition, it is that this same Spirit makes our prayer become complete, and that it puts away all that which is not spiritual (Rom. 8:13). It is this precept of the same apostle: Pray all the time *in the Spirit* (Cf. Eph. 5:18–20).

Saint Luke reported an episode when the apostles asked the Lord Jesus to increase their faith (Luke 17:5). The apostles thought that not only could Jesus give them the true and more universal faith, but also that he had the power to give them a more vibrant faith, that is to say, that he communicate the Holy Spirit to them (cf. Acts 6, 5:11, 24).

Before reciting the psalms, then, we must pray: “O God, come to my assistance! O Lord, make haste help me!” (Ps. 69:2). This is how the faithful person will celebrate the psalms under the action of the Holy Spirit.⁴ The grace of the Holy Spirit will purify his heart, clarify it, and inflame it with love. The Holy Spirit, who already inspired the composition of the psalms and who has given them poetry and unction, is also today the mover and principal agent of the chanting of the psalms. Not only does he enable one to taste the depth and suavity of the

²Conclusion of the Eucharistic Prayer of the Roman liturgy

³Dom Guéranger, *Notions sur la vie religieuse et monastique*, (Solesmes: Imprimerie Saint-Pierre, 1885; reprint, Sablé-sur-Sarthe: Abbaye Saint-Pierre de Solesmes, 1979), p. 20.

⁴We will say this later in speaking of Dom Guéranger.

psalms and introduce one to contemplation, but moreover he brings the prayer of the believers to heaven. The Spirit himself intercedes for us with unspeakable groanings” (Rom. 8:26).

B. PSALMODY IN THE LITURGY OF THE HOURS—ITS IMPORTANCE

The liturgy of the Hours, the value of which is being rediscovered today, gives an essential place to the chanting of the psalms. If it is good to say the psalms, alone or with others, it is eminently good to *sing* them according to the form established by the church.⁵

THE LITURGY OF THE HOURS—LAUDS, VESPERS, AND COMPLINE

The Holy Father Benedict XVI recently spoke of the theological and ecclesiastical dignity of the Prayer of the Hours. In effect, by the hours the church offers to God without ceasing (1 Thess. 5:17) the sacrifice of praise. This prayer is the voice of the Spouse herself who addresses herself to her Husband; and even better, it is the prayer of Christ who with his Body presents to the Father. “All who assume this charge accomplish *the office of the church* and participate in the supreme honor of the Bride of Christ, because in fulfilling the divine praises they hold themselves before the throne of God in the name of the Mother Church.” Benedict XVI recalled that “the recitation of the Liturgy of the Hours should make itself alive in view of the good of all the church. He gave this encouragement to have exemplary celebrations of the Liturgy of the Hours, “to the point of constituting a reference and a source of inspiration for the spiritual and pastoral life of all the church.” “The Synod” [of bishops in 2008], he added, “have expressed the desire to see this type of prayer disseminated throughout the People of God, especially the recitation of Lauds and Vespers. One should also emphasize the value of the Liturgy of the Hours provided for the first Vespers of Sunday and the solemn feast days. This is why I recommend, he insisted, that where it is possible, the parishes and the religious communities favor this prayer and include the faithful.”⁶ In practice I would also add the office of Compline, an office which easily may be recited at home, at the home of friends, or elsewhere.

What richness can be derived from participation in the Liturgy of the Hours? Let us note here four examples.

1. *Live and Pray in Communion with the Entire Church*

As we have said in the introduction, psalmody lends itself to every age, to every situation, to every type of spirituality. Each person finds nourishment and strength in it. It is like a universal prayer.” For a Christian, participation in the Liturgy of the Hours enables communication with the entire church, throughout all time and space. The church has sung psalms in

⁵The Liturgy of the Hours, the office and psalmody are realities which will recur frequently. One can easily employ one word for the other or pass from one idea to the other.

— The *Liturgy of the Hours* is the ensemble of celebrations which have been instituted by the church as its public prayer and which are grouped according to the hours of the day. An *hour* is therefore one of the celebrations—for example the hour of None.

— The *Office* is the former name for the Liturgy of the Hours. It also denotes one of these hours. The word refers to the charge (in Latin *officium*) for certain people to participate in the Liturgy.

— *Psalmody* is the chant—private or liturgical—of the psalms. It forms the largest part of the offices.

⁶Benedict XVI, Post-synodal Apostolic Exhortation, *Verbum Domini* (September 30, 2010).

ancient times; we put our steps into its steps. Today as it has been echoed throughout the entire world, it is still used. Up to the present, it began in heaven to “sing with the eternal chant of the mercies of the Lord—*Misericordias Domini in æternum cantabo*” (Ps. 88:2).

The church has as its mission to associate us with its prayer. Christians should know by heart the recitation of the psalms according to their form of liturgical prayer.

Scripture does not consider psalmody as an optional thing, but as an obligation.⁷ “Sing the psalms to the Lord on the psaltery with ten strings—*In psalterio decem cordarum, psallite Domino*” (Ps. 32:2). “The Lord is the king of the whole earth, sing psalms with wisdom—*Quoniam rex omnis terrae Deus, psallite sapienter*” (Ps. 46:8).

2. Sanctify Time

The “continuous prayer” of the faithful must be expanded to the point of the prayer of the church, and to give to the church the possibility of “prayer without ceasing,” or rather, to be united to the church who “prays without ceasing.”

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Benedict XVI wrote again: “In the Liturgy of the Hours, the public prayer of the church, appears as the Christian ideal of sanctification of the entire day, tuned by the hearing of the work of God and by the prayer of the Psalms, so well that all activity finds its point of reference in the praise offered to God.”⁸

It is a question of sanctifying time, and notably of celebrating Sunday as such by Lauds and Vespers, and to celebrate, by the office of Compline, the entrance into the night before the great vigil of the new day.

3. Liturgical Prayer of the Hours Deepens the Spiritual Life

For everyone, psalmody is a marvelous guide to spiritual life. The psalmist tends to become a contemplative a) by the spiritual content of the psalms; b) by the doxology of which we have spoken previously; and c) by the musical form of psalmody.

a) The liturgical prayer of the Hours is essentially contemplative, thanks to divine action. God instructs us gently, he approaches us and pulls us to him in an ineffable manner. At the prayer of the hours the promise of the active presence of God, made through the Lord Jesus is exactly applied: “Where two or three are gathered in my name, I am in the midst of them” (Matt. 9:18). The interior life is deepened and forges itself as one speaks to God with the same words inspired by God; the poetical form of the psalms is marked by the unction of God the Holy Spirit.

⁷We must insist on this point, but this is not the place.

⁸Benedict XVI, *Verbum Domini*, ¶62, “The Word of God in the Liturgy of the Hours,” where the Holy Father made mention of a passage from the Second Vatican Council.

By psalmody, the Christian learns all forms of prayer. He learns once again, praise, thanksgiving, but also supplication, from which confidence is never absent. Often, with the psalmist, he recognizes his sins. With him, he grasps the eschatological hope of the universal Reign of God.

According to Dom Guéranger, the soul, seduced by the charms of contemplation of the divine majesty, becomes an instrument which vibrates under the divine touch of the Holy Spirit which possesses it. And so liturgical prayer (and notably the Liturgy of the Hours) is sometimes the beginning, sometimes the result of the visits of the Lord.

The same author teaches that psalmody admits of various degrees which lead to the highest level of contemplation. “In divine psalmody, there are several degrees such that the lesser ones lean on the earth and are accessible to the souls who are in the labors of the purgative life; to the extent that it rises to this mystical ladder, the soul senses illumination by a celestial ray, and reaching the summit, finds union and repose in the Highest Good.”⁹

By psalmody, the Christian learns all forms of prayer.

b) If the doxology which ends each psalm, comes from faith and charity, it orients everything in the recitation of the psalm toward heaven and elevates the heart of the believer.

c) Even the musical form of psalmody favors contemplation, by its specific nature which produces calm around its cadences. No effect is sought and the chant is pure freedom. The musical and vocal simplicity shows a complete consecration to God. The breath, which is life and permanence, also assists in contemplation.

4. The Singing of the Psalms and Evangelization—Latin

Chant possesses a power of expression such that, in the case of chanting the psalms, it is a privileged method of evangelization, in the sense that it teaches prayer and the sense of the sacred.

a) *The chant as action*—With the singer, the chant is not a transitory action like others. It is more a manner of being than an activity. It comes from an interior force which makes itself spoken in a new and ecstatic manner, strong and penetrating. Chant, for one who prefers it, interiorizes and amplifies all that the text can reveal, and then it expands the feelings that are present and the depth of the being of the singer. In this way, the chant is the *incarnation*, and

⁹Contemplation, Dom Guéranger taught his monks, consists in concentrating the faculties of the soul on God and on its truth, so as to conceive in it admiration and love. Starting with this principle, the ancient fathers ruled that they were obliged to praise God not by human improvisations but by the chants of Holy Scripture, especially by the Psalter, as they were the more appropriate than all other prayer to establish the soul in the dispositions that contemplation requires. Cf. Dom Prosper Guéranger, *Introduction à L'Année liturgique*, (Bouere, France: Dominique Martin Morin, 1995), and Dom Jacques-Marie Guilmard, “Dom Guéranger et la restauration du chant liturgique,” *Ecclesia Orans*, 22 (2005/2), 177–197.

the body completely becomes the mediator, in making it enter the text, even into the center of the soul. The chant is *sublimation* by the beauty which it creates and which surrounds the text—which the singer appropriates in a lively manner—with joy, truly with the grandeur of the sacred.

b) *The chant as listening*—furthermore, obviously, the chant reveals the content of the words to the benefit of the listeners. It communicates this content to other people, who receive it and share it. Without being necessarily turned outward, the chant reaches others. But being enveloped in beauty, it charms the listener. No one remains indifferent, because it touches one by its integral nature: soul and body; in itself and in its exterior relationships, be it spatial, be it social (communal), in putting unity and harmony in it, that is to say unity joined to beauty and to pleasure.

c) *Latin*—The experience of Gregorian psalmody of which we are speaking, begins with contact with the Latin language, and we must mention the importance of this language. The sacred dimension of ecclesiastical Latin has very often been emphasized, so that we must again insist on it. Let us only propose several reasons which make Latin apt to develop the sense of the sacred.¹⁰

- Latin makes us leave the everyday domain of life, for this language differs from all those which we encounter today—it puts a *reverential* distance between the text and us; it is “worthy of the very high realities which it expresses.” (Paul VI)

- Latin is associated, in fact, with the prayer of the Roman Church for nearly twenty centuries, so well it seems to be the proper language of the sacred. It is the language of our fathers in the faith; it is as if *sanctified* by its usage which became the church gave it. Latin invites us to say the same words that our forebears who transmitted to us the message of God. It is a factor of Catholic unity in time and space.

The experience of Gregorian psalmody begins with contact with the Latin language.

- Its genius and proper beauty—which are aspects of clarity, seriousness, and synthesis, but also of lyricism—veil the divine mystery; but also reveal it to whoever at least wishes to frequent this language. “The Latin words take on more spiritual intensity to the extent that one grasps the beauty which God alone gives meaning. . . . One must let the experience of the liturgy give meaning to these words in the sense that they never finish revealing themselves, for it comes from God.”¹¹

d) *The chanting of the psalms evangelizes the singer and the listeners*—The characteristics of chant which we have just explained, acquire an important significance as they relate to psalmody.

¹⁰Cf. the remarkable article by Dom Paul Debout, “The Spiritual Experience of the Mass in Latin,” in *La Maison-Dieu*, 255 (2008/3), 75–116. It is known that Igor Stravinsky, in composing *Oedipus Rex*, an oratorio written on a text by Jean Cocteau, asked Father Daniélou (the future cardinal) to translate the booklet into Latin to give it greater intensity.

¹¹Cf. Dom Debout, “Mass in Latin,” 114.

Chant aids the inexhaustible spiritual richness of the psalms—a richness accessible to all without distinction—to cause the mystery of God who speaks to penetrate to the heart of the singer and listeners. In effect, as in all types of chant, psalmody tends to realize the *psychological* unity of the spiritual man, since at the same time he experiences the *pleasure* created by the beauty of the voice (above the wonders of the Latin), and finds himself in communion with the other listeners. But that unity proceeds from the higher principle which is the *sacred text* of the psalms. The sacred text fully expands the soul, the spirit, and the sensibility of each person in the communion of all.

And so, the chanting of the psalms evangelizes in making one taste the goodness that there is in believing in God, to do what he teaches; to announce the wonders of his providence, to ask pardon or divine aid in every case, to pray to God. Psalmody—the ecclesiastical prayer *par excellence*—makes the foundation of the “new song—*canticum novum*” which is proper to all Christians (Ps. 95:1; 149:1).

Thanksgiving has its most profound source in being; it maintains itself in joy, as much of the body which it should renew as the soul. It is especially in harmony and in interaction with psalmody. On one hand, when it finds itself in the heart of the faithful, it expresses itself in sacred chant; and on the other, when it sings the glories of God, thanksgiving is born immediately in the interior restoration which resides in man.

To conclude, Gregorian psalmody can participate in evangelization by putting the spiritual universality of the psalms and the beauty of chant (as well as the splendor of Latin) together.

C. GREGORIAN PSALMODY—IT CONSTITUTES THE HEART OF GREGORIAN CHANT

Let us pass now more directly to Gregorian psalmody Dom Guéranger used to say informally to one of his monks: “The psalter is the bread in the liturgy. As in all meals, in the most magnificent as in the most modest, bread is the basis of all food, as so in all the feasts, great or small, the psalter forms the basis of the office, in the proportion and with the proper choice of the solemnity.” One should not take this advice only in the sense of quantity; it must give him a fuller sense; concerning the texts, the rhythm, the melody, and the spirituality, the psalter is the *bread* in the liturgy.

1. *With Regard to the Texts*

It is rather easy to state that the psalms form the textual basis of all the Gregorian repertoire. That is true whether by the importance of their duration in the psalmody strictly speaking, or whether by all the texts that in the whole repertoire are taken from the psalms.

2. *With Regard to the Rhythm*

Psalmody is a kind of recitative—recitatives are very frequent in the Gregorian style, notably in the chant of the orations or of the Eucharistic Prayer. The rhythm of the recitatives and of psalmody—a well regulated rhythm, well modulated, devoid of violent contrasts of intensity—is found in the ornate Gregorian style and it serves as its basis.

3. *With Regard to the Melody*

Because of the universal place of psalmody in the Gregorian style, it is not surprising that the ornate pieces are like the melodic development of psalmody and the recitatives which are based on psalmody.

4. *With Regard to the Spiritual*

Psalmody is a ladder towards God with its various steps, and so all Christians without exception can say them, no matter what the depth of their spiritual life is, as we have already stated.

D. APPLICATIONS

Because of the close rapport among Gregorian psalmody, recitatives, and ornate pieces, one is assured that if one cultivates psalmody, in becoming one with its spirit, one is now completely prepared to study a more ornate repertory. In the nineteenth century, Canon Augustin Gontier, a friend of Dom Guéranger, enunciated the principle: “The rule which controls all rules is that the chant requires an intelligent reading, well stressed, well intoned, well phrased.” That is necessary for all chant, but especially for psalmody.

1. *The Work of the Accentuation, and the Phrasing of Psalmody, etc.*

Psalmody is musically well executed on only two conditions:

- that the Latin words are correctly pronounced and accentuated,
- that the ensemble sings.

a) *Good articulation or diction.* To articulate is to have a clean articulation of the consonants, to respect the purity of the vowels. With good diction, soft volume of the voice suffices to make itself understood.

b) *Accentuation.* “There is no need to attack the accents to make them heard. Exactly to the contrary, from on high they radiate forth and illuminate the ensemble of the phrase; it is they and their variable reflection which elevates the phrase, that colors it and brings life to it,” Dom André Mocquereau stated.

c) *Regularity.* Regularity—*syllable by syllable*—is necessary if one wishes to be understood, if one wants to sing as a group, and if one does not want to tire the listener.

And so, “good prosody” is to pronounce the words well.

- each word being, not unarticulated but unified,
- with an élan centered on the accent and leading toward the final,
- the vowels having their true and pure color, and their correct duration,
- the consonants being firmly pronounced.

d) *The Phrasing.* Once the prosody is in place, that is to say once the basis of the words is correct, the “phrasing” must be added. That comes back to giving a *form* to the phrase, which must be understood in the sense in which a sculptor gives a *form* to a statue on which he is working. The phrasing makes the “style” of the chant. The breath assures its continuity; it sustains and

unifies the ensemble of the phrase. The phrasing, which is the foundation of lyricism, permits the vocal art of the singer to expand fully and to reach the summit of its enthusiasm.

Dom Guéranger asked his monks to phrase with a careful and expressive style; in so doing, to avoid hammering, as was the usual practice at the beginning of the nineteenth century. From the beginning, he gave the Solesmes chant a natural allure, showing himself the example of perfect diction, of a supple voice, of an ardent enthusiast who elevated his sung prayer.

e) The rhythm of psalmody. The rhythm of the recitatives depends on *verbal* order which is created by the singer and *musical* order which is created by the repetition of the cadences. The successive cadences should be made in a frank manner and followed by silences of a precise duration, which does not exclude suppleness, but which forbids lethargy and weakness. The singer who brings out the rhythm of its psalmody gives it a fascinating beauty.

The duration of the middle of the psalm verse is habitually two pulses, in other words the duration of two syllables. If this mediant is shorter than two pulses, the pause will be rushed; if it is longer than two pulses, the style risks becoming emphasized or amorphous, and the sense of the text will lose its unity. There is no good psalmody without the regularity of the mediant.

f) The tempo. The tempo should be moving, without an affected slowness, nor uncontrolled speed. One chooses the tempo which permits good diction of the text which should be proclaimed and understood by all.

g) The cadences. A cadence is an inflection of the voice to relax it. Do not strike it. Take care then to:

- slightly lengthen the cadences,
- give them their proper importance following their place in the phrase (intermediate or final cadence),
- do them in a straightforward manner,
- with a proper tone,
- with correct intervals
- and a final well placed.

All the occurrences of a type of cadence should have the same general allure, in order to give a regular shape to the recitative.

h) The intimate alliance of chant to the Latin formulas. “The execution of liturgical Gregorian chant,” wrote Dom Guéranger, “should respect the intimate alliance between the chant and its Latin formulas. One should feel its profoundly religious character and its intimate order as part of divine worship.”

In respecting each of these precepts, psalmody produces an impression of profound harmony.

2. *Memorize the psalms and love psalmody*

Two general precepts. Once that the psalms have been translated, their memorization is a good way to understand them in depth. In former times, a goodly number of the faithful, even those who had no formal schooling, knew the psalms completely by heart. One must alternately read the psalms, pray them, sing them, learn them.

Christians should love the psalmody that the church offers to them in the offices. According to Dom Guéranger, the Divine Service is the most noble and the most useful use of time during the day. One must apply zeal for the office—which will be marked by recollection and by ardor of singing well for the edification of others and for the glory of God.

The disposition with which one should then celebrate the Divine Office, Dom Guéranger continued, is a disposition of enthusiasm for the divine mysteries, and one should endeavor to remember the words of St. Benedict who said that “our soul should be in accord with our voice.”

3. *Pass progressively from psalmody to more ornate chant.*

As one grows in this process, I encourage passing progressively from psalmody to melismatic chant; for example, in singing the versicles, brief responses, invitatories, antiphons, introits, and more ornate pieces. It is good then to come back to psalmody. One cannot satisfactorily sing the *Haec dies*, if one has never sung psalmody. The chant of psalmody is an indispensable exercise of singing Gregorian chant.

CONCLUSION—GREGORIAN PSALMODY TODAY

For those who agree to enter fully into it, psalmodic prayer is an easy and rapid method of chant, of prayer, and of beauty.

Chant is a creation each time it appears. The melody can be very old, it can be a new creation, since coming from one voice, moved by the heart of a man or a woman, it raises itself and breaks the silence to fill the space with its praise. In psalmody the soul marvels tirelessly before the works of God, the voice always experiences new joys in singing the glory of God.

Prayer. Psalmody makes access to prayer easy since it is always worthy and it is for everyone. Regarding impropriety, Saint Paul counseled the Ephesians that they should substitute songs of thanksgiving, for to give thanks constitutes the only personal and communal activity that should be done under all circumstances (Eph. 5:3). Since the psalms have, in his eyes, a universal value of prayer, he added: “Recite amongst yourselves, hymns and spiritual canticles” (5:19).

Beauty. “Since one searches for truth, one always finds beauty,” one has said. Since the soul has by psalmodic prayer been used to searching for divine Truth, it finds the beauty of God, “*Veritatis splendor.*”

Psalmodic prayer is an easy and rapid method of chant, of prayer, and of beauty.

In lieu of an ultimate conclusion, I would say: to work! First for yourselves, *love* the psalms, *familiarize* yourselves with them; *love* the recitation of lauds, vespers and compline. Then *bring together* your friends, and celebrate these offices at the home of one

or the other. Finally, *begin* neither in a haphazard way nor in mediocrity. Everyone can achieve it with a little practice.

So, I promise that you will find your joy in “praising God in the assembly of the saints”—“*Laus eius in ecclesia sanctorum*” (Ps. 149:1). ❧

INTERVIEW

Interview with Brother Jacques-Marie Guilmard, O.S.B.

by Ann Labounsky

In May, 2013, I led a group of our Duquesne University students to France to study the organs of Paris and to travel to Solesmes, where we participated in the offices for a day and our Schola, under the direction of Sister Marie Agatha Ozah, H.H.C.J., sang a brief concert after the Vespers office. During that visit I had the opportunity to visit with Brother Jacques-Marie Guilmard, the author of *Practical Guide to Gregorian Chant*. We had the privilege of hearing him speak to the students in an open session during which time he explained: the history of Gregorian chant, the monastic schedule, and how he became a monk at Solesmes. Almost forty years ago he attended a retreat during the Christmas holidays at Solesmes and decided on the spot to become a monk there. I asked him whether the style of chanting during his time at Solesmes had changed and he said that the phrasing had become more subtle but that one would need to listen to Solesmes recordings from earlier times to understand the differences more fully. His voice may be heard on the CD that accompanies his *Practical Guide to Gregorian Chant* in the responses. The former first singer sang the first part of the tracks. He asked me to translate his lecture on “Gregorian Psalmody Today” and have it published. The following interview was made upon our return via email.



AL: Did you know Latin before becoming a monk?

JMG: Yes, I studied at the Lycée Concorcet in Paris [one of the most prestigious schools in France whose alumni include Marcel Proust, Jean Cocteau, Pierre Bonnard, and Francis Poulenc.] I studied Latin for seven years and Greek for five years. I then studied mathematics which I taught for two years. The Latin used in the liturgy is easy to learn and most people can master it. And besides, there are translations. But it is essential to remember that one does not practice Latin one or two times a year; it comes at least by knowing the Latin Mass since childhood every Sunday. So, the faithful who worship regularly will have no trouble with Latin usage. If the church encourages the singing of Vespers and Compline, it is so that it will become a habit and be nourished by it all throughout the year.

AL: When did you enter the Solesmes monastery as a monk?

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JMG: I returned to the monastery of Solesmes in September 1973. That makes forty years, and my happiness continues to grow.

AL: Did your education as a child give you experience in singing?

JMG: Since my early childhood, I always enjoyed singing. My father had a tape recorder—which was very rare at the time. He liked it and often listened to the recordings of the festival from Aix-en-Provence. It was a very new festival, and its speciality was then operas of Mozart and Rossini. My mother also knew singing extremely well and sang the great works of French song (Duparc, Fauré, Ravel, etc.); my brothers and sisters continuously sang the melodies of the scouts. I studied the violin with passion, but I did not have vocal training. A few months after my entry with the monastery, I sang “in time and had accurate pitch.” By the summer I had become integrated into the schola. I was known to the brothers as “a bird who sings all the time.”

AL: Had you heard Gregorian chant sung before you entered the monastery of Solesmes?

JMG: I did not know Gregorian chant before my entry into Solesmes. The French parishes generally used French canticles, and if they used Latin songs, the melodies were contemporary and banal. Contrary to Germany, there has never been a tradition of liturgical music in the vernacular language, because Latin was the official language of worship. When, in about 1965, Latin was completely driven out of the liturgy, there was nothing to propose in its place, neither in the plan of the texts, nor in the plan of the music. Today, after fifty years, the work of replacement has hardly started.

AL: Do you have any other comments about your life at Solesmes?

JMG: The monks have as a principal activity the praise of God. Their other activities are many and are diversified. I am porter, in other words, I am responsible for the reception for the visitors and customers of the store. I also occupy myself with the legal process of canonization of Dom Guéranger, the founder of Solesmes who restored Benedictine life in France after the disasters of Revolution. It is he also who launched its monks in the research tasks for the restoration of the Gregorian chant. Indeed, after a thousand years of existence, the practice of this admirable chant needed a deep restoration. Dom Guéranger showed the importance first of the text, to which he gave supernatural intelligence. ❧

When in about 1965, Latin was completely driven out of the liturgy, there was nothing to propose in its place. Today, after fifty years, the work of replacement has hardly started.

REPERTORY

The Communion Antiphon *Amen dico vobis* and Its Setting by Henrich Isaac

by William Mahrt

Amen dico vobis, quidquid orantes petitis, credite quia accipietis, et fiet vobis.

Amen I say to you, whatsoever you ask in prayer, believe that you shall receive, and it shall be done to you.



Heinrich Isaac

Amen dico vobis, Quid quid orantes petitis, credite quia accipietis, et fiet vobis.

ti - tis, cre - di - te qui - a ac -
ti - tis, cre - di - te qui - a ac - ci - pi -
pe - ti - tis, cre - di - te qui - a
ti - tis, cre - di - te qui

ci - pi - e - tis, et fi - et
e - tis, et fi - et
ac - ci - pi - e - tis, et fi - et fi -
a ac - ci - pi - e - tis, et fi -
vo - bis, vo - bis, et fi - et
et vo - bis, et vo - bis, et vo - bis.

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he communion antiphon *Amen dico vobis* occupies a position as the last communion of the temporal cycle of the year in both the ordinary and extraordinary forms.¹ Its position there is slightly anomalous. In the ordinary form, the Mass Propers for Ordinary Time follow, with a few exceptions, the order of those of the extraordinary form, being parallel to the Sundays after Epiphany, Septuagesima, and those after Pentecost. Most are based upon psalm texts, but a few have texts from the Gospels, usually relating to the Gospel of the Mass of the day. Those proper cycles which belong to the Sundays after Pentecost in the extraordinary form show a pattern of ordering, being arranged in psalm-number order through each genre independently, so that communion antiphons set Pss. 9, 12, and 16 on through 118, with the exception of a group of five in the middle standing out as representing a Harvest-Eucharist theme,² and the final two; the psalm-series is also interrupted by one communion which pertains to the gospel of the Mass of the day.³ This relation of communion antiphons to the Mass of the day is found in some Sundays after Epiphany and in Lent, but this is the single one in the post-Pentecost series. Notably those of the last two Sundays after Pentecost in the Medieval order (*Amen dico vobis* and *Dico vobis*),⁴ are on Gospel texts, but do not relate to the gospel of the Mass of the day. They appear to be somewhat later additions to the series that do not follow the established ordering of the previous Sundays. James McKinnon suggests that their rationale is simply that they express “frequently quoted sayings of Jesus.”⁵ Perhaps they are frequently quoted because Jesus himself says that they are important by introducing them with the phrase “Amen I say to you” or “I say to you.”

Amen dico vobis sets a verse of the Gospel of St. Mark (11:24), which is in the words of Jesus. It consists of four phrases, each a complete clause with a different grammatical quality. The first announces the message with a formula that indicates that something important is about to be said: its initial figure calls attention by its the formulaic mode-one beginning, whose upward skip of a fifth to a and an immediate rise a third above comprises the widest range of the piece; this serves to underscore the emphasis Jesus makes by the use of “Amen.” The second phrase, a dependent clause expressing a condition—whatever you ask in prayer, begins with a descent and cadences upon G, the middle note of its narrow third range; this cadence on a weaker note

¹That is, the Last Sunday after Pentecost in the extraordinary form, *Liber Usualis* (Tournai: Desclée, 1961), p. 1077; and in the ordinary form, the Thirty-third Sunday in Ordinary Time, years B & C, *Graduale Romanum* (Sablé-sur-Sarthe: Abbaye Saint-Pierre de Solesmes, 1974), p. 368, *Gregorian Missal* (Solesmes: Éditions de Solesmes, 2012), p. 617–18 (in the 1990 edition, p. 596), and *Communio*, ed. Richard Rice (Richmond Va.: Church Music Association of America 2007), pp. 5–8, where a number of psalm verses are set to the corresponding Mass psalm tone for alternation. An alternative source for psalm verses is *Versus palmorum et canticorum* (Tournai: Desclée, 1962) pp. 136–7; this can be downloaded at <<http://media.musicasacra.com/pdf/psalmorum.pdf>>, or a hard copy can be purchased; see <<http://media.musicasacra.com>>, and click on menu “Books to Buy.”

²William Peter Mahrt, “The Post-Pentecostal ‘Harvest-Eucharist’ Communion,” *Analizar, interpretar, hacer música: de las Cantigas de Santa María a la organología: Escritos in memoriam Gerardo V. Huseby*, ed. Melanie Plesch (Buenos Aires: Gourmet Musical, 2013), pp. 271–288, available on <academia.edu>, search William Mahrt.

³*Primum quaerite*.

⁴The post-Tridentine order exchanges the communion antiphons of the Third Sunday after Pentecost, *Ego clavi*, and the 22nd Sunday, *Dico vobis*.

⁵James McKinnon, *The Advent Project: The Later Seventh-Century Creation of the Roman Mass Proper* (Berkeley: University of California Press, 2000), p. 347.

is a typical way to represent the somewhat tenuous character of the grammatical conditional of the phrase. The third phrase is an imperative, and begins with the exhortation “believe” on a rising melody touching again upon the B-flat, reminiscent of the initial mode-one figure. It makes a definitive cadence to F, expressing the surety of belief which the phrase exhorts. At this point, it is clear that from the beginning of the second phrase, the pitch focus is on F. The fourth phrase, the consequent, “and it will be done unto you” circles through the F-a third and then adds the third below (D-F), to make a quick but emphatic cadence on D, the foundation of the announcement in the first phrase. For a good bit of the chant, the focus has been on F, and the turn to the D cadence occurs only upon the last eight notes, but this turn begins the descent to the D final, by “and it will be done unto you.” The transformation of mode in this final phrase symbolizes the transformation represented in the text, and the crucial change takes place upon the object of the transformation—“you.” After the initial announcement, each of the subsequent phrases begin from a, proceeding from the final pitch of the announcement; The cadences of the phrases progress downward stepwise, a, G, F, D, emphasizing in retrospect the importance of D as a goal, which importance underlines the goal of the text as well.

This chant is among the shorter of the communion antiphons, and this allows it easily to be repeated, in alternation with psalm verses. This kind of repetition can be an advantage for a choir, for their security in singing the piece increases with each repetition. Alternation with psalm verses can proceed antiphon + verse + antiphon, etc., or the alternation can be with two chant verses, in which case the “difference,” the conclusion of the psalm tone suited to the beginning of the antiphon (here D-C-D-F), is only used after the second verse, when it returns to the antiphon; the ending of the first verse is then the simple final pitch D. It should be noted that the psalm verses are not to the psalm tones of the office but to Mass psalmody, the same tones that are used with the psalmody at the introit. The difference is that the Mass psalmody is a little bit more elaborate, it has a little more melodic interest, and this characterizes the greater importance of the psalmody of the Mass vis-à-vis the office.

A more interesting sort of alternation, however, is in the use of a setting of the same chant antiphon to polyphony, The *Choralis Constantinus* of Heinrich Isaac is an ample source of such settings, since he set the chants of introits, alleluias, sequences, and communions to polyphonic music. They form ideal settings for alternating with psalm verses and the chant antiphon, proceeding: antiphon + verse + polyphony + verse + antiphon and so on.

The chant is a prominent element in Isaac’s setting: the conventional chant intonation, “Amen dico vobis,” is sung by the soprano part, which then continues in polyphony singing the pitches of the whole antiphon, mostly in whole notes, with just a few interpolated figurations (mm. 13, 23–26). This kind of polyphony is traditionally based upon a two-part counterpoint. In the fifteenth century, in the three-part pieces of Guillaume Dufay, for instance, tenor and soprano were conceived first as a self-sufficient duet, to which was added a contratenor, which filled in the necessary notes to make a triadic sonority.

Mon - stra te es - se ma - trem

Mon - stra te es - se ma - trem

Mon - stra te es - se ma - trem

This was expanded to four parts, by placing the contratenor between the ranges of soprano and tenor and adding a bass below the tenor.

Isaac's piece still shows the marks of such a contrapuntal construction: soprano and tenor make acceptable counterpoint; the test of this is whether they proceed in imperfect consonances (thirds, sixths, and tenths) and there are no fourths between these two voices (still allowing for non-harmonic tones such as passing notes and suspensions), and that is the case. These two voices thus constitute the contrapuntal basis of the piece. The tenor sometimes makes note-against-note counterpoint with the soprano, as in the first nine measures, and sometimes it proceeds in imitation with the soprano, taking on its whole-note rhythm in a quasi-canonic fashion as at measures 15 through 18. Alto and bass add figuration, often in a dotted half note followed by a string of three quarter notes. The bass makes an eloquent finish by pairing this figure in tenths with the soprano in measures 22 to 23. Recognizing the relation between these two voices is valuable for rehearsal: to rehearse these two voices together until they match and balance is to establish a sound basis for the entire counterpoint. Rehearsing alto and bass voices individually with the soprano is a further useful exercise, since the soprano is the controlling melodic element of the piece. Another good exercise for rehearsing the piece is to point out the suspensions:⁶ there are suspensions in the following voices:

Soprano: mm. 6, 9–10, 23–24, 24

Alto: mm. 14, 16–17

Tenor: m. 3

Bass: mm. 15, 17, 21–22

An alluring texture occurs in the middle of the piece, with the cumulation of several suspension figures: at m. 13, bass and tenor take a suspension-like figure (without having a dissonance) and then suspensions occur in the alto in measure 14, in the bass in measure 15, the alto from measures 16 to 17, and the bass in measure 17. For rehearsal, the suspensions can be pointed out and the singers persuaded to lean a little bit into the dissonance and then feel its resolution on the next half note; this can enliven the texture. Suspensions are an essential component of the cadences in this style; the final cadence is a good example: the tenor leads the cadence by descending a step; the soprano adds a suspension to this progressing by half step to the octave with the tenor; the bass makes a leap of a fourth upward, while the alto sustains the fifth degree. The cadences of the polyphony expand upon those of the original chant: 1) the intonation makes the first cadence onto a; 2) within the phrase, an internal cadence between alto and tenor makes a brief cadence to D, but then the cadence of the phrase is made to G, just as in the chant; 3) the important word "credite" receives its own cadence to F, while at the end of the phrase, the melody descends to F as expected, but the bass and alto make a cadence to D beneath it, creating a somewhat deceptive resolution, which leads to the final phrase which, after an extension cadences to D. Thus the polyphony, while preserving the cadences from the original chant, adds an element of complexity and variety to these.

This piece has been a favorite of my choir, and we sing it almost every year on the last Sunday in Ordinary Time. I might add that if you are celebrating the extraordinary form, it could occur several times at the end of the year, since the number of Sundays after Pentecost varies from 23 to 28 Sundays depending upon how early Easter occurs, and the same propers are sung for all of them; some years there is only one, but more often two or three, rarely six. ♪

⁶A suspension in this piece is a syncopated whole note which becomes a dissonance half-way through and is then resolved downward.

REVIEWS

The Proper of the Mass for Sundays and Solemnities

by Peter Kwasniewski

The Proper of the Mass for Sundays and Solemnities: Chants for the Roman Missal in English by Fr. Samuel F. Weber, O.S.B. of The Benedict XVI Institute of the Archdiocese of San Francisco. ISBN 978-1-62164-011-0. San Francisco: Ignatius Press, 2015. xx + 995 pages. \$34.95.



This is the book so many choirs and scholas have been waiting for, I would even say for over forty years. If you want to sing propers (specifically: entrance, offertory, and communion antiphons) for the Mass *in English*, and you would like to do so with chant melodies that are inspired by Gregorian exemplars and at the same time idiomatic and comfortable in their vernacular adaptation, Fr. Weber's *magnum opus* does the job better overall than it has ever been done before. This is hardly a surprise, since Fr. Weber has been chipping away at the task—introit by introit, offertory by offertory, communion by communion—for over twenty years. It can be said without exaggeration that this book has been in progress for decades. It is the definitive book of English plainchant for the Catholic liturgy.

CONTENT

First, the nuts and bolts. What exactly do we find in this one-thousand-page volume?

1. An excellent foreword by Archbishop Salvatore Cordileone (pp. ix–xiii), explaining why the propers should have pride of place at Mass, how this fits in with Vatican II's call for *participatio actuosa*, and how this book responds to the call for a renewal of sacred music.

2. An "Introduction concerning Chant Technique" (pp. xiv–xx), reminiscent of the introductions in older Solesmes volumes. Fr. Weber explains the fundamentals of chant (notation, neums, modes) in crystal-clear prose for the non-expert, and offers a wonderful mini-treatise on the art of singing chant, with an explanation of how he has approached the task of setting the English language.

3. The rest of the book, divided into the Proper of Time (pp. 1–771: Advent, Christmas Time, Lent, Holy Week, Sacred Triduum, Easter Time, Ordinary Time, and Solemnities of the Lord), the Proper of Saints (pp. 772–917: solemnities of saints), Ritual Masses (pp. 918–67: ordinations and marriage), Varia (pp. 968–84: Asperges, Vidi aquam, Glory Be tones), and Indices (985–93).

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THE CHANTS

The Proper of the Mass contains English chant settings for the entrance and communion antiphons as given in *The Roman Missal* (2010), as well as offertory antiphons in line with the *Graduale Romanum* (1974). (I will return below to the question of the source of the texts.)

For most antiphons, four settings are provided, from complex to simple: (i) through-composed melismatic; (ii) through-composed simple; (iii) Gregorian psalm tone; (iv) English psalm tone. Cantors or choirs that are ready to tackle it can choose a more melismatic setting, while beginners could easily render the psalm tone; or the choice can be made depending on the length of the liturgical action or other factors. Verses are given for all the antiphons, as well.

Other collections tend to presume either absolute beginners or advanced scholas, but Fr. Weber has arranged his book in a way that suits every possible situation, so that it's easy to "shift gears."

Jeffrey Ostrowski has already been posting recordings of some of the chants. The first setting of the introit of Christmas Day, "A child is born for us," can be heard on <<https://www.youtube.com/watch?v=RwaQr-uY9VE>>. Notice how close in spirit and melody it is to its Gregorian model.¹

The Ritual Masses include the Ordination of a Bishop, the Ordination of a Priest, the Ordination of a Deacon, and the Nuptial Mass. Chants given for All Souls, November 2, are set out in a way that facilitates their use at funerals as well. English settings of the *Asperges me*, *Vidi aquam*, and *Gloria Patri* (two settings, complex and simple, in all eight modes) round out the collection.

I can speak from experience about the value of this proper. On Sundays at Wyoming Catholic College, the chaplaincy offers two Masses: an extraordinary form High Mass in the morning, and an ordinary form English Sung Mass in the evening. Music for both Masses is provided by the choir (different members of the choir at each service). For the evening Mass over the past year, we've been singing from a proof copy of Fr. Weber's *Proper*, and it has been *perfect* for the liturgy. The combination of well-crafted Gregorian-inspired melodies and approved liturgical texts, usually drawn from Scripture, yields an unambiguously liturgical chant that invests the entrance procession and incensation, the offertory, and the communion procession with due dignity, formality, peacefulness, and a transcendent focus—just as all good sacred music should do. In this sense, *The Proper of the Mass* is by far the closest thing I've ever seen to the *Graduale Romanum*, from which our schola chants at daily Masses. Going back and forth between these two books, one in English and the other in Latin, has been a surprising and welcome experience of a seamless spiritual and liturgical continuity.

To provide a sense of the book's layout and the four options given for each chant, below is the entrance antiphon for Easter Sunday.²

¹The other three settings can be heard on the New Liturgical Movement web site <<http://www.newliturgicalmovement.org/2015/04/book-review-proper-of-mass-for-sundays.html#.VfNKF7QirzI>>.

²Further examples can be seen on the New Liturgical Movement web site.

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EASTER SUNDAY OF THE RESURRECTION OF THE LORD

At the Mass during the Day

ENTRANCE ANTIPHON *Ps 138: 18. 5. 6*

678 **I** have ris- en, * and I am with you still, al- le- lu- ia. You have laid your hand up-on me, al- le- lu- ia. Too wonder- ful for me, this knowl- edge, al- le- lu- ia, al- le- lu- ia.

679 **I** have ris- en, * and I am with you still, al- le- lu- ia. You have laid your hand up- on me, al- le- lu- ia. Too won- der- ful for me, this knowledge, al- le-

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lu- ia, al- le- lu- ia.

VERSES *Domine, probasti me. Psalm 138*

680 **O** Lord, you have proved me and have known me; * you have known my go- ing down, and my ris- ing up. *Ant.*

If another Psalm verse follows before the repetition of the Offertory Antiphon, this ending is used :

and my ris- ing up.

681 **Y**OU have un- der- stood my thoughts a- far off; * my paths and my ways you have searched out. *Ant.*

If another Psalm verse follows before the repetition of the Entrance Antiphon, this ending is used :

you have searched out.

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- iii -

682 **I** have ris- en, * and I am with you still, al- le- lu- ia. You have laid your hand up- on me, al- le- lu- ia. Too wonderful for me, this knowledge, al- le- lu- ia, al- le- lu- ia.

Or :

683 **I** have ris- en, * and I am with you still, al- le- lu- ia. You have laid your hand up- on me, al- le- lu- ia. Too wonderful for me, this knowledge, al- le- lu- ia, al- le- lu- ia.

SOURCE OF TEXTS

In some circles, much is being made of the fact that Fr. Weber's *Proper* takes the texts of its entrance and communion antiphons from the Roman Missal rather than from the Graduale Romanum. (The Offertory antiphons had, of course, to be drawn from the Graduale Romanum, since they are not printed in the altar missal.)

To go into this recondite matter extensively would require a much longer article (there are already several such online); it will suffice here to note a few points.

1. The GIRM lists the Roman Missal as a legitimate source of these two antiphons; indeed, it is listed prior to the Graduale Romanum. This is not to say that the GR should not be considered prior from some other point of view—unquestionably, if one is singing the chants in Latin, one would use the GR—but merely to say that the missal is a fully legitimate source text.

2. There is no official English translation of the Graduale Romanum, so setting its texts in English means translating them oneself or picking an off-the-shelf Bible. It is understandable that some musicians and pastors will be happier to see liturgical texts drawn from the official liturgical books of our language territory.

3. Many of these antiphons from the missal already correspond with those of the Graduale Romanum, so not infrequently, there is no difference between the sources.

They can be heard, along with a number of other English settings on <http://www.ccwatershed.org/english/propers/>.

4. Finally, one could definitely make too big a deal out of this issue. The first step that most parishes need to take, in order to revitalize sacred music, is to have music based on Scriptural texts drawn from the liturgy—away from the desert of the four-hymn sandwich and into a land flowing with antiphons, as befits our Roman liturgical heritage. This is exactly what Fr. Weber has provided, filling an embarrassing lacuna with proper chants of exquisite musicality.

The first step to revitalize sacred music is to have music based on Scriptural texts drawn from the liturgy.

BOOK QUALITY

I was pleasantly surprised by the handy size of the volume—I was somehow imagining that it would be a lot thicker, to judge from my old proof copy. It's just about the size of a Graduale Romanum. The cover is also quite handsome, and I like the fact that it's black rather than blue, which, by this time, has become a kind of Solesmes trademark.

The printing is crystal clear. There is some bleed-through due to the thinness of the paper, but it's no more than I find in the contemporary Solesmes editions or, for that matter, in almost any Bible one purchases.

OBJECTION & REPLY

Before concluding this review, I would like to address a concern that I'm sure will be on the minds of many readers. Is it not a step in the wrong direction to promote vernacular chant, when clearly the "gold standard" for the church, and the expectation of Vatican II, was that we utilize the Latin Gregorian chants?

Fr. Weber is the first to admit, as he has done in past interviews, that the authentic Latin Gregorian chant is the best and most beautiful music in the church's repertoire, and that it should be recovered whenever and wherever possible. In fact, with a wonderful humility, he has said to me that he would be happy if someday his vernacular chants were forgotten because everyone had taken up the Latin chants again. However, Fr. Weber is also a realist who knows that the church in the modern world is not even remotely ready for a widespread and comprehensive restoration of Latin. The unexpectedly burgeoning extraordinary form movement, as wonderful as it is, touches but a small minority of believers, and while its steady growth promises longevity and influence, at this rate we might be looking into the next century before most Catholics would be fortunate enough to hear either Latin or Gregorian plainchant at their Masses.

It is not a step in the wrong direction to promote vernacular chant.

With the vast majority of parishes today so far removed from the Latin liturgical heritage and even from a basic sense of sacredness in music, a sudden introduction of melismatic Latin plainchant is either inconceivable or inadvisable. Really, it is a step in the right direction to introduce the sacred idiom of plainchant in the vernacular, so that one of the major neuralgic reactions ("we can't understand the language") is off the table. As a choir and schola director, I have seen the incredible difference it makes in a liturgy simply to be chanting propers rather than always singing yet another hymn (or, for that matter, never having any liturgical music—the long revenge of the Low Mass culture). Fr. Weber's chant settings are distinguished by a spirit of reverence, devotion, sensitivity to the biblical text, and fittingness for ritual action that makes them a natural point of departure for the resacralization of worship.

CONCLUSION

Ignatius Press has done an immense service to sacred music by producing this handsome and compact gradual for the ordinary form of the Mass. If this resource is widely adopted and utilized to the full, it will be a watershed moment in the history of the resacralizing of the *Novus Ordo*, a key date along the timeline of the hermeneutic of continuity.

We have ten copies of the *Proper* in our choir loft, getting plenty of use already. For the English sung Mass, there's no turning back now. At least when it comes to the vernacular ordinary form, one must go forwards, never backwards! ❧

The Tradition of Sacred Beauty Renewed

By Br. Bradley T. Elliott, O.P.

Frank La Rocca: *In this Place*. CD. Christine Brandes, Jonathan Dommock, Artis Vocal Ensemble, and Strata. Enharmonic Records, ENCD12-025 (2012). \$15.99.

Composers of sacred music are in a precarious position in today's world; in many ways, they are a dying breed. On the one hand, they find themselves competing with an aesthetic of the past, as so many in their audience are driven by a nostalgia for a form and harmony indicative of music centuries-old. On the other hand, they are immersed in a post-modern world that has all but forgotten the very natural laws of beauty, the very symmetry, proportion, and order imbued in creation that any authentic imitation of that creation—the ancient notion of art—should reflect. The contemporary composer of sacred music seems to be straddling two incommensurable worlds. How is he to be faithful to the tradition by assimilating its rich vocabulary, and yet express this vocabulary and pass it on to a post-modern world that has all but revolted against that language?

The tension between purist and progressive is deeply felt by the sacred music composer. The Christian audience in today's world inevitably defaults to equating a *sacred* aesthetic with an *ancient* or an *old* aesthetic, and this *antiquity* tends to become more and more idealized as it fades into a past known only through the frozen images of paintings or the archaic prose of worn books. Yet if the tradition of sacred music is to be handed on at all, if it is to be a true tradition—*tradere*—or *giving over* of something, it cannot remain in the idealized past. After all, sacred music is not a mere platonic universal floating in a world of ideas; it must be instantiated in a present particular work, that is, a piece of music that contains all the individuality and unrepeatable character of any other. If the tradition of sacred music is to be known, it must be incarnated in the here-and-now, given flesh and matter through some distinct composition. Simply put, the *giving over* or *tradere* of the past into the future must pass through the present as a necessary middle term; the present is where the real tradition takes place.

But here is precisely the dilemma; if any particular composition is to be a true *giving over* of something and not a mere replica of the past, than this work will naturally embody the character of the present time. The harmony, feel, texture, and aesthetic of the contemporary world will serve as the matter out of which the tradition again takes flesh. But can contemporary music actually provide a sufficient matter for a true expression of the sacred? Has the twentieth

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century, and now the twenty-first, provided a musical language with which the tradition can again be spoken? Or would not modern harmony, with its dissonance and atonality, compromise the sacred to an unrecognizable degree? Unfortunately, many answer this last question with a simple “yes.” This is the nature of the tension that composers know all too well.

For the past twenty years I have been a lover of sacred music, both its history and contemporary trends, and I have grown accustomed to this tension. I confess that, for much of my life I would have, like the many mentioned above, simply denied that the modern aesthetic could ever express the transcendence which is the hallmark of sacred music. As easy as it may be to succumb to this doubt, given the pervasive banality of so much contemporary music, every so often a composer emerges who provides the needed exception to this presumed distrust, a composer who fully embraces contemporary forms of structure and harmony and yet still remains rooted in the sacred tradition. The composer Frank La Rocca has again provided this welcomed exception and the album *In This Place* is proof that an artist fully immersed in twentieth-century music can again speak the language of the sacred musical tradition to contemporary ears in a way that is understandable and attractive.

The album *In This Place* is unquestionably a work born from Catholic Christian spirituality with six of the eight compositions as settings of biblical or liturgical texts. From the opening, *O Magnum Mysterium*, a setting of the responsorial chant of Matins of Christmas, to the closing *Credo*, a setting of the Latin text of the Nicene Creed, the album is an explicit expression, in music, of the faith of the historic Christian Church. There is *Expectavi Dominum* with text from Psalm 40, *Miserere* with text of King David’s great prayer of repentance in Psalm 51, the Pentecost sequence *Veni Sancte Spiritus*, and the famous prayer of St. Thomas Aquinas, *O Sacrum Convivium*. In addition to these vocal works, there is a piano work entitled *Meditation*,

and an instrumental chamber work, *In This Place*, from which the album gets its name.

The entire album is a kaleidoscope of colors, textures, and moods where, like the psalms and liturgical prayers themselves, the full spectrum of human emotion is embraced and felt.

The entire album is a kaleidoscope of colors, textures, and moods where, like the psalms and liturgical prayers themselves, the full spectrum of human emotion is embraced and felt. La Rocca is undoubtedly adept at composing with the dissonance and set-harmony of twentieth-century music fully playing with all its qualities, and yet the album

touches tonal harmony at every turn. As one listens from start to finish, the composer takes the listener on a journey through both the traditional narrative-like tension/release of tonal harmony and the persistent chromatics of the modern era. In a sense, La Rocca pulls the best from both worlds and weaves them together into his own distinctive voice. While the influence of Renaissance composers like Orlande de Lassus and William Byrd may be heard, particularly in the choral works, the influence of twentieth-century composers is evident. One can hear the harmonic sharpness and rhythmic agility of Stravinsky as well as the mystical naturalism of

Mahler. Far from being a patch-like jumble of the old and the new, it is an authentic blending in the truest sense of the word. Any lover of twentieth-century music will find in La Rocca a composer who fully understands his taste. Nonetheless, through these works, the lover of traditional sacred music will also hear, echoing as from the past into the present, a true icon of holy transcendence once again instantiated in the present.

The blending of old and new elements is best seen in La Rocca's use of old church modes. Traditional modal harmony is present in much of the album yet the composer never compromises its contemporary feel. For example, *Veni Sancte Spiritus*, for soprano voice and chamber ensemble, is composed in the Aeolian mode. The piece remains rooted in the church mode from beginning to end and yet, by exploring the range of intervals imbedded therein, La Rocca is able to extract gradations of dissonance and consonance that one would not expect. In modern fashion, the composition is held together by an angular motif, a succession of open ascending intervals that is heard from both voice and instrument. While a calm melancholic feel

The blending of old and new elements is best seen in La Rocca's use of old church modes.

pervades, there is also expressed a subtle note of hope and expectancy so appropriate for the text of the *Veni Sancte Spiritus* which begins, "Come, Holy Spirit, and from your celestial home radiate divine light."

Similarly, the title track of the album, *In This Place* is also composed in the Aeolian mode.

The composition, a solely instrumental work, is passionately mournful with an interplay between reed and string that is eerily prayer-like. La Rocca creates this mood, not only through harmonic dissonance, but also through taking advantage of the biting tambour of string and reed. There is a deep introspective element to the work reminiscent of the art songs of Mahler.


The *Credo* is, as one might expect, most reflective of traditional forms. The influence of Gregorian chant can be heard in the opening phrase yet the music quickly expands to the use of counterpoint indicative of Renaissance polyphony. It is an experiment in the balance and contrast that may be achieved when music suitable for liturgy is combined with more modern concert forms. The settings of the psalms, *Expectavi Dominum* and *Miserere*, likewise harken back to an earlier polyphonic style but utilize modern harmonic colors to punctuate the biblical text. For example, *Expectavi Dominum*, the text of Psalm 40 which begins "I waited patiently for the Lord," highlights the ache of this waiting by opening with the unconventional dissonance of a minor second. *Miserere* is, like the text of Psalm 51 itself, a musical journey from the bitterness of contrition, through the pain of repentance, and finally to the tranquility that accompanies faith in the Lord's mercy. The music first expresses, through minor modes and dissonance, the sadness and gravity of King David's confrontation with the horror of his own sin. But then as the text "cor mundum crea in me, Deus" is sung (create in me a clean heart O God), the music transforms into a joyful, restful praise of God. Following the biblical text, the music begins with mourning and anguish but ends in a musical Sabbath-rest.

A particularly noteworthy piece is the sixth track on the album, *O Sacrum Convivium*. This is a setting of the prayer composed by St. Thomas Aquinas in praise of the Holy Eucharist and, like the rest of the album, it is a hauntingly beautiful blend of classic and contemporary elements. The work most reveals the influence that English Renaissance polyphony, particularly that of William Byrd, has had on La Rocca's choral style. Of all the compositions, it contains the most triadic harmony and best represents traditional polyphonic structure. A classical yet unexpected opening occurs when the bass, tenor, alto, and soprano each respectively state the opening melody in ascending sequence. However, these ascending statements are not removed by a perfect fifth as one would traditionally expect, rather, they are each removed by a perfect fourth giving the opening a suspended and otherworldly feel most fitting for the text of the prayer. The polyphonic chant is interrupted by a recurring motif, arresting of the attention with its dense chromatic clusters, that emphasizes the theologically rich texts "in quo Christus sumitur" (in which Christ is received) and "mens impletur gratia" (the mind is filled with grace).

The album as a whole is a courageous blend of styles and genres that is atypical for the fractioned world of modern music. Thus, it bears a confidence that is only borne of years of artistic maturity. The sheer variety of the album pays testament to the diversity of influences


The album, far from being a mere restatement of the old, is a new instantiation of the tradition of sacred music in our own time.

that have shaped the composer's ear and, what is more, pays greater testament to a composer who has himself wrestled with the interplay between these influences and has emerged from the battle. All lovers of sacred music wearied by the divide between the traditional and modern aesthetic will find happy repose in the album *In This Place*. Its varied collection hints that La Rocca has gone before us through this divide and is now giving to others the fruits of his own musical and spiritual journey.

Indeed, modern harmony should not be feared as a threat to sacred beauty. *In This Place* is proof of this. For sacred beauty, like God himself, is timeless; no age can claim him as its own. Beauty, wherever it is found, may be used as an icon of God's holy presence, and the composer Frank La Rocca has again given the world a fresh example of this truth. I encourage all lovers of music to invest time in listening to his work. It is time well spent. The album *In This Place*, far from being a mere restatement of the old, is a new instantiation of the tradition of sacred music in our own time. Far from re-creating the past, La Rocca speaks the tradition with his own musical voice. 

NEWS

William Byrd Festival

he Eighteenth Annual William Byrd Festival in Portland, Oregon, was celebrated on August 7–23, 2015. The festival, directed by Dean Applegate, featured the Cantores in Ecclesia singing at St. Steven's and Holy Rosary Churches. Artistic director of the festival was Mark Williams of Jesus College, Cambridge, assisted by Jeremy Summerly of the Royal College of Music and St. Peter's College, Oxford and by Blake Applegate, regular director of the Cantores. Pontifical Masses were celebrated by Bishop Basil Meeking, retired Bishop of Christchurch, New Zealand.

This festival represented an important landmark: it has been dedicated to the performance of all the Latin sacred music of Byrd, and the performance of his processional antiphon, *Christus resurgens* and the Lady Mass for the Christmas Season from the *Gradualia* brought this project to completion. And so the theme of this year's festival was expanded to include the sacred music of Byrd and his predecessors. The festival was dedicated to the memory of David Trendell, who passed away last November at an all-too-young age. He had been a central figure of the festival for some fourteen years, as singer, conductor, and lecturer.

A Solemn High Pontifical Requiem Mass in the extraordinary form was celebrated in Trendell's memory, for which the six-voice Requiem of Victoria was sung. Another Solemn High Pontifical Mass in the extraordinary form was celebrated on the Vigil of the Assumption, with a small ensemble singing Byrd's music from the *Gradualia* for the vigil. Three other Pontifical Masses, in the ordinary form, were celebrated, with the choir singing Byrd's three Masses (for three, four, and five voices). A Sunday Compline included music of Byrd and Tallis. A recital by Williams, *Entente Cordiale: Organ Music from England and France Across the Centuries*, on the great Rosales organ at Portland's Trinity Episcopal Cathedral, was followed by an Anglican evensong, including the Magnificat and Nunc dimittis from the *Great Service* of Byrd, an anthem of Thomas Morley, and two Latin motets of John Sheppard.

Lectures included "In the Footsteps of Thomas Tallis" by Kerry McCarthy, author of a recent highly-praised biography of William Byrd; "Reconstructing Tallis," by Jeremy Summerly; and "What is a Votive Mass?" by William Mahrt, president of the CMAA.

The final concert, directed by Mark Williams and entitled *VOX PATRIS: Sacred Music by Byrd and His Predecessors*, included the above-mentioned works of Byrd as well as his *Tribulationes civitatem*, from the *Cantiones sacrae* of 1589, John Taverner's, *Dum transisset sabbatum*, and Tallis' *Candidi facti sunt*. Williams played virtuoso keyboard pieces of Byrd on a small chamber organ. The high point of the concert was the great twenty-minute votive antiphon *Vox Patris caelestis* by William Mundy. The text is based upon an extensive troping of an antiphon from the *Song of Songs* for six voice parts in nine sections, nine being a significant Marian number. Complete program details can be seen on the web site <byrdfestival.org>. Next year's concert, on August 12–28, will include music of Byrd and his successors. ♪

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- ❑ **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 Toumemire*.
- ❑ **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.

___ \$10 (\$120/yr) ___ \$20 (\$240/yr) ___ \$50 (\$600/yr) ___ \$100 (\$1,200/yr) ___ Other _____

Name _____

I prefer to remain anonymous for purposes of recognition in Sacred Music.

Address _____

City _____ State _____ Zip +4 _____

Email _____ Phone _____

I am donating because (please check all that apply):

___ I am grateful for all that the CMAA has done for me, including free online resources

___ I want to support the work and programs of the CMAA, including scholarships

___ I believe in the value of Sacred Music in the liturgy and would like to support new music composition commissions and/or book publications

___ I want to make a donation in honor of _____

___ I want to make a donation in memory of _____

___ I would like to underwrite a new CMAA Training program for chant and polyphony

___ Other: _____

___ I have enclosed a check.

___ Please charge my ___ Visa ___ MasterCard ___ Discover ___ Amex

Credit card number: _____

Expiration _____ Validation Code (3 or 4 digit Code on back of card) _____

Signature _____

Name of Cardholder (PLEASE PRINT) _____

Please mail your donation to:

Church Music Association of America

PO Box 4344, Roswell, NM 88202

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

Church Music

Association of America

**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.

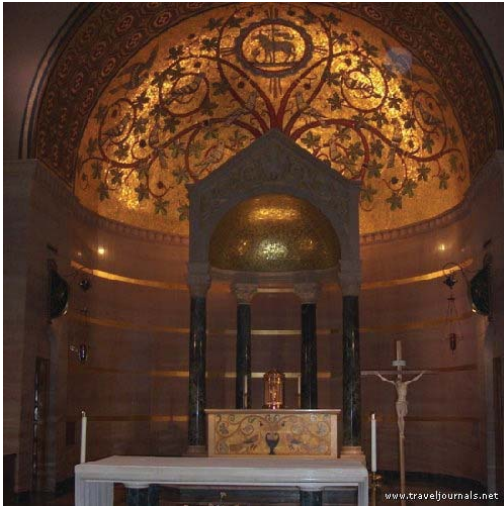


Learn more
musicasacra.com

Register now at:
shop.musicasacra.com/winter-2016

Members get \$50 off with coupon code **WINSM16**

Register by November 15th to take advantage of early bird pricing



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.

| | | | |
|-----------------------------------|------------|----------------|---------------------------------|
| Title (Mr., Ms., Rev., etc.) | First Name | Last Name | CMAA Forum User Name (optional) |
| Address | City | State/Province | Zip |
| Daytime Phone (include area code) | | E-Mail Address | |
| 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

| | <u>Early Bird</u> (Through Nov. 14) | <u>Regular</u> (Nov. 15-Dec. 15) | <u>Late</u> (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.)* | | | | \$ _____ |
| <small>*If adding membership, use Member Rates above.</small> | | | | |
| 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:

Payment

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

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

Cardholder Signature Date of Signature

Name on Card (Please print) Billing Zip Code

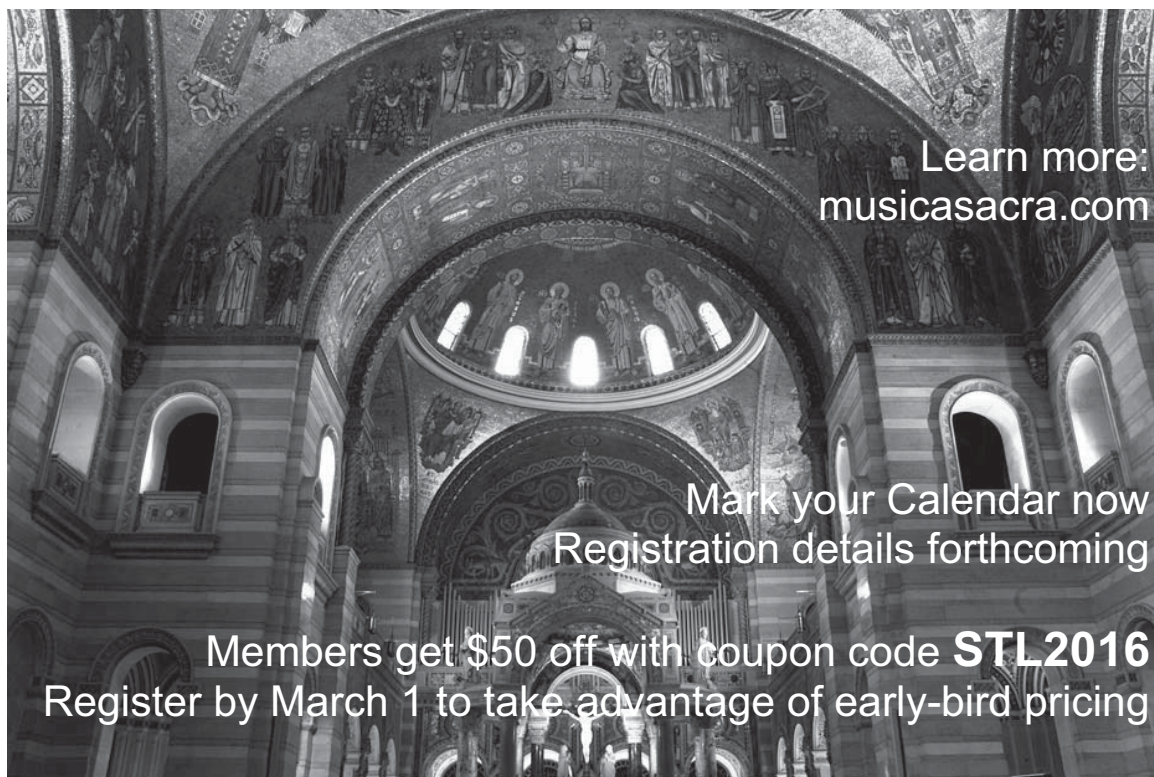
Submit form with payment to:
CMAA, PO Box 4344, Roswell, NM 88202
Online Registration available at <http://musicasacra.com>

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".



Learn more:
musicasacra.com

Mark your Calendar now
Registration details forthcoming

Members get \$50 off with coupon code **STL2016**
Register by March 1 to take advantage of early-bird pricing