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EDITORIAL

Sing the Mass

by William Mahrt

An interesting document of the Sacred Congregation for Divine Worship gave a clear indication of what to sing at Mass: "Singing means singing the Mass, not just singing during Mass."[1] That is, sing what is proper to the Mass, what the church prescribes to be sung. The statement was in answer to a question concerning singing hymns at Mass, and clearly indicates that the Proper of the Mass—the introit, gradual, alleluia, offertory, and communion—should not be replaced by hymns. But there is a further implication—sing the whole Mass, not just the propers and not their replacements.

Pope Benedict often took what were mainly ceremonial occasions and made them the opportunity to articulate important principles. At his traditional Christmas greeting to the Roman Curia in 2005, he drew a fundamental distinction concerning hermeneutics—the method of interpretation. He distinguished between a "hermeneutic of reform" and a "hermeneutic of discontinuity or rupture."[2] This was a fundamental aspect of his interpretation of the work of the Second Vatican Council, that it is to be read in continuity with the church's tradition.

A good example of the difference between these hermeneutics is the reading subsequent to the council of the following passage from the Constitution on the Sacred Liturgy:

> Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people.[3]

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[1]"Cantare la Messa e non cantare durante la Messa," *Notitiæ,* 5 (1969), 406; in English in International Commission on English in the Liturgy, *Documents on the Liturgy, 1963–1979: Conciliar, Papal, and Curial Texts,* tr. Thomas C. O'Brien (Collegeville, Minn.: Liturgical Press, 1982), p. 1299; the document gives a neat description of the rationale of such singing: "Liturgical song involves not mere melody, but words, text, thought, and the sentiments that the poetry and music contain. Thus texts must be those of the Mass, not others, and singing means singing the Mass not just singing during Mass."

[2]*Address of His Holiness Benedict XVI to the Roman Curia Offering Them His Christmas Greetings* (December 22, 2005), paragraphs 34–68 <https://w2.vatican.va/content/benedict-xvi/en/speeches/2005/december/documents/hf_ben_xvi_spe_20051222_roman-curia.html>. This is often expanded to "hermeneutic of renewal" (Pope Francis) or "hermeneutic of continuity," cf. <wdtprs.com/blog/tag/hermeneutic-of-continuity/>.

[3]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium,* ¶113.

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When judged in the context of the tradition and in the context of the musical practices of the time, the fathers of the council would have read this as a Solemn High Mass—completely sung with sacred ministers.

But very often the "solemnly in song" of the council is taken to mean little more than that there are some "songs" in the liturgy. The CMAA has advocated for liturgies which exemplify a hermeneutic of reform and continuity, not discontinuity: liturgies of the colloquium in the summer as well as those of the chant intensive courses are sung: those celebrated in the ordinary form, whether in English or Latin, fulfill all the requisites of the new rite and at the same time continue legitimate practices of the tradition, with priest and people singing their parts, and with complementary singing of choir and congregation. Those celebrated in the extraordinary form—the traditional Mass, the Tridentine form, or the *usus antiquior*—are fully sung high Masses, even occasionally solemn high Mass, with deacon and subdeacon, choir and people singing their parts. In both cases, the Mass is completely sung, most notably with the priest singing his parts. The priest is key to this arrangement, for his singing controls and integrates the whole liturgy; without his singing, the music of choir and congregation seems more incidental.

The continuance of the tradition of the completely sung Mass is confirmed by the post-conciliar *Musicam Sacram*:

> The distinction between solemn, sung, and read Mass, sanctioned by the Instruction of 1958,[4] is retained, according to the traditional liturgical laws at present in force. However, for the sung Mass (*Missa cantata*), different degrees of participation are put forward here for reasons of pastoral usefulness, so that it may become easier to make the celebration of Mass more beautiful by singing, according to the capabilities of each congregation.[5]

It might be thought that this authorizes the mixture of spoken and sung elements prevalent today, in which most often the priest sings nothing and so the congregation must of necessity speak such things as the dialogue before the preface and the Lord's Prayer. But this is not the intention of the document; it continues:

> These degrees are so arranged that the first may be used even by itself, but the second and third, wholly or partially, may never be used without the first. In this way the faithful will be continually led toward an ever greater participation in the singing.[6]

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[4]There are two kinds of Masses: the sung Mass ("*Missa in cantu*"), and the read Mass ("*Missa lecta*"), commonly called low Mass.

There are two kinds of sung Mass: one called a solemn Mass if it is celebrated with the assistance of other ministers, a deacon and a sub-deacon; the other called a high Mass if there is only the priest celebrant who sings all the parts proper to the sacred ministers." Sacred Congregation for Rites, Instruction on Sacred Music and Sacred Liturgy, *De Musica Sacra et Sacra Liturgia* (Sept. 3, 1958), ¶3.

[5]Sacred Congregation of Rites, Instruction On Music In The Liturgy, *Musicam Sacram* (March 5, 1967), ¶28.

[6]Ibid.

The first, and the indispensible one, is essentially what the priest sings, the orations—collect, prayer over the offerings, and postcommunion; the preface with its preceding dialogue and its conclusion in the Sanctus, the doxology at the end of the canon, the Lord's Prayer and following embolism and dialogue, "Pax Domini" and the concluding dismissal, thus in addition to the priest's parts those things which the priest sings in alternation with the people.

The second pertains to the people: the Ordinary of the Mass—Kyrie, Gloria, Creed, and Agnus Dei, and the intercessions.

The third pertains to the choir and the other sacred ministers: the Proper of the Mass, and the lessons.

Such documents most often show a balance between stating a clear ideal and admitting of modifications, according to the situation. Thus, while clearly stating both in principle and in detail the ideal of the "High Mass"—the completely sung Mass—it admits of several degrees of adaptation. The three parts can be introduced gradually, beginning with the priest, then the congregation, then the choir. In order for it to be called a High Mass, the priest must sing his parts, the most important criterion, while the congregation and choir sing theirs as well.

The purpose of this adaptation is not so much to introduce "progressive solemnity,"—i.e., not a High Mass or a Low Mass, but a Middle Mass; not a *Missa solemnis,* but a *Missa mixta,* in which more singing is employed the higher the liturgical occasion; rather it is more to facilitate the gradual development of a completely sung Mass, a High Mass. Traditionally, the completely sung Mass was appropriate on Easter or in the depths of Lent. The document, however, quietly admits that not every priest will sing his parts, facilitating a High Mass, and therefore admits a more extreme adaptation: it allows that parts of the proper or ordinary can be sung at a Low Mass.

Unfortunately, this last provision, which as an exception would have been wise, has turned out to be the rule, which has been detrimental. Only now, nearly fifty years after the council are many churches beginning to move in the direction of a sung Mass. There are two crucial and admittedly difficult elements in this development: 1) the singing of the celebrant of the Mass. The singing of his parts provides the musical integration of the whole Mass; when he leads by singing all the other musical parts of the Mass fall into place; when he does not, the other musical parts seem just a little more incidental; 2) the singing of the Proper of the Mass ("sing the Mass, not at Mass"). The propers include both text and music: while they are normatively prescribed in their text, the fact that Gregorian chant has "principal place"[7] means that the idea is that these propers should be sung in the authentic Gregorian melodies. Just as adaptations can be made to accommodate the achievement of this ideal gradually, so accommodations for the Propers of the Mass can be made. They can be sung in English and to a variety of available adaptations of Gregorian melodies. For example, the recent publication of Fr. Samuel Weber, O.S.B.[8] includes settings of varying difficulty for the same text, so that the varying abilities of choirs can be accommodated, from simple psalm tones to somewhat simplified settings of

[7] *Sacrosanctum Concilium*, 116.

[8] Samuel F. Weber, O.S.B., *The Proper of the Mass for Sundays and Solemnities: Chants for the Roman Missal in English* (San Francisco: Ignatius Press, 2015).

the authentic Gregorian melodies. I would propose that these settings of the chants represent the same kind of accommodation as the degrees of employment of music in *Musicam Sacram* do. That is, keeping in mind what the ideal is, employ the arrangement of parts and of music that most closely approaches the ideal. Thus it would be possible to sing an English introit in Fr. Weber's setting and a Latin communion chant in the full Gregorian melody, or to sing one proper in a psalm tone and another in a more developed setting.

That being said, the virtues of the ideal should not be forgotten. Differences in style between the various Mass Propers of the authentic Gregorian melodies represent differences in liturgical function and have their greatest effect when they are heard together in one Mass.[9] Moreover, the simpler Gregorian settings in English do not project the sense of solemnity that the authentic Gregorian chants do. Their style approaches more closely the chants of the Divine Office, where they have somewhat different liturgical purposes. Further, progressive solemnity means the alternation of sung and spoken elements; then, the greatest difference between parts is between sung and spoken, not between the effective differences in musical styles that express liturgical functions.

But now, a practical problem: how to begin? A congregation has become quite comfortable with four hymns sung at Mass. They might resent the replacement of the hymns with unfamiliar chants, especially chants sung by the choir rather than the congregation. There are several possible approaches to this problem. 1) Add a choir proper so that it does not disrupt the scheme of hymns; a fully chanted communion chant can still allow time for a communion hymn. 2) At the introit, sing a hymn and then an introit chant, beginning the procession only at the last verse or so of the hymn. 3) Cultivate a robust singing of the ordinary by the congregation; when this is successful, some of the propers can be sung by the choir.

There are also several caveats. 1) Coordinate closely with the priest, making sure that he is on board with the project. 2) Inform the congregation of the improvements to be made in the liturgy and the reasons for them. 3) Be sensitive to the reception of the congregation, how well things are being received. 4) Be cautious of the resistance of a small clique, who may object to any changes whatever, and distinguish this from the general reception of the congregation.

Finally, make use of the resources which the CMAA provides: 1) the web site (musicasacra.com) with much music available for free download and for purchase; 2) the Forum, where issues can be freely discussed (sometimes endlessly, but often to great advantage); here you can freely bring your issues for friendly discussion by colleagues, from the simplest problems to matters of considerable sophistication; 3) the Colloquium, where the aim is to experience the ideal, our best efforts are to celebrate the most beautiful and the most sacred liturgies; we know that most people present cannot accomplish at once all that is done there, but the purpose is to give an experience of the ideal, upon which everyday practice can make a beginning.

Any movement in this direction is significant progress and the foundation for further progress.

[9]See my "Gregorian Chant as a Paradigm of Sacred Music," *Sacred Music*, 133, no. 1 (2006), 5–14.

ARTICLES

Liturgical Music: The Medium and the Message

by Fr. Richard Cipolla

One of the so-called unnecessary appendages that was lopped off from the Roman Rite of Mass in the Pauline reform of 1970 is the Last Gospel. Its origins are in the priest's private devotions after Mass and like so many things, it was deemed to be so good that it became part of the Mass rite itself. There are times as the celebrant of the Mass when I approach the Last Gospel as something else to be done especially when I am distracted by worries and concerns. But in the recitation of this superb prose poem that is the prologue to St. John's Gospel (either quietly or *in altiore voce*), I am every time drawn into it and realize that this passage is a reminder to me of the event that, by shattering time and space, forever makes the Mass possible: the Incarnation of God. And here I am speaking not only about the injection of sacramental possibility to matter itself and its implications for Christian worship. This is very important and must be constantly recalled. But it is John's prologue that so eloquently tells us that in the person of Jesus Christ the medium and the message are one: the how and the who are one. There ultimately is no separation of who Christ is and what is proclaimed in and by him. Words as a medium coalesce and become silent in the presence of the one who is the Word.

Not many know that the famous (or infamous) Marshall McLuhan, the media guru of the 1960s and 70s, became a Catholic at age 26 at the end of a remarkable intellectual and spiritual quest, and he remained a faithful and intelligent Catholic through the upheavals of the post-conciliar period. Those of a certain age will remember the slogan for which he is famous: "the medium is the message." McLuhan was one of the first to recognize that the how and the what are not only inter-related but also the way in which information is given affects the information itself and may even eclipse the information in ways that are not always obvious. He saw that the electric medium (as he called it) that began with the telegraph and then the radio and then television transformed the world in a way that very few took notice of. The fact of instantaneous broadcasting of events from all over the world radically changed culture itself, affecting basic human perception and characteristics like personal identity, group dynamics, and the very sense of what is real. For McLuhan, it was the medium itself that shaped and controlled "the scale and form of human association and action."[1] He saw clearly that content (especially

[1]Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: Mentor, 1964), p. 9.

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verbal content) in a sense became less important than the electric medium that delivered the content so that again in his words the medium is the message.

McLuhan contrasts the culture that he calls the Middle Ages with the culture after Gutenberg and the printing press in which culture the printed word becomes the chief medium for dissemination of knowledge. The culture changed from an aural culture to a visual culture. By aural or acoustic culture he means a culture "where oral tradition and the extreme decentralism and diversity of audile tactile communities obtain."[2] After the advent of the printed word it is man who reads a book to find out what is going on, what he has to know, and doing this alone, in private. He looks at the words on the page and, unlike in the Middle Ages, he becomes in a sense privatized and finds out things and works out things on his own. The medium of the printed word had just as much or even more effect on Western man than the meaning of what was printed. Surely the Protestant Reformation could not have happened in the way it did without the printed word that gave rise to the notion of the private individual figuring out the faith for himself by his private reading of the Bible. This is a stark example of how the medium is the message and the transformative power of a media revolution like that initiated by Gutenberg and the printing press.

The Roman liturgy evolved and grew organically mostly in what we call the Middle Ages, from the fall of Rome to the Renaissance. McLuhan describes the culture of this time as aural as opposed to visual, where people learned from hearing what others had to say, where the basic unit of society was not the private individual but rather the tribe or the family. One could believe, as I do, that it was most fortuitous (and perhaps even gracious in the theological sense) that the Roman liturgy developed at this time in Western history. For the deep sense of worship that lies at the heart of the Roman Mass could have developed only in an aural and tribal society where sight and sound and gesture and architecture itself were integrated into the communal act of worship in the context of the Holy Sacrifice. This is the time when the music of the church—chant and the beginnings of polyphony—were woven seamlessly into the rite itself. To say this is not to engage in romantic medievalism like the Pre-Raphaelites. This is not a call to return to medieval forms of liturgy. It is simply to note that this is the time period when the Roman rite grew organically until the Council of Trent.

The Council of Trent is rightly seen as one of the most important councils of the church for two reasons: it is the church's answer to the Protestant Reformation, and it addressed the need for real reform in the church.

The Council of Trent is rightly seen as one of the most important councils of the church for two reasons: it is the church's answer to the Protestant Reformation, and it addressed the need for real reform in the church. But I would submit that the seeds to the liturgical problems that have beset the church in the past fifty years were sewn in the council's understanding and

[2]Marshall McLuhan, *The Medium and the Light* (Toronto: Stoddart, 1999), p. 130.

treatment of the liturgy that resulted in an end to organic development. Trent's reaction with respect to the liturgy was certainly not that of the Protestant Reformers who developed new forms of liturgy each according to his own view. Despite some murmurings for reform, Trent understood the Roman rite as a given and used the printed word to instruct and teach the people about what the Mass means. But at least part of Trent's reaction to the new situation, brought about by the invention of the printing press, was to reduce the liturgy to texts. We can understand this in the light of the revolution brought about by the printed word in terms of a strong emphasis on the visual and the importance of texts for dissemination of knowledge. Just as one of the church's responses to the Reformation was bureaucratic organization, again made possible by a society where the medium was now the printed text, so too her response to the attacks on the Mass, which were essentially theological, was twofold: to respond in a theological way to the reformers' denial of the sacrificial nature of the Mass and of the Real Presence; and secondly, to essentially freeze any further development of the rites and to push for a uniformity in the rite of Mass that allowed few exclusions.

From this point on the liturgy becomes something to be commented upon by the proper authorities in Rome. The focus is on the text of the Mass and the text of the accompanying rubrics. We must say that it is in this way that the rite of Mass was preserved for almost five hundred years, and for that we are thankful. But this mentality fosters the idea that any reform must involve revising the texts and the rubrics rather than allowing the rite to speak and sing for itself and allowing reform to happen from the inside, so to speak. When the rite is celebrated authentically, development is natural.

Trent's reaction to the new situation brought about by the invention of the printing press was to reduce the liturgy to texts.

The reformers immediately altered the text of their Eucharistic services to reflect their understanding of what the Eucharist is. They abandoned chant and polyphony for the most part in favor of metrical psalms in the vernacular. The devolvement of the liturgy into the vernacular happened rapidly in Protestantism, for worship was now understood as having a strong didactic element. The removal of the altar and its replacement in many places by a table, a pulpit that dominated the church visually, and a minister facing his congregation as the center of attention is a good example of the medium being the message. McLuhan bemoans the fact that not only did the fathers of Trent not take into account in a theological way the effect of the medium of print on the society of their day, but also the fathers of the Second Vatican Council did not understand the impact of the electric age of instantaneous information. When you are on the telephone you are disincarnate. The same is true for all electronic media. What effect does this have Catholic worship which is so deeply incarnational?

The state of the liturgy in the Catholic Church today is a product of the failure of the bishops to realize that the liturgy is not the text and the rubrics but is rather the supreme act of worship of God. Also to blame is their failure to take account of the revolution fostered by electric media. And in saying this I want to emphasize that I am not speaking merely about devices: radio, TV, internet, and cell phones *per se*, and the information that is so instantaneously made available to every person on the planet. I am speaking of the transforming effect this has had on our culture in which the visual nature of the printed text no longer dominates the way we experience the world and what we know about it. Time itself in some sense no longer exists where past, present, and future coalesce in the moment. The church has failed to examine seriously the negative aspects of a world culture dominated by the idea that being interconnected electronically is equivalent to being of one mind and one heart, as if this is akin to the peaceable kingdom and the mystical body. To think that the electric medium can be used automatically to spread the message of the gospel of Jesus Christ is an assumption that is fraught with danger.

To think that the electric medium can be used automatically to spread the message of the gospel of Jesus Christ is an assumption that is fraught with danger.

And so we come to music. Which is a good place to arrive at when you are speaking at a Church Music Association of America colloquium. A personal note: I cannot speak of music dispassionately. Music has always played a central and vital role in my life from my earliest years when I learned to play the piano. And more relevant to this group, music played an important role in my conversion to Catholicism. My discovery of chant and Byrd's three Masses led to my understanding of the essence of the Mass. I also learned that what I had discovered was not a matter of style but of essence. I learned the difference—and this not from a book, but from the deepening of my Catholic faith—between the sublime beauty of a Bach cello suite or the achingly beautiful third movement of Mahler's Third Symphony and the peculiar beauty (peculiar in the old sense of that word) of chant and polyphony.

I will not use the traditional categories invoked when speaking about sacred music such as fittingness to be used in the liturgy. I want to use the concepts of medium and message in application to the concept of sacred music, namely music to be used in the liturgy of the church, whether it be the Mass or the Office.

Just as I pointed out with respect to the Mass, chant and the beginnings of what we call polyphony developed organically in what we called an aural or acoustic culture before the invention of the printing press and its emphasis on the visual and the accompanying privatization of the individual. Protestant music developed in the latter world and its essential didactic purpose can be understood within that framework as one of the effects, so to speak, of the shift

brought about by the printed book. It is no surprise, therefore, that Protestant worship became essentially non-Eucharistic, and the sermon became the high point of the worship service. Church music in this context is something that accompanies the worship service. It does not grow out of it organically but is added to it. The texts are central, first coming mostly from the Psalms, then, as pietism became a dominant force, the texts become more personal and more aimed at arousing what we may call spiritual feelings in those singing these hymns. All of this, importantly, was sung from a printed hymnal whose hymns are arranged in terms of categories like peace, joy, faith, hope, fortitude, the kingdom of God, and (in those churches that kept some semblance of a liturgical tradition) in terms of Christmas, Lent, Easter, and so forth. I would call these hymns religious music and not sacred music in the Catholic understanding because these hymns, in whatever time they were written, do not come out of the worship service. They are written to accompany and be a part of a concept of worship of God that is word- and text-based.

Now I am sure that there are some here who are saying to themselves: this sounds like the missalette era in the Catholic Church—and you are right. The use of hymns chosen to be sung at a Mass on the basis of popularity or singability, often with no reference to the Propers of the Mass for that day, is an example of the Protestantization of the Catholic Church. That this happened so swiftly and without any thought or discussion after the introduction of the Novus Ordo Mass is one more tragic example of the failure of the hierarchy to examine the foundations for this understanding of church music and to ask whether this theology of church music is compatible with the Catholic understanding of music in the liturgical life of the church.

The use of hymns chosen to be sung at a Mass on the basis of popularity or singability, often with no reference to the Propers of the Mass for that day, is an example of the Protestantization of the Catholic Church.

But I do not want to dwell on this situation *per se*. I remember years ago reading *Why Catholics Can't Sing* by Thomas Day and being amused and enlightened at the same time.[3] While acknowledging the insights of Day, I want to continue on the more difficult path that begins with the fact of the Incarnation and its relationship to man as an incarnate being, as well as its relationship to the liturgy, with special reference to the Mass and the role and place of the music of the Mass within this sphere of reference.

I already spoke about the importance of recognizing that the rite of Mass developed in a period of time that I have called following McLuhan aural or acoustic—in which the communal or tribal dominated over the private or individual, as opposed to the visual that dominated after Gutenberg. We can say the same about the organic development of the music of the Mass: that chant in the first place developed organically not as something separate from the rite itself—for the rite was not understood at this time as a text *per se*—but as an organic part of what

[3]Thomas Day, *Why Catholics Can't Sing* (New York: Crossroads, 1992).

was developing as the Mass itself. Here we cannot fall into that modern trap of obsession with the texts as if analyzing texts gives us any insight into the meaning of the Mass itself. The chant and its development are not separable from the development of the rite of Mass itself. Now one can frame this in terms of chant as most suitable because of its nature, etc., etc. But that is not helpful. For what is most important here is this: that the Mass is the medium of Catholic worship that bears the message of the person of Jesus Christ crucified and risen and offered to the Father. And in this sense the Mass as the medium is the message. And an integral part of this medium is the music that developed within the rite itself, never apart from it, but as intrinsic to its identity, and so this music cannot be artificially separated from the rite itself without an artificial denial of the reality of this organic development. The question of polyphony can be addressed in the same way, for early polyphony is an organic offspring of chant. There are those here who know much more about this in a musicological and objective way. And this is in no way to be denigrated, for knowledge of this type and scholarship are important elements in understanding of the music of the liturgy. But scholarship cannot be the basis for an understanding of what the Mass is, and scholarship cannot penetrate that deep and intrinsic relationship of the Mass and the music that was an integral part of its development. This quasi-Cartesian understanding of scholarship and its relationship to the worship of the church stands in the way of a true liturgical reform which can only be done by a deep *ressourcement* that understands the radically incarnational nature of the liturgy that is embedded in space and time and yet transcends it.

Scholarship cannot be a basis for an understanding of what the Mass is.

The original liturgical movement of the late nineteenth and early to middle twentieth century was focused on bringing the ordinary Catholic to an appreciation of the liturgy—a knowledge of the liturgy—as the encounter with the holy God within the Sacrifice of the Mass. And the same was true of those from Dom Guéranger to early Romano Guardini with respect to chant and polyphony. It was based on a recognition that chant primarily, and then polyphony, were an intrinsic part of the liturgy that cannot be separated from the rites or replaced by anything else. It is not a matter of declaring that chant and polyphony have pride of place. No. The music that was an intrinsic element in the development of the Western rite cannot be replaced by any other form of music without a deformation of the rite itself. We think of music that deforms the rite in terms of the junk of the post-Vatican II missalettes. (As an aside: just the word missalette is awful and preposterous. Missalettes are for Christianettes. I am not for book burning at all, but I would suggest that it would be a great service to the church if these booklets made out of paper fit only for the commode were to be the subject of a great conflagration that would purify the church in some real measure.)

But can we not also say, and should we also say, that even what we would call good music in an objective way can contribute to the deformation of the liturgy? The choirmaster in my

parish tends to be a purist in matters of sacred music, and this is generally a good thing. And so he ignores my suggestions for an occasional little Mozart Mass or Schubert in G. He is open to Howells and Langlais because of their aesthetic astringency. But—and please do not suspect me of musical puritanism or traditionalism—both Schubert and Howells are unfaithful to that marriage of music and word that is chant and polyphony in the context of the given-ness of the rite of the Mass. And part of that given-ness is chant and polyphony. When sacred music is replaced by religious music, even good religious music, then the medium is weakened as the carrier of, or ultimately as the message of, the sacrifice and presence of the Lord Jesus Christ.

Let me read a quote from Pius XII about sacred music that the late and great Monsignor Schuler republished in *Sacred Music* almost twenty-five years ago. That I do this with an ulterior motive I am not ashamed to say. The quote is from the pope's encyclical *Musicæ sacræ disciplina*, published in 1955.

> Thus, at the instance and under the sponsorship of the Church, sacred music through the course of centuries has traversed a long road by which, though sometimes slowly and laboriously, it has finally reached the heights; from the simple and natural Gregorian modes which are, moreover, quite perfect in their kind, to great and even magnificent works of art which not only human voices but also the organ and other musical instruments embellish adorn and amplify almost endlessly. Just as this progress in the art of music shows clearly how dear to the heart of the Church it was to make divine worship more resplendent and appealing to Christian peoples, so too it made clear why the Church also must from time to time impose a check lest its proper purposes be exceeded and, lest along with the true progress, an element profane and alien to divine worship creep into sacred music and corrupt it.[4]

There is no progress in sacred music: there are only variations of what we might call style.

Now I suspect that this gathering of church musicians reacted positively to what Pius XII had to say. And I could leave it at that but the curmudgeon in me will not let it go. The notion of progress in sacred music seems to be borrowed from a post-Enlightenment and evolutionary view of things. There is no progress in sacred music: there are only variations of what we might call style, to use an admittedly imperfect word that mirrors the aesthetic movement of a particular time. When the pope refers to chant as "simple and natural" what comes to my mind is a Whole Foods market. Those of us who know and sing chant are aware of its deep complexity, a complexity that involves not only rhythm and structure but also its relationship to the Latin words that are both medium and message. To quote Dr. Mahrt: "the melody of the chant reflects the grammar of the text." It is not enough to speak as does Vatican II as Gregorian chant having pride of place. No. Chant is organically related to the Roman Mass, as is

[4]Pius XII, *Sacred Music*, 118, no.4 (Winter 1991), 9.

the Latin language. To speak about sacred music in the Catholic sense, it is chant that must be the foundation of such discussion.

And it is in this way that chant is "natural." St. Augustine's treatise *De Musica* turns out to be not so much about music itself but rather about rhythm and modality and their relationship to the universe and to the truth who is God. For Augustine "Musica est scientia bene modulandi" [*Music is the science of modulating well*].[5] "Modulor" in this context may signify an application of measure to musical quantity as in rhythm and not simply musical singing or playing.[6] Throughout *De Musica* VI, Augustine refers to the Ambrosian hymn *Deus Creator Omnium* (St. Monica's favorite), and this hymn serves as a model for what Augustine intends music to be. That is, there are rhythms at play all along the process of someone recalling and singing the chant, to the hearing of it, to the contemplation of it. And for Augustine, the song is so well crafted that a soul easily moves from the beauty of the music, received by the senses, to contemplation of God's transcendent beauty.[7]

In the *Spirit of the Liturgy*, Joseph Ratzinger wrote about church music in terms of Apollo or Dionysius. He refers to the writings of Plato and Aristotle with reference to a choice between two types of worship, two different images of God and man. And Plato understood this choice in concrete terms as a choice between two fundamental types of music: that ascribed to Apollo and that to Dionysius. I quote from Ratzinger:

> On the one hand there is the music that Plato ascribes, in line with mythology, to Apollo, the god of light and reason. This is the music that draws senses into spirit and so brings man to wholeness. It does not abolish the senses but inserts them into the unity of this creature that is man. It elevates the spirit precisely by wedding it to the senses, and it elevates the sense by uniting them with the spirit. Thus this kind of music is an expression of man's special place in the general structure of being. But then there is the music that Plato ascribes to Marsyas, which we might describe, in terms of cultic history, as "Dionysian." It drags man into the intoxication of the senses, crushes rationality, and subjects the spirit to the senses. The way Plato (and more moderately, Aristotle) allots instruments and keys to one or other of these two kinds of music is now obsolete and may in may respects surprise us. But the whole Apollonian/Dionysian alternative runs through the whole history of religion and confronts us again today.[8]

Just two comments on that passage. It is brilliant, and shows us the need today for an intellectual and philosophical approach to sacred music, something that seems to be sorely lacking. In reference to Ratzinger's comment that assigning keys or modes or instruments to one or the other alternative types of music is now obsolete: I think that is not entirely true. We need to think more about the music of the spheres and the relationship to sacred music.

5St. Augustine, *De Musica*, I.2 (Milan: Rusconi, 1997).

6John MacInnis, "Augustine's *De Musica* in the 21st Century Classroom," *Religions*, 6 (2015), 213.

7Ibid., 215.

8Joseph Ratzinger, *The Spirit of the Liturgy* (San Francisco: Ignatius Press, 2000), p. 150.

I want to return to what Marshall McLuhan refers to as the electric age, an age of instantaneous information that gives the illusion of a unity of communication. Think of the difference between these two images. The first is the icon of the Virgin Kardiotissa, a Greek icon of the first half of the fifteenth century. As in all icons of the Virgin, she is depicted with the child Jesus. Let me quote an article about this icon that recently appeared in—be still my heart—the *Harvard Divinity Bulletin*.

> On its surface we see depicted a relation between the Virgin Mother and Child, yet, more deeply, we experience—perceptually, psychologically, corporeally—the space between the icon and ourselves. By looking at the icon we are, subjectively and objectively, brought into relation with it; its spatial proximity and distance engender within us a palpable awareness of relation. We do not simply see an object in front of our eyes but experience the space between the icon and ourselves—not myself, not the icon, but a third aspect joining and differentiating us. . . . In a theological sense, the icon configures a visible face and relation for this absent other that is considered nonvisible, or not of the order of the visible, and thereby performs the revelatory dialectic of absence and presence intrinsic to representation itself. The Kardiotissa whose name addresses the *kardía*, "the heart," of creation formally demonstrates that our vision takes place relationally and differentially. More deeply, given its religious intention, the icon shows us that this space of relation between a viewer is, can be, holy ground.[9]

I want to contrast this with the image displayed on TV the internet via computers cell phones and iPads of the march in Paris following the massacre of the editors of the Paris-based satirical magazine *Charlie Hebdo*. I am sure you all saw this image displayed at the very time the event was happening instantaneously to all in the world. There was a huge throng behind the leaders of the procession who were walking arm in arm with a very serious look on their faces. In the background was the Arch de Triomphe on which was emblazoned "Je suis Charlie Hebdo." One's attention was especially caught by the sight of Angela Merkel and Francois Hollande walking arm in arm in the forefront of this procession. That the massacre was to be deplored there can be no doubt. But the image of this event, this icon, that was instantaneously sent to the whole world, was to so many a sign of oneness, of togetherness. Far from providing that distance between observer and object that is there with the Kardiotissa, "Je suis Charlie Hebdo" telescoped and focused by means of electrons dancing on screens of all types an image whose reality was at best second hand and whose depth was less than the layer of paint on the Kardiotissa icon. And here we see so clearly that the medium are the message: the image on that screen that is in response to a human tragedy can nevertheless reduce it all to a rally in defense of *fraternité*, *communité*, *égalité* because of the very medium itself that is designed to make us forget what we just saw. And even if experienced in some fleeting way, we forget it as soon as this image is followed by an advertisement.

[9]Mary Anderson, "The Conscious Heart," *Harvard Divinity School Bulletin*, 43, nos. 1 and 2 (Winter-Spring, 2015), 23.

What is the difference between these two images? You say that it is obvious. But is it? It is not merely that the icon is meant for religious devotion, for veneration, and the second, the YouTube video of the Charlie Hebdo, is secular. The difference is this: the icon can be kissed, be venerated, because the image of the Kardiotissa is not mere paint—but it *is* paint, stuff of this world, and because of the en-materialization of God is able to convey holiness. The Kardiotissa is the product (understood in the Latin sense of that word—the drawing out in behalf of) of prayer and meditation and obedience to prescribed form and formality that enables the medium to be the message. The icon (and all that it entails) is the real pointer to the divine reality which it depicts because it is the product of the giving up of the self as artist to depict what cannot be depicted. This is contrasted with the YouTube image, which in its very depiction of movement makes it impossible to convey the tragedy of the situation or the timelessness of the meaning of the event. But even more deeply in its staging of the event (staging is the right word), the image makes conveyance impossible because the deliberate manipulation of sentiment makes impossible that distance that enables one to truly participate in the event.

It is Latin and the chant that transforms the psalms from Jewish to Christian.

The iconic nature of chant is inseparable from the Latin language. That is quite a statement. I remember when I was an Anglican priest trying to sing the psalms in English to Gregorian chant. It can be done. But so can putting on your pants with one hand tied behind your back. I know I will ruffle feathers here by insisting that the Latin language is intrinsic to the Roman rite. But there is no chant or polyphony without the Latin language. The Latin language is the ground of the formation of chant. Strong words. But I am willing to have a conversation about this provided that I am provided with at least two bottles of Brunello di Montalcino and proper red wine glasses.

It is Latin and the chant that transform the psalms from Jewish to Christian. The very structure and cadences and sound of Latin transformed the psalms to something they never were in the synagogue. As I mentioned above, even Vatican II understood, or at least gave a nod to, the importance of Latin in the liturgy. One of the silliest things that came from the post-conciliar reforms of the Office that resulted in the Liturgy of the Hours (and here I am speaking of what became the English form of the psalter) is the so-called *Grail Psalter* that sought to return to a Jewish structuring of the psalms. That is wrong on two counts. First, we are not Jews. The second is that the Latin language recast the psalms for the church. Even the Anglicans in their sixteenth and later reforms kept the Latin form of the psalms when they were translated into good and beautiful English. There are those who will say that the translation of the psalms into the vernacular are necessary for two reasons: first, that the people understand them, and secondly to make them relevant to the world as it is. This whole question of the vernacular in worship is terribly important and will be the topic of another paper if I am ever asked back here to speak. But the medium of the vernacular sends a different message than the medium of Latin. Latin, a dead language with no axe to grind, with no aspirations of

relevance, with no hope of radical change of meaning like the word "dig"—"I dig a hole" and "I dig you." The medium of the vernacular can never point to the Other, can never be a vehicle for the unchangeable, can never (at least in the liturgy) get out of the way to allow the medium of the Mass to be the death and resurrection of Jesus Christ.

But the fact is that in our time most of the Masses are in the vernacular. The question then arises: in this situation, how do we neutralize, so to speak, the a-liturgical nature of the vernacular? By means of music. No, not singing better hymns or better settings of the "Glory to God in the highest" or better settings of the "Holy." No. By singing the readings. And by singing the readings to the proper tones. When the readings are sung they immediately shed any didactic nature and become pointers to something else that goes beyond the words. Then the medium of music proclaims the essentially non-verbal message of the readings. The form of the tones removes the didactic personalism that gets in the way of the proclamation of the readings, especially the Gospel. Singing the readings helps those assisting at Mass not merely to hear but also to listen. It forces attention beyond the words. The singing of the readings makes them iconic objects of contemplation—a seeing through, a hearing through—that makes the readings a part of the worship of God.

The medium of music proclaims the essentially non-verbal message of the readings.

Just the other day I celebrated a Mass in the Ordinary Form with a lector. The first reading was from Genesis. The lector enthusiastically told the congregation about Abraham Sarah and Hagar, trying to make the words meaningful to the congregation by modulating his voice to express emotion:

> So after Abram had lived ten years in the land of Canaan, Sarai, Abram's wife, took Hagar the Egyptian, her slave-girl, and gave her to her husband Abram as a wife. He went in to Hagar and she conceived; and when she saw that she had conceived she looked with contempt on her mistress. Then Sarai said to Abram, "May the wrong done to me be on you! I gave my slave-girl to your embrace and when she saw that she had conceived she looked on me with contempt. May the Lord judge between you and me!" But Abram said to Sarai "Your slave-girl is in your power; do to her as you please." (Gen. 16:4–6)

That *must* be sung—lest it invoke gross incomprehension or scandal!

I close with a heartfelt thanks to those who invited me to address you at this colloquium. This gathering gives me great hope for the future of sacred music within the Catholic Church. And my prayer for you is that in your workshops on chant and polyphony and other music of the church you always remember the God-given nature of this medium, and never forget Who the message is: our Lord and Savior Jesus Christ.

Mystery in Bruckner's Eighth Symphony

by Daniel J. Heisey

Anton Bruckner said, "my Eighth is a mystery."[1] Bruckner (1824–1896) was a deeply religious man, a devout Roman Catholic for whom the word mystery had a distinctly Christian sense and meant not an insoluble conundrum but a contemplative dimension to the spiritual life. Even for people who are lukewarm about Bruckner as a composer, it has become standard procedure to see religious fervor in Bruckner's music in his nine symphonies as well as in his more obviously religious pieces such as his *Te Deum*. One of the students at the conservatory where Bruckner taught Gustav Mahler described Bruckner as "a curiously mediocre figure," and in our day Mahler's work does tend to overshadow that of the old professor.[2]

In this essay the premise is that even if one were to regard Bruckner and his music to be mediocre, his claim to mystery, to mysticism in his music, is worth exploring. Let us take Bruckner at his word and accept that his Eighth Symphony in C Minor, first performed in 1892, is a mystery and therefore, in a Christian sense, also mystical. However to do so, we must consider his explanations that the glistening first notes of the Adagio derived from looking too long into a young lady's eyes; that the bold, even ominous, opening of the Finale refers to an official meeting of three European emperors. What Bruckner seems to be saying is that worldly events intrude upon and thus inform the spiritual life.[3] His Eighth can remind us that mystical phenomena require a physical context and so this symphony can further serve to reflect or represent the mysterious pilgrimage through this world to the next.

Lest confusion arise over what is meant by the mystic essence we have in mind, the definition proposed by Monsignor Romano Guardini (1885–1968) may suffice. "The word 'mystic' has been greatly abused," he noted, and he clarified it by saying, "It stands for a definite experience

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[1]"Meine Achte ist ein Mysterium," quoted in Benjamin M. Korstvedt, *Bruckner: Symphony No. 8* (Cambridge: Cambridge University Press, 2000), p. 1.

[2]Gustav Mahler, *Letters to His Wife*, ed. Henry-Louis de la Grange et al., tr. Anthony Beaumont (Ithaca, New York: Cornell University Press, 2004), p. 168. For Mahler and Bruckner, see Jonathan Carr, *Mahler: A Biography* (Woodstock and New York: The Overlook Press, 1997), pp. 21–23. See also Alex Ross, "The Stone Carver," *The New Yorker* (August 1, 2011), 74.

[3]For the programmatic aspect of Bruckner's Eighth Symphony, see Werner Wolff, *Anton Bruckner: Rustic Genius* (New York: E. P. Dutton, 1942), pp. 124–126; Sigmund Spaeth, *A Guide to Great Orchestral Music* (New York: The Modern Library, 1943), p. 245; see also Korstvedt, S*ymphony No. 8*, pp. 49–53.

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of God and of things divine. This experience may be accompanied by different manifestations, auditory or visual; but these are only byproducts which may even contain some element of risk."[4] Just as some mystics have conveyed their experiences in words or painting, Bruckner used music to articulate the numinous adventures of his inner life.

Interpreting Bruckner

A protégé of Mahler, Bruno Walter, referring to conductors, declared: "Without the religious and spiritual elevation of the interpreter, the most musically perfect performance of Bruckner's Eighth will not come up to the composer's intentions."[5] One supposes Walter meant that he had fulfilled those intentions, and one surmises that he aimed his criticism at contemporaries such as Karl Böhm. Of all Walter's peers, Böhm seems most open to a critique of musical perfection minus spiritual elevation. When addressing the old rule for conductors, "Play only what's printed," Erich Leinsdorf pointed out that so obedient to that maxim was Böhm that in some of his recordings of Mozart, "you can even hear the misprints."[6]

The exalted claims of Bruno Walter notwithstanding, the truth is stated plainly by another of Walter's contemporaries, Werner Wolff: "There are as many interpretations of the Eighth as there are writers about it! All of them tried to find a meaning above and beyond their own powers of expression."[7] Wolff was also a conductor son of the founder of the Berlin Philharmonic; as a boy he had met Bruckner, the elder Wolff having invited the composer to his home for dinner.

What is true for writers is true for conductors: Each, will have his own interpretation. Without denigrating other legendary conductors such as Bruno Walter, it is worthwhile listening to Karl Böhm's recordings of Bruckner's symphonies because his literal approach and his precision combine to free an audience, even of one, of the concern of listening for a special interpretation by a conductor regarding himself as spiritually elevated. As Böhm himself said: "[F]or the most important thing is the *will of the composer* and the *work* which is being performed."[8]

In addition to disapproval in some quarters for his literalism or pedantry, Böhm has also been criticized for accommodation and accepting prestigious conducting positions during the

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[4]Romano Guardini, *Prayer in Practice*, tr. Prince Leopold of Loewenstein-Wertheim (New York: Pantheon Books, 1957), p. 151.

[5]Bruno Walter, *Of Music and Music-Making*, tr. Paul Hamburger (New York: W. W. Norton and Co., 1961), p. 77. Compare with the statement by Wilhelm Furtwängler: "Certainly a work such as the Eighth cannot be imagined without the dual basis of a mystical and all-encompassing religious sense and also of a magnificent Baroque heroism," quoted in Michael Tanner, ed., *Wilhelm Furtwängler: Notebooks 1924–54*, tr. Shaun Whiteside (London: Quartet Books, 1995), p. 188.

[6]Erich Leinsdorf, *Erich Leinsdorf on Music*, ed. Reinhard G. Pauly (Portland Ore.: Amadeus Press, 1997), p. 290; see also "Overview: Bruckner," *American Record Guide*, 69 (May/June 2006), 54; see also Stephen Everson, "The Lovable Dictator," *The Guardian* (October 2003), p. 19: "This lack of an obvious personal style was one of Böhm's principal virtues," 25.

[7]Wolff, *Bruckner*, 234.

[8]Karl Böhm, *A Life Remembered: Memoirs*, tr. John Kehoe (London: Marion Boyars Publishers, 1992), p. 156; emphasis in the original. Originally published in Vienna in 1970. For Böhm's friendship with Bruno Walter, see pp. 39–42.

Nazi regime, but when after the war Böhm would be asked why he did not emigrate, he made an uncomfortable yet practical point: "[A]t that time I had no invitations from the Met or from Covent Garden," and he cited the need to support his family, noting that, "in the course of my work at Dresden, as in Vienna later, I had always proved on which side I stood."[9] While he thus occupied an ethically difficult spot, "to Böhm's credit was his aesthetically faultless and sometimes politically daring choice of repertoire."[10] Even more to his credit is the fact that in Vienna during the Second World War, Böhm, a Roman Catholic, "secretly harbored a Jewish industrialist for a year and half while he continued conducting."[11]

As this essay progresses, the reader may be helped by knowing that of various recordings of Bruckner's Eighth, including ones by Bruno Walter (1941), Wilhelm Furtwängler (1944), and Günter Wand (1979), what I have focused on whilst writing this essay is that by Karl Böhm and the Vienna Philharmonic recorded for Deutsche Grammophon in 1977. Whereas Furtwängler and Wand used the edition by Robert Haas (1939) and Walter used the text published in 1892, Böhm used the edition by Leopold Nowak (1955).[12]

Insight from Balthasar

If one accepts that Bruckner's Eighth is religious in nature, that it bears within it mystery and mysticism, one is right to ask what it can teach us about the spiritual life. Guardini's definition of the mystical as "a definite experience of God and of things divine" poses the question of how others, especially people who are not musicians, may follow a mystery or a mystical experience expressed in music. For a pointer to pursuing that inquiry, we may turn to an insight by a Swiss Roman Catholic theologian Hans Urs von Balthasar (1905–1988). He stands as a detached critic to the extent that he is summoned as a hostile witness, having been no admirer of Romantic music. What follows was not written with Bruckner's symphonies in mind, yet it can apply to them, especially the mapping of the spiritual terrain of the Eighth.

In his volume of aphorisms Balthasar wrote:

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[9]Böhm, *Life Remembered*, 58. For his version of his punishment after the war, see pp. 107–112.

[10]Michael H. Kater, *The Twisted Muse: Musicians and Their Music in the Third Reich* (New York: Oxford University Press, 1997), p. 64. For the appropriation of Bruckner's music into the National Socialist agenda, see: Alex Ross, *The Rest Is Noise: Listening to the Twentieth Century* (New York: Farrar Strauss and Giroux, 2007), p. 316; also Erik Levi, *Mozart and the Nazis: How the Third Reich Abused a Cultural Icon* (New Haven: Yale University Press, 2010), p. 17.

[11]"In the Wrist," *Time* (October 28, 1966), 98. For efforts by Austrians to hide Jews, see Martin Gilbert, *The Righteous: The Unsung Heroes of the Holocaust* (New York: Henry Holt and Co., 2003), pp. 193–197.

[12]For Karl Böhm's preference for the Nowak editions, see Böhm, *Life Remembered*, p. 64. For the scholarly conversation about the various editions of Bruckner's symphonies, see Benjamin Korstvedt, "Still Searching for Bruckner's True Intentions," *The New York Times* (July 10, 2011), Arts and Leisure, p. 19; see also Korstvedt, "Bruckner Editions: The Revolution Revisited," in *The Cambridge Companion to Bruckner*, ed. John Williamson (Cambridge: Cambridge University Press, 2004), pp. 121–137; Deryck Cooke, "(Joseph) Anton Bruckner," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), 3:360–362. See also: Stephen Johnson, "Bruckner's Eighth Symphony," *Gramophone* (September 1996), 36–38; "Overview: Bruckner," *American Record Guide*, 69 (May/June 2006), 52–53. For a table listing these recordings (Böhm, Furtwängler, Walter, Wand) and others, see Korstvedt, *Symphony No. 8*, 100–101: Chapters 5 and 6, as well as both appendices, analyze the three versions of this work (1887, 1890, 1892).

> First of all, the ascent: nothing is pure enough for us; we can no longer bear what is ambiguous and facile (Wagner then Beethoven). In order to be able to breathe, we need the crystalline atmosphere without the miasmas of earth (*The Art of the Fugue*). For a second we soar through the highest sphere into the empyrean (Mozart). There we encounter the divine child, Wisdom, who takes us by the hand and leads us back down the ladder. In the end she makes us hear the echo of her eternal melody even in the cacophony of our disc-players and tape-decks.[13]

The reason we may take Balthasar's musical analogy for the spiritual quest as relevant to Bruckner's Eighth, a work comprising Classical and Romantic elements, is that here, Balthasar, transcending historical chronology, sketched for us the spiritual theme of ascent and descent. He imagined the Romantic tension of Richard Wagner leading us to the Baroque splendor of Johann Sebastian Bach, then a celestial glimmer through the Classical genius of Wolfgang Amadeus Mozart, whereupon holy Wisdom guides us through it all again.

With this image, Balthasar offered a variation on the classic tripartite outline of the path, or way, of Christian spirituality: purgative, illuminative, unitive. Balthasar seems to say that in this life, union with God is fleeting, really but a passing impression, and spiritual growth seems to be frustrated as one must then again undergo purgation and seek further illumination. Thus the journey towards holiness and heavenly union with God is an ongoing process requiring repeated renewal. While spiritually Bruckner had inherited a strong sense of penance and devotional prayer, musically he owed debts to his great Germanic predecessors and his Eighth follows just such a trajectory as proposed by Balthasar.

Bruckner's Eighth

Begun in 1885, the Eighth was completed two years later during a time when Bruckner was most concerned with "his work and his relationship with God."[14] They were for him perennial cares, and those priorities helped to compel his repeated re-writing of the Eighth and his other musical works. He produced three versions of his Eighth, each now with its partisans. Bruckner was obsessive about many things, and the constant revision of his scores has left musicologists with lifetime projects of deciphering what he intended. With the Eighth, the mystery of his relationship with God seems to have been the main point.

To return to the observations of Werner Wolff, we see that he took it as evident that Bruckner's Eighth is essentially a religious composition. Wolff wrote that, "Mystery is the distinctive characteristic of the beginning."[15] That beginning is rich with chromatic harmonies, the shimmering strings and majestic winds are aloft on a series of descending triads into rarefied

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13Hans Urs von Balthasar, *The Grain of Wheat: Aphorisms*, tr. Erasmo Leiva-Merikakis (San Francisco: Ignatius Press, 1995), p. 37; elsewhere in that volume (p. 89) Balthasar described Wagner as "repulsive." See also von Balthasar, *My Work: In Retrospec*t (San Francisco: Ignatius Press, 1993), p. 10. Balthasar had the works of Mozart committed to memory: Peter Henrici, "Hans Urs von Balthasar: A Sketch of His Life," in *Hans Urs von Balthasar: His Life and Work*, ed. David L. Schindler (San Francisco: Ignatius Press, 1991), pp. 8–9; see also von Balthasar, "Tribute to Mozart," *Communio*, 28, no. 2 (Summer 2001), 398–399.

14Elisabeth Maier, "A Hidden Personality: Access to an 'Inner Biography' of Anton Bruckner," in *Bruckner Studies*, ed. Timothy L. Jackson and Paul Hawkshaw (Cambridge: Cambridge University Press, 1997), p. 48.

15Wolff, *Bruckner*, 234.

spheres, yet only three minutes into the eighty minutes of Bruckner's Eighth and suddenly there is a strong dissonance as all the brass enters. It is unexpected and unsettling, but this ambiguous start serves to take the music in a new direction. It is as jolting and unnerving as the shrill crescendo of the strings a few seconds into Wagner's "Entrance of the Gods into Valhalla," from *Das Rheingold*.

Then Bruckner resumes the soaring chords, starting over and building upwards to the glorious conclusion to the Allegro. One way to see that dissonance is to consider how in the spiritual life, especially early on, everything seems to be going so well, grace upon grace, and then out of the blue things go awry, days or weeks or more of unplanned dissonance, blessings in disguise leading one unawares to new possibilities, perhaps even to new heights. As Balthasar would say, Wisdom must take us by the hand and make us start all over again.

In Bruckner's lifteime, mainstream critics, appalled by the lurid iconoclastic vision of Wagner, denounced Bruckner as a cultural vandal.

Unlike his other symphonies, Bruckner's Eighth places the Scherzo before the Adagio. The Scherzo begins with a bouncy, jovial theme, and Werner Wolff related that Bruckner claimed here to be depicting *Deutscher Michel*, "German Michael," an ebullient and laddish sort of fellow personifying the Germanic character.[16] This figure from German folklore adds a comic or lighthearted element to the symphony, just as those elements sometimes occur in one's daily life, often in the midst of the obscure ups and downs of the spiritual life.

After almost two minutes, the romping German Michael theme gives way to a more sedate Trio. For his slower movements Bruckner relied on the example set by Beethoven, especially with his Third (Eroica) and Ninth Symphonies. When analyzing the Trio of the Scherzo, Wolff wrote that, "The atmosphere is one of heavenly serenity."[17] Almost as in a dance, the rollicking theme of German Michael and the sweet serenity of the Trio alternate, one undulating or flowing into the other. The Scherzo ends with the foot-stomping rhythm of German Michael in the triumphant.

Next, the Adagio begins with strings slow and soft reminiscent of the opening notes for those Wagnerian gods entering Valhalla. In music, Bruckner was strongly influenced by Wagner, although it is difficult to imagine two more unlike characters: the pious, reticent bachelor and the amoral, assertive adulterer. As an unnamed critic for *Time* magazine put it: "Bruckner's pietistic musical world is completely foreign to Wagner's erotic emotionalism."[18]

16Wolff, *Bruckner*, 126. For the German conception of their happy-go-lucky yet boyishly confident national character before the First World War, see Barbara W. Tuchman, *The Guns of August* (New York: Macmillan, 1962), pp. 311–312.

17Wolff, *Bruckner*, 238; see also Korstvedt, *Symphony No. 8*, 38–39.

18"Peasant Symphonist," *Time* (March 27, 1944), 73. This article refers to a then recent performance at Carnegie Hall of Bruckner's *Te Deum*; Bruno Walter conducted the New York Philharmonic and the Westminster Choir.

In Bruckner's lifetime, mainstream critics, appalled by the lurid iconoclastic vision of Wagner, denounced Bruckner also as a cultural vandal. Bruckner's Eighth shows us, however, that he was using Wagner's innovative musical compass to chart anew the spiritual heights and depths, lengths and breadths, that would have been familiar to medieval mystics. "The mentality of the Austrian Catholic peasantry," wrote Deryck Cooke, "which Bruckner to a very large extent retained, was essentially a survival from the Middle Ages."[19] It may be that, unwittingly, Bruckner set about baptizing the pagan mythology orchestrated by Wagner.

In any case, as we have seen, Bruckner attributed the origin of those first notes of this Adagio to having looked too long into the eyes of a young lady. This revelation of part of the inner workings of one man's creativity may seem incongruous for a symphony described by the composer as a mystery and dubbed by some critics as "The Apocalyptic." Gazing upon a pretty girl may seem far removed from mystical music, but one does well to keep in mind the Song of Songs (especially 2:12), where springtime love is associated with the singing of birds, in particular the dove to which the bride is compared.

In the Adagio, lush with violins and harps, one hears lapping waves of sound reminiscent of the calmer parts of the Allegro and the Scherzo. Here, "the whole orchestra," according to Wolff, "soars into high regions in the bright chord of A major."[20] In the Balthasarian schema, here we may be granted a glimpse into a Mozartean empyrean. That is, the Adagio ends leaving the listener transported afloat on the edge of the Cloud of Unknowing, just beyond the thin veil of which one may at last see God.

After this solemn heavenly ascent, perhaps even arrival, at the end of the Adagio, the blaring horns and thunderous tympani beginning the Finale come as a shock. Bruckner saw an eschatological dimension to this Finale, yet he explained that the heavy martial character of that opening referred to a state meeting in September 1884 of the Austrian German and Russian emperors. To what degree we may read that meeting in not only a geopolitical, but also an ecumenical way (Catholic, Lutheran, Orthodox emperors coming together) is now unclear. It may have seemed to be heralding a new era. Whatever the reason, the gathering profoundly impressed Bruckner.

Following the jarring blasts of that initial brassy fanfare, magnificent yet foreboding, the Finale resumes with strings and flutes and settles down into more placid tones and tempi. Here we may be encountering Balthasar's "crystalline atmosphere" associated with Bach. As was Bach, Bruckner was by training a church organist; Bruckner seems to have thought musically in terms of vast unfolding structures of sound filling every arch and vault of a basilica or cathedral. After the grave yet chryselephantine delicacy of the Adagio, the pompous and intense intrusion of emperors and their entourages seems strikingly out of place, and the return to the more tranquil pace comes as a relief.

Nevertheless, those more reflective passages are interrupted three times by bombastic echoes of the opening theme. Here again one finds Balthasar's theme of spiritual ascent and descent, but now divine Wisdom seems to be joined by a royal official. This coupling is not surprising

[19]Cooke, "Bruckner," *New Grove*, 3:366.

[20]Wolff, *Anton Bruckner*, p. 239.

since Bruckner's Catholic Austria was also imperial Austria, and Bruckner was not only a devout Catholic but also a loyal subject of the Austro-Hungarian Empire. (The second edition of the Eighth he dedicated to Emperor Franz Joseph I.) Whatever one's country, it is worth mulling over how much one's spiritual sympathies intersect with patriotic sentimentality.

Both the Adagio and the Finale Bruckner marked with the adjective *feierlich*, connoting something solemn, yet also festive. Bruckner seems to be indicating the solemnity found at an important state function, but also recalling the ecclesiastical observance of, for example, Solemn Vespers, stately yet not necessarily somber. Whether in a palace or in a church, a solemn occasion can display modulated festivity most obviously in the subtle choreography of processions and protocol and in the colorful extravagance of dress uniforms or brocaded vestments. So, even in his terminology for two movements of this symphony, Bruckner associated the sacred and the secular.

Conclusion

As the very genre of the symphony suggests, the mystery communicated in Bruckner's Eighth Symphony owes as much to Bruckner's Western Christian heritage as if he had written it out in German or Latin. In his everyday routine, despite his quirks, Bruckner was a respectable middle-class professional, a quiet churchgoer, all bow ties and beer and Biedermeier, and wherever he turned, his world, from Linz to Vienna, was adorned with crucifixes and double-headed eagles. Culture and faith are ever intertwined. In resounding harmonies evoking the text of Psalm 150 (for which in 1892 Bruckner wrote a setting), the Finale of Bruckner's Eighth Symphony flourishes with brass and drums, woodwinds and strings, converging to form a rousing monumental crescendo worthy of an emperor, yes, worthy of entry to Valhalla indeed, but also worthy of bringing the listener into the court of the King of Kings.

For this symphony, the last he finished, Bruckner provided enigmatic clues to shed some light on the mystery it holds. Scant references to looking at a maiden, to eschatology, to a meeting of emperors, taken in isolation fail to get one very far. Bruno Walter had declared that only a conductor's "religious and spiritual elevation" could do the work justice, but few of us are conductors, fewer still gifted with Walter's intuition. Werner Wolff agreed that the Eighth is full of religious mystery, and Karl Böhm's objective approach to interpreting music may best help the listener explore what Bruckner had in mind.

A trajectory of ascent and descent followed by prudential ascent once more, as indicated by Hans Urs von Balthasar, relates to the ebb and flow of the spiritual life, those vicissitudes of purgation and illumination, intersecting with mundane concerns such as one's romantic desires or international politics. There are "mysteries whose intrinsic meanings, not solved but lived," wrote Romano Guardini, "increasingly clarify the faith of those who live them."[21] Anton Bruckner's Eighth Symphony in C Minor, with its vivid chromatic harmonies by turns ebullient and martial, stormy and celestial, can serve as a musical mirror for the unsolved but edifying mysteries of the spiritual life.

[21]Romano Guardini, *The Lord*, tr. Elinor Castendyk Briefs (Chicago: Henry Regnery Co., 1954), p. 256.

A Brief History of the Ward Method and the Importance of Revitalizing Gregorian Chant and The Ward Method in the Music Classrooms of Parochial Schools

by Sharyn L. Battersby, with Nancy Fazio and Colleen Crafton

The Ward Method of music instruction, named after its creator, Justine Bayard Cutting Ward (1879–1975), is a system of music education for children that teaches vocal techniques, sight singing, and other related musical skills, primarily through the study of Gregorian chant.[1] This progressive method incorporates music theory, composition, and conducting so children might be able to sing sacred music repertoire, which is a vital part of the Roman Catholic Church's tradition, indeed an integral part of the church's solemn worship.[2] The purpose of this article is to apprise up-and-coming Catholic music educators of the existence and value of the Ward Method. Suggestions are also offered for successful, early implementation of the Ward Method in elementary parochial classrooms so that the practice can continue into middle schools and high schools in order to preserve or restore Gregorian chant in the Catholic Church.

A Closer Look at the Ward Method

According to Quigley, the Ward Method teaches music in a way that is "based on the religious-aesthetic objective—the attuning of souls to the inward voice of beauty expressed through the sublimity and suitability of text and melody in the music of the church."[3]

In an e-mail message, Nancy Fazio, one of the instructors at the Centre for Ward Method Studies at The Catholic University of America, indicates that the purpose and benefit of the method is—in Mrs. Ward's own words—"That All May Sing." She states that Mrs. Ward was ahead of her time and ahead of her peers, both then and now, because she believed that with the proper instruction, singing is a skill than can be taught to all children.[4] The Ward Method originated at the turn of the twentieth century and coincided with the profound reform of instruction in American Catholic schools that was conceived at The Catholic University of America under the direction of Fr. Thomas Edward Shields (1862–1921), a professor, priest, and dean of the university's department of education, which he founded. Impressed with her sizable talents, Fr. Shields invited Mrs. Ward to collaborate in his reform

[1]Francis Brancaleone, "Justine Ward and the Fostering of an American Solesmes Chant Tradition," *Sacred Music*, 136, no.3 (Fall 2009), 10.

[2]Amy Zuberbueler, "The Ward Method: Chant from the Ground Up" *Sacred Music*, 133, no.1 (Spring 2006), 14.

[3]Sr. Anna De Paul Quigley *The Cultural and Aesthetic Objective in Elementary School Singing: The Ward Method Exemplified by Comparison* (Rochester N.Y.: Congregation of the Sisters of Saint Joseph, 1945), p. 80.

[4]Nancy Fazio, e-mail message to author, October 29, 2012.

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efforts by writing a series of music education textbooks for children ages 6–14. He and Mrs. Ward collaborated on a method of teaching singing for students in the elementary Catholic schools so that students would learn how to sing the chants of the church, leading to greater congregational participation in the singing of the Mass and other liturgical services.[5] A number of influences shaped the direction of Mrs. Ward's work at The Catholic University of America, including Pope Pius X's motu proprio, Mrs. Ward's studies with the celebrated paleographer and foremost authority on Gregorian chant rhythm, Dom Mocquereau,[6] and the philosophical principles of Fr. Shields. The influence of the pope's motu proprio was significant in the development of Catholic music education. He advised that the chant of the liturgy be performed by the people, and that all schoolchildren should be taught chant as a foundation for liturgical participation.[7] Years passed before this was put into effect and it was the Catholic Educational Music Course known as the Ward Method that was introduced and accepted in 1913 as the first editions of the Ward Method *Music First Year* and *Music Second Year* were published.

The first collaboration between Fr. Shields and Mrs. Ward occurred when she learned that he had plans to revise the curriculum and pedagogy in Catholic schools. When Mrs. Ward was first approached by Fr. Shields for her opinion on the existing pedagogical approach used for training Catholic teachers, she was quick to comment that she found the music to be "pretentious, cheap, complicated . . . and too difficult for little children to sing." She also found the music unsuitable in that it did not illustrate the beauty of the text but rather that it brought in "an element that is cheap, tawdry, almost degrading."[8] It was at this time that Fr. Shields requested her help with the music and the editing of his texts.

In an email message to the author on October 17, 2012, Father Skeris, Director of the Centre for Ward Method Studies stated that:

> Throughout its history, the Catholic Church has promoted the arts. Knowing man to be composed of both body and spirit, the Church understands man's need for sensible, tangible things to relate body and spirit. In the Ward Method, children are exposed to truth and beauty through music so they will respond to emotional stimulus of a higher order.

When asked about the musical components of the Ward Method, he summarized the chief tenets of the method in four points. The basic principle is that music is a fundamental element in the development of the intellect and the formation of character.

- The Ward Method correlates the study of music with the other subjects of the curriculum, with special attention to those aspects of music that foster appreciation of and participation in liturgical singing.
- Whilst the voice alone is the basis of the musical training, imparted foundations are laid for a deep and broad study of musical theory.

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[5]Quigley, *Cultural*, 81.

[6]Brancaleone, "Fostering," 10.

[7]Sharon Gray, "An Overview of the Historical Development of Catholic Education in the United States," *The Bulletin of Historical Research in Music Education*, 12, no.1 (January 1991), 40.

[8]Justine Ward, *Thomas Edward Shields: Biologist, Psychologist, Educator* (New York: C. Scribner's Sons, 1947), p. 151.

- The Ward Method consistently applies the pedagogical principle that the normal process of development is from content to form.
- The Method proceeds from germinal musical elements, through a series of easily graded developmental phases, toward the complex details involved in the artistic rendering of musical compositions.

A typical Ward lesson of some twenty minutes' duration will contain these elements:

- Vocal exercises (tone, quality, timbre)
- Intonation (eye and ear training pitch)
- Rhythm gestures and dictation
- Staff notation
- Original creative work, oral and written
- Songs with and without words

Development of the Ward Method

Mrs. Ward found that the existing pedagogies of the day were flawed as well, but it is known that she borrowed extensively from Zobanaky (*Galin-Paris-Chevé Method . . . : Easy Popular Sight-Singing Manual*),[9] and it was speculated that she also borrowed from the Chevé method and the Progressive Music Series published by Silver Burdette and Company, which at the time was used in both public schools and some Catholic schools.[10] She looked to the Jesuit Fr. John Young, S.J. (her spiritual pedagogical and musical guide) for advice, since he had studied with the French music educators Pierre Galin and Emile Chevé.[11] She credits Young with the basic elements and the fact that he was generous in sharing the material that he had already had copyrighted. According to Mrs. Ward, it was Fr. Young who first provided effective musical training (correct vocal production and sight reading) for parochial schools before the motu proprio, and then he was among the first to adopt the official books published by the Vatican with the authority of the Holy See as a response to the directions of Pope Pius X.[12] It wasn't until the education department of The Catholic University of America in 1910 decided to reconstruct the curriculum for the elementary Catholic schools that this became a reality, when "music was declared to be an essential element in the development of intellect and in the formation of character . . . and music was to be correlated with the other elements in the curriculum . . . which would enable children to appreciate and take an active part in the liturgical singing."[13] Fr. Edward Shields asked one of Fr. Young's students to assist with the musical component of the curriculum. He became the link between these two great men, when the combination of "using the vocal exercises of Father Young and the broad general plan of his

[9]Richard Ramon Bunbury, *Justine Ward and the Genesis of the Ward Method of Music Education* (Ph.D. diss., University of Massachusetts Amherst, 2001), 68.

[10]Ibid., 68.

[11]Ibid., 40.

[12]Dom Pierre Combe, *Justine Ward and Solesmes* (Washington D.C.: Catholic University of America Press, 1987), p. 354.

[13]Justine Ward, "Father J. B. Young, S.J.," *The Catholic Choirmaster*, 10, no. 4 (April 1924), 122.

original course for parish schools, including the sight-singing exercises from the Chevé materials, combined with the psychological principles and pedagogical methods of Dr. Shields" led to the publication of the elementary series of textbooks. These textbooks were utilized as the basic study "in the courses required for a Doctor's Degree in Music at the college."[14] In a letter to Dom Mocquereau dated September 4, 1920, Fr. Shields explained his and Mrs. Ward's devotion to bringing about the restoration of Gregorian chant, and that they considered the development of foundations of music education for children in Catholic schools to be the most important part of their work.[15]

Fr. Shields and Mrs. Ward . . . considered the development of foundations of music education for children in Catholic schools to be the most important part of their work.

Mrs. Ward went on to revise rhythmic portions of her method during the 1920s through the influence of Dom Mocquereau, finally establishing the method as it is known today.[16] Dom Mocquereau humbly admitted that they worked together, each helping one another, and he was pleased with her ability to translate his doctrines on a level that children could understand. He congratulated her "for never losing sight of the final goal of her musical work which is that of the Gregorian cantilena,"[17] as he wrote in his foreword to her book *Music Fourth Year: Gregorian chant*:

> Thinking always of your thousands of little children in America whom you love as a Mother, your single object in receiving these principles was to adapt them to the intellectual capacity of those little ones and, as a matter of fact, you have so assimilated these doctrines of mine, so appropriated them, so transformed them in the laboratory of your own mind, that they reappear from your pen the same doctrines, but recast in a new form—charming, clear, simple, childlike, adapted with delicacy and skill, and with a quasi-maternal insight to the needs of little children.[18]

Her method for the Catholic school system was utilized throughout the world during the early twentieth century until the Second Vatican Council and it predated both the Orff approach and the Kodály methodology, two popular practices that are implemented in elementary schools today.[19]

In summary, like Kodály, Mrs. Ward borrowed from other sources. She then reshaped them into her own method in order to best assist in the learning of the chosen repertoire; for

[14]Ibid., 123.

[15]Combe, *Justine Ward*, 150.

[16]Zuberbueler, "Ward Method," 15.

[17]Combe, *Justine Ward,* 11.

[18]Ward, *Catholic Education Series: Music Fourth Year Children's Manual. Gregorian chant.*, VIII.

[19]Alise Ann Brown, "Justine Ward: Her Life, Her Method in Comparison to Orff and Kodaly and Applications for the Public School Classroom" (D.M.E. diss., University of Northern Colorado, 2007), 6.

instance the work in sight-singing was taken from the Galin-Paris Chevé school of nineteenth-century France (an approach utilizing the moveable *do* system, with the rhythms notated in dots in lines, and the rhythm syllables functioning as mnemonic devices in much the same way as in the Kodály methodology). Attention was focused on the correct placement of the voice in order to develop beauty of sound. According to Bunbury, Mrs. Ward and Fr. Young used Zobanaky's book *An Elementary Course of Vocal Music* (3rd edition printed in 1900), which has similarities to the *Chevé* Method.[20] The combination of *bel canto* vocal technique along with vocal exercises originated from her mentor, Fr. John Young, and the philosophy and pedagogy originated from her publisher, Fr. Thomas Shields, under whose guidance these approaches were brought together.[21] The song repertoire that culminates lessons represents "the best folk traditions of many countries, the works of classical and modern composers, and . . . the rich store of the Church's liturgical melodies."[22]

Characteristics of the Method

The fundamental elements of the Ward Method are presented in a sequential series of books and workbooks, and cover vocal technique, whole-body gestures, conducting, improvisation, sight-singing, ear training, and dictation. At the heart of the methodology is beautiful tone, because if there is no beauty of tone, there is no music.[23] Mrs. Ward taught vocal technique from the very beginning because she felt that "a good tone production and accuracy of pitch must be insisted."[24] This is the reason that all of her workbooks and texts begin with vocal training, vocal exercises, and intonation drills in the form of exercises and dictations. She also insisted that children should be taught to sing to the moveable *do* system, the tones of the scale, and their number-notation equivalents. In the preface to the revised edition of *Ward Method Teacher's Manual*, she states that the object of her series of textbooks is to

At the heart of the methodology is beautiful tone, because if there is no beauty of tone, there is no music.

> provide a basic integrated musical education for the children in the primary and intermediate grades of Catholic schools. This progressive musical training, designed

[20]Bunbury, *Genesis*, 120.

[21]Ibid., vii.

[22]Justine Ward, *That All May Sing Book One* (Washington D.C.: The Catholic University of America Press, 1956), p. iii.

[23]Justine B. Ward & Elizabeth W. Perkins, *Music: Second Year* (Washington D.C.: Catholic Education Press, 1916), p. 5.

[24]Justine B. Ward & Elizabeth Perkins, *Music: First Year* (Washington D.C.: Catholic Education Press, 1914), p. 8.

> for the child's spiritual and aesthetic enrichment, begins in Grade I and continues through Grade VIII.[25]

In an e-mail message to the author on October 29, 2012, Nancy Fazio indicated that the music that Mrs. Ward included in her series of books was of high quality and was also deemed developmentally appropriate, comprising repertoire from varied sources such as folk and classical music, in addition to Gregorian chant. Thus, *That All May Sing* was not created for merely a talented few, because in Mrs. Ward's words, "music belongs to all of God's children."

Underlining the psychological bases of her method of instruction, she subscribed to the principles of imitation, understanding, and growth, and stated that a new musical truth or skill can become functional for a child only on the condition that it be

- Properly prepared
- Correlated with what has already been assimilated
- Based on ideas that move from the known to the related unknown
- Embodied in action of the senses[26]

According to Mrs. Ward, every level of the Ward Method program is "adapted to the growth and unfolding capacity of the students."[27] Through her eight-book series children learn to

- Recognize music tones
- Understand tonal relationships
- Associate musical sounds with printed symbols
- Transform their speaking voices into agreeable musical instruments
- Appreciate the world of ordered movement, which we call rhythm
- Develop basic and, in the upper grades, sophisticated musical skills preparatory to the disciplined rendition of great music
- Share intimately in many noble works of musical art through study, appreciation, and performance
- Discover the rich heritage of religious music preserved by the Church for liturgical observances through the centuries[28]

Mrs. Ward indicates in her "Principles of Pedagogy" that "the elements of music [are to] be studied separately and then, as the skills for their proper rendition are developed, these elements are re-assembled."[29] The elements taught separately are as follows:

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[25]Justine Bayard Ward and Theodore Marier, *The Ward Method: Music Instruction for Catholic Schools*, rev., ed. teacher's manual, Vol. 1 *That All May Sing* (Washington D.C.: Catholic University of America Press, 1976), p. iii.

[26]Ward and Marier, *That All May Sing*, v.

[27]Ibid., v.

[28]Ibid., iii.

[29]Ibid., iii.

Timbre

- Tone Quality: discovering and developing the singing voice
- Voice Placement: singing the single syllable "Nu" (a light quality of voice characterized by a free head resonance)
- Tonal Range: only fixed pitches between F above middle C up to soprano E during the first year

Rhythm

- Measure: time or meter, identifying the relationship of short tones to long tones
- Rhythm Gestures: movements by the whole body that bring rhythm into play—thus rhythm becomes a muscular experience and from this experience children develop muscular memory
- Metrical Gestures: special arm and hand gestures are used for counting pulses within a rhythmic movement
- Rhythmic Dictations: in the presence of a rhythmic musical stimulus children are required to react physically and accurately, controlling muscles and taking careful note of what he hears and feels

Notation

- Melodic Gestures
- Finger Notation
- Number Notation
- Staff Notation

Dynamics—Expression

She recommends gentleness and moderately soft singing for all exercises and renditions.

Words—Song Texts

Although she states that texts are not specifically a musical element, nevertheless they are to be studied for understanding, articulation, and control. Because they are combined with musical tones they will be treated under "Music Elements Combined" below.

Intonation

- Pitch: skills in handling pitches high and low and scale-line tonal groupings
- Intonation Exercises: by means of charts diagrams and drills arranged in order of progressive difficulty
- Ear Tests: melodic dictations given daily
- Eye Tests: look and remember games
- Arm and Finger Gestures: measuring the height of a tone with the arm used daily for strengthening the child's perception of musical tones.

Music Elements Combined

Songs Without Words: more than fifty songs that combine pitch, rhythm, and notation in a variety of ways

- Vocalizations: combinations of timbre with rhythm and pitch
- Intonation Exercises: combinations of pitch and rhythm in the form of melodic applications of the scale tones under study
- Rhythm Patterns: these combine with pitches to form rudimentary melodic designs—sung on names of the scale tones
- Notation Drills: combinations in various oral and written form of rhythm patterns and tonal groupings
- Improvisations: combinations of pitch and rhythm in the form of question and answer games

Songs With Words: All of the musical elements studied are combined and in doing so, make the greatest demands on the child's powers of concentration. If the child is able to control all of these musical elements, then the rendition of a complete song will bring him the full musical rich experience that lies there waiting to be summoned forth.

- Pitch Calls: combining familiar verbal phrases with tones
- Refrains: simple melodic settings of works like *Amen* and *Alleluia*
- Improvisations: combining words spontaneously with melodic fragments[30]

It should be noted that Mrs. Ward was emphatic with her directives to teachers that, "under no circumstances is it advisable to omit or to alter in any way the sequence of the training program as given in this book," because doing so would be to deviate from the Solesmes method of chant.[31]

Paul Hume, in his book *Catholic Church Music*, refers to the Ward Method as the grandmother of all such music-teaching systems, with its results "proving it a thousand times over for years."[32] He advocates and recommends the method to teachers who are "seriously interested in singing the finest possible chant" and indicates that it should be used, beginning with children in kindergarten.[33]

Proliferation of the Ward Method

The Ward Method proliferated through Mrs. Ward's demonstrations training courses for teachers and the systematic publication of textbooks in 1910 by the Catholic Education Press.[34] George V. Predmore in his book *Sacred Music of the Catholic Church*, when asked what method of teaching music and church music should be taught in parochial schools, wrote that the Ward method of teaching music was ideal because it "aims at teaching children

30Ibid., vi–x.

31Ward and Marier, *That All May Sing*, v, vi.

32Paul Hume, *Catholic Church Music* (New York: Dodd Mead & Company, 1956), p. 127.

33Ibid., 127.

34Bunbury, *Genesis*, vii.

the fundamental principles of music in the primary grades and continuing and developing the course as the child advances in school work."[35] He also believed that "children should receive the necessary instruction in Gregorian chant which is the foundation of all true church music."[36] Music was always seen as important in the Catholic schools; however with the founding of the National Sister Formation Conference in 1954, there came an emphasis on professionalism and the publication of standards, curriculum guides, goals, and objectives, as well as participation in professional organizations. Music always held a distinct place of importance as a curricular subject by supervisors, school superintendents, and organizational leaders. One such music supervisor, Sr. Cecilia Hawley, S.C.N.—who was responsible for music education in the schools of her community in six states—wrote in 1937 that music holds "not only an equal place along with the other subjects, but an equally valuable status in the training of the entire child."[37] This same theme could also be found in publications such as *Cæcilia*, urging Catholic music educators to recognize and act upon the need for a prominent place for music in the curriculum along with trained and artistic professionals to teach this vital art.[38] In addition to her statement that music should hold an equal place in the curriculum with other core subjects, Sr. Hawley further stressed the role of Catholic music educators:

"Children should receive the necessary instruction in Gregorian chant which is the foundation of all true church music."

> But we Catholic teachers have a further responsibility. Ours is not to fit the children into intellectual stereotyped grooves of society; we have the most glorious incentives that poor human creatures can conceive. . . . Not only must parochial schools keep up with their contemporaries, the public schools, and give music its rightful place in the curriculum, but they must place it where it will attain the goal of every divinely chosen teacher of this art—God's honor and glory through participation in the Chant of the Church.[39]

It is recommended that the Catholic educators of the twenty-first century take responsibility and action to return the chant of the church, Gregorian chant, to their students, as it is something that is rightfully theirs.

35George V. Predmore, *Sacred Music of the Catholic Church* (Boston Mass: McLaughly & Reilly Company, 1936), p. 110.

36Ibid., 108.

37Sr. Cecilia Hawley, S. C. N., "May or Should Music and Art Be Considered Essential Elements in the Parochial School's Curriculum?" *NCEA Bulletin*, 33 (August 1937), 358.

38Two examples are Sr. Marjorie, O.P., "The Long View in Music Education," *Cæcilia*, 73 (March 1946), 89–92, and John Yonkman, "Basic Music Values," *Cæcilia*, 75 (March 1948), 150–152.

39Hawley, "Parochial School's Curriculum?" 358.

Decline of the Method

The methodology was designed for the Catholic schools and its intent was to restore Gregorian chant to the church's liturgy. The training of teachers and the distribution of materials was through Catholic publishers and institutions.[40] In the confusion following the Second Vatican Council, many Catholics believed that sung chant was to be removed from the liturgy, and therefore it was discontinued. According to Zuberbueler, "in the wake of this council but contrary to its explicit wishes, many persons promoted the view that all worship services were required to be in the local language, not in Latin. Under such circumstances Gregorian chant was no longer wanted or used."[41] It is interesting to note that while there was a distinct decline of Gregorian chant in the Catholic liturgy as well as a decline in the use of the Ward Method, neither disappeared completely.

Revitalizing the Method in the Classroom—Why Use the Ward Method in Catholic Schools?

The Catholic music educators of today should take heed of Gregorian chant instruction in light of Pope Benedict XVI's Moto Proprio, *Summorum Pontificum*. Due to the latency of Gregorian chant in the post-Vatican II liturgy, the instruction of this chant has also been dormant. The sung Latin "Tridentine" Mass, now available to all, possesses a unique problem. Many pastors, choir directors, and congregations know little of the Solesmes tradition of singing Gregorian chant. By instructing the children directly, the problem is solved. Catholic music educators must no longer accept non-religious public school models but reclaim and instruct the music of the church, through the Ward Method, to the children—the music that is rightfully theirs.

The methodology was designed for the Catholic schools and its intent was to restore Gregorian chant to the church's liturgy.

Public school music educators can benefit from implementing techniques obtained through Ward certification. Lesson plans can be tailored to include vocal pedagogy intonation exercises via solfège, composition, improvisation, note-reading instruction, and rhythmic activities, all relating to and culminating with the final song or selection. While Justine Ward preferred no changes to her method,[42] modern adaptions can be justified. Perhaps the biggest obstacle for the public school teacher—or any teacher implementing the Ward Method—is the justification and implementation of daily musical instruction.

In order for the Ward Method to be implemented optimally, Catholic music educators are encouraged to take a certification course that is currently offered at the Centre for Ward

[40]Bunbury, *Genesis*, 3.

[41]Zuberbueler, "Ward Method," 16.

[42]Ward and Marier, *That All May Sing,* x.

Method Studies at The Catholic University of America or at any other regional site. Many of the classes are taught for one week in the summer in order to assist working teachers. In the school year immediately following, teachers certified in the Ward Method will be observed and guided by master instructors.

The Ward Method in Practice

The first example of a school where the method was recently adopted is the St. Benedict School in Richmond, Virginia. St. Benedict School is a classical school affiliated with St. Benedict Church, serving students in grades Pre-K through eight. The school recently implemented the Ward Method because it was found to be a musically and theologically sound method for the school. The decision to adopt this methodology was made by both Fr. James Kaufman, S.S.L., and the school's music specialist, Colleen Crafton, in the fall of 2011. In an e-mail to the author on August 27, 2012, Colleen Crafton states that, according to Fr. Kauffman:

> Saint Benedict Parish School chose the Ward Method because it integrates music performance, theory, composition, conducting, ear training, and high quality examples from classical, folk music, and especially Gregorian chant. However, what is most important is that the Ward method achieves the goal of implementing the vision of Pope Paul VI that children have a special and beautiful place among the members of the church because the "prayer of the Christian community of the faithful have added to it the beauty of your voices from youngest to oldest; that they lift up this prayer and make it audible in heaven and earth."[43] For children and youth to assume this noble purpose, they must be educated in a method that equips them to sing in order to praise God and beautify liturgical worship. The children in our parish school take great pride that they can chant the Latin hymns and versicles of the Mass. When they respond "et cum spiritu tuo," they do so with joy because they know they are honoring God with the beauty of their voices. The Ward Method inspires our children with the desire to sing like the angels at Bethlehem.

Daily concepts of the method covered in Ms. Crafton's classes include studying the framework of musical phrases, comparing and contrasting musical selections (both sacred and secular), composing melodies using suggested guidelines, and improvising. Students learn the fundamentals through developmentally appropriate activities that are reinforced through visual, aural, oral, written, and kinesthetic techniques. Students are equipped with a concrete comprehensive knowledge of music and can define musical beauty though objective versus subjective reasoning. Crafton states that,

> Many music classes today specialize in music appreciation versus music performance and/or music comprehension. The concepts covered in the Ward Method meet children where they are and lead them step by step to musical excellence. These skills assist students in both succeeding in music and being part of a knowledgeable Catholic singing congregation.

[43]Paul VI, Address to the 11th International meeting of the Federation of Little Singers, July 9, 1967.

Because music is an integral subject area students begin the Ward Method during the spring semester of kindergarten meeting three times a week and continue through grade five meeting four days a week meeting on the fifth day for liturgy preparation.

Another school benefitting from the Ward Method is the Stone Ridge School of the Sacred Heart in Bethesda Maryland. As All-School Director of Liturgical Music Ministry and the Junior Chorus, Nancy Fazio has been teaching the Ward Method at Stone Ridge for thirty years. Ms. Fazio's classes were observed early in her career by then Director of the Ward Center at Catholic University, Dr. Theodore Marier. He was interested to learn what teachers were using the Ward method at that time. He was so impressed with her work that he invited her to study the next level of books of the Ward Method with him during the Summer Sessions at the Center. She made such an impression on him that it was not long before he had her teaching and training students, teachers, music directors, nuns, and priests with the materials in Book One, which outlines the foundational skills for the other books in the series. Under her extraordinary direction, her students have been invited to perform at the Basilica of the National Shrine of the Immaculate Conception, the Kennedy Center, Summer Opera Theater of Washington, Christ Child Society, National Association of Choral Conductors, and the National Gallery of Art just to name a few. This is a testament to the exceptional results of a stellar choral director and the Ward Method.

The method is a "progressive musical training designed for the child's spiritual and aesthetic enrichment."

Benefits of the Ward Method

There are many benefits for students in studying and learning the Ward Method. These include learning how to read modern notation as well as Gregorian chant notation, correct vocal production, including proper vowel formation, a reinforcement of the Latin language, knowledge of the liturgy, knowledge of modes, and the ability to write short musical examples through dictation. Lessons have a tendency to be short, usually twenty minutes, so they can easily accommodate the younger students' short attention span. Because these lessons are usually conducted five days per week, singing becomes a natural part of the students' daily lives, as well as their spiritual lives. In Colleen Crafton's email message, she notes that, "by studying the Ward Method, my students learn the skills that are necessary in order to succeed in being an active, participating member of a knowledgeable Catholic, singing congregation." By incorporating the method, Catholic school teachers and administrators will see positive results in both the music classroom and the liturgical life of the parish.

The method offers a comprehensive foundation in the basic areas of musical development. Mrs. Ward referred to it as "progressive musical training designed for the child's spiritual and

aesthetic enrichment."[44] It is ideal for those teachers looking to improve their students' musical comprehension (theory) and creativity (composing conducting and improvising). It fulfills the National Standards set forth by the National Association for Music Education (NAfME) and most diocesan standards. It also offers materials that address preferences in learning styles through the modality strengths, based on the visual aural and kinesthetic (VARK model).[45] Finally, those teachers or schools looking to integrate or improve upon the sacred music of the church would benefit greatly by implementing the Ward Method.

In an e-mail message to the author on November 2, 2012, Colleen Crafton wrote that Robert J. Garofalo, a former head of Instrumental Music Education at The Catholic University of America, as well as a Ward-certified instructor critiqued by Justine Ward, believes that there are two main benefits of the Ward Method.

> If taught properly, the children should learn how to sing beautifully with clear, focused head tones; and they should learn how to phrase their songs so that their singing is very mellifluous (like the singing of Gregorian chant by the Monks of Solesmes)."

As an instrumental specialist, Garofalo finds a unique connection with the Ward Method and playing an instrument.

> After a while, students will "sing" with this wonderful singing style through their instrument when they perform. This is much like the trombone lessons I received at the Eastman School of Music with Emory Remington. He would sing along with everything you played.

When asked about the benefits of the Ward Method, Nancy Fazio stated:

> The benefits of this outstanding methodology and series of textbooks have remained uniquely relevant, fresh, and deeply meaningful for today's teachers and students because it has been grounded in the finest of universal principles of pedagogy as it relates to the teaching and learning of musical concepts and skills. It employs direct instruction of musical elements arranged in sequential learning units that build one upon the other, leading from the related known to the related unknown.

She pointed out that this method goes beyond all other methodologies because:

> it encompasses the brilliant concepts associated with knowing how to sing and conduct the free rhythms of sacred chant, additionally whose principles, when mastered and applied, breathe a whole new and heightened level of musical phrasing, coloration, meaning, spirit, and beauty that works not only for sacred music, but for all music, and may also be applied to many areas of the performing arts.[46]

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[44]Sandler, 20; Ward, *That All May Sing*, iii.

[45]The acronym VARK stands for Visual, Aural, Read/Write, and Kinesthetic sensory modalities that are used for learning information. See Fleming and Mills, <http://www.vark-learn.com/english/page.asp?p=categories>

[46]Nancy Fazio, e-mail message to author, October 29, 2012.

Suggestions for Improving the System

Children who study the Ward Method produce a beautiful tone quality.[47] Fazio recommends only a few adjustments to the existing method to make it more relevant to music educators today, because it can be a "viable way to revive the concept of a singing tone in the voice of our children."[48] One suggestion for ease of use in today's classroom is the inclusion of a comprehensive guide to the musical selections in the various levels. Criteria could include composer/nationality, title/text, liturgical season, mode, time signature, concert/performance selections, etc. An annotated reference guide to supplementary materials that could be used in a public school setting would also be beneficial. Having access to digital formats of the material so as to use it with smartboards, individual laptops, iPads, and recordings of the selections could prove quite useful.

According to Fazio, the method is compatible with The Catholic Perspectives on the National Standards,[49] and in her opinion, "exceeds on a number of levels well beyond the National Standards of the Arts."[50] She believes that there is no other method more suited to the teaching of music in the Catholic schools because it was specifically designed to give students a "sequential program of excellent, comprehensive music instruction, including the sacred music of the Catholic Church, especially the sacred chant of the Church."[51] According to Zuberbueler, "work has already begun on an international edition of the Ward Method of Music Instruction for Catholic Schools. This edition would include a web-based, blended learning program to bring Ward pedagogy into the twenty-first century."[52]

Conclusion

Pope Pius X, in his motu proprio of November 22, 1903, implored that the ancient traditional Gregorian chant be restored in public worship, primarily for congregational active participation in the church offices, as in ancient times.[53] Mrs. Ward perfected a method of music teaching to fit this objective because she realized that it was the obligation of the Catholic elementary school teachers to assume the responsibility of teaching chant to the faithful. Thousands of children have studied this method because it was demonstrated to be successful not only in perfecting the singing of Gregorian chant by children, but also because, by its comprehension methodology, it produced children who accrued well-rounded musicianship skills in addition to a beautiful singing tone.

George V. Predmore, in his book *Sacred Music of the Catholic Church* wrote:

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[47]Karen D. Kuenzig, "The Justine Ward Method of Music Education as Implemented in the Parochial Schools of Bardstown and Louisville Kentucky (1930-1960)," (Masters Thesis, University of Louisville, Ky., 1994), 41.

[48]Ibid., 41.

[49]The Catholic Perspectives are envisioned to be used in conjunction with National Standards of the Arts: Dance, Music, Theater, and Visual Arts, developed by the Consortium of National Arts Education Associations, MENC, 1994.

[50]Nancy Fazio, e-mail message to author, October 29, 2012.

[51]Ibid.

[52]Amy Zuberbueler, e-mail message to author, October 9, 2012.

[53]Quigley, *Cultural*, 102

> The Ward method of teaching music and church music to children is ideal . . . in that the child is taught the beauty of tone without which there is no music. And the value of vocal exercises is strongly urged as the necessary condition of correct and expressive singing.[54]

Dom Mocquereau, in an address about the conviction of Americans at the International Gregorian Congress in New York (June 1920), declared:

> You will triumph because you are Americans and Roman Catholics, and because you know how to will and how to achieve. . . . it will not be long before the United States and all Nations of America shall sing unanimously the ancient Gregorian chant, the joy of the ancient Christian World. This is my prophecy! It shall be fulfilled—it shall be fulfilled to the glory of God.[55]

Mrs. Ward devoted her entire life to improving music education in the Catholic schools as well as preserving the glorious ancient music we call Gregorian chant. Dom Mocquereau's prophecy "for the United States and all nations singing unanimously the Gregorian chant" was not to be fulfilled in his or Mrs. Ward's lifetime. Perhaps it was meant to be fulfilled at a time when the church was once again open to the beauty of Gregorian chant in the liturgy. Perhaps now is the best time to reclaim and perpetuate the glory of Gregorian chant through the Ward Method in the Catholic schools, while simultaneously cultivating excellent musicial skills in our young children who will have a beautiful singing tone, in addition to becoming active singing participants in the liturgy. I conclude with the following quote from Nancy Fazio, who believes that there is no other methodology more suited to the teaching of music in the Catholic Schools than the Ward Method:

Any Catholic school that subscribes to excellence in music education and liturgy should include the Ward Method as part of a comprehensive music program of instruction.

> The Ward Method fulfills the high priority given by The Catholic Perspectives on the National Standards for Music to prepare its students in liturgical music for the church's sacred liturgy, to nurture the future musicians of the church, and to inspire the spirituality and growth of the faithful through sacred music. Any Catholic school that subscribes to excellence in music education and liturgy should include the Ward Method as part of a comprehensive music program of instruction.[56]

54Predmore, *Sacred Music,* 109–110.

55Quigley, *Cultural,* 102.

56Nancy Fazio in an e-mail to the author on October 29, 2012.

Information on Ward Studies

The International Centre for Ward Method Studies, under the direction of Rev. Dr. Robert A. Skeris, is located at The Catholic University of America in Washington D.C. Each summer the school offers courses in the various levels leading to certification in the method. Music teachers who seek to study the Ward Method can refer to the website http://music.cua.edu/ward-method.cfm, or contact Fr. Skeris by email at Skeris@cua.edu.

Appendix A

Interview with Fr. Skeris, June 26, 2012, conducted by Sharyn Battersby and Colleen Crafton.

SB/CC: Tell us a little bit about the philosophy behind the Ward Method and why it is so important that we expose not only Catholic music educators, but also music educators in general to the method. Why should this method hold particular relevance for Catholic music educators?

RS: Educators who deal with elementary school children, whether in a schoolroom or at home, and who aim above and beyond mere "music education" in the sense of "general music" or "music appreciation," to contribute to the formation of character—such are the persons who will derive the greatest benefit from incorporating the Ward Method into their curriculum planning. The reason is plain: the Ward Method of music instruction is a progressive method of teaching elementary school age children through vocal instruction, music theory, composition, and conducting, a method with a proven track record of success in our own country and abroad.

The foundress (in 1929) of the original School of Liturgical Music at The Catholic University of America, Justine Bayard Ward (1879–1975), developed the method to teach American Catholic school children the fundamentals of music which would enable them to sing appropriate music from the vast patrimony of *musica sacra*, which is an integral part of the Roman Catholic Church's solemn worship. The Ward Method is unique in that it introduces the young children to the ascendental rhythms of the body (breathing, walking) and of nature itself, opening a time-tested path to Gregorian chant, the chant proper to the Roman Church.[57] This fact alone should guarantee the special relevance of the Ward Method for Catholic music educators and the ordained clergy who employ them.

This is not to imply, however, that the Ward Method is restricted to Roman Catholic parochial schools. Proceeding from the familiar to the relatively unfamiliar, an essential methodological principle of the Ward Method, is the motivation and empowerment of children to discover for themselves, thereby also developing their own critical and aesthetic sense. The entire repertory learned, whether popular or classical, is analyzed, and the children are encour-

[57] *Sacrosanctum Concilium*, ¶ 116. For a helpful explanation of the ascendental element in Gregorian rhythm, see J. Smits van Waesberghe, "Die groszen Drei der Gregorianischen Cheironomie," in H. Litjens and G.M. Steinschulte, eds., *Divini Cultus Splendori: Festschrift Jos. Lennards* (Rome: Consociatio Internationalis Musicæ Sacræ, 1980), pp. 291–332 (here 297–321). See also Olivier Messiaen, *Traité de Rythme de Couleur et d'Ornithologie* (Paris: A. LeDuc 1949–1992), Vol. 4, pp. 43–53. See also R. Skeris, "On the Theology of Worship and of its Music," *Usus Antiquior*, 3:2 (2012), 86–101, here 94, citing Pope John Paul II, March 8, 1997.

aged to discover and to express their own opinions. A simple folksong, a Gregorian melody, a Bach chorale, a theme of Mozart or Beethoven, a little canon for two or three voices, or even a collective composition created by the youngsters themselves—all these are excellent opportunities to discover and experience music through the Ward Method.

SB/CC: Can you give us a brief overview of the history of the method from its origin and development to the present and where the method is practiced today?

RS: Mrs. Ward developed her Method in response to a request from Fr. Thomas E. Shields (1862–1921), the leading Roman Catholic psychologist and educator of that time, who founded the Education Department at The Catholic University of America in 1909. Shields was a contemporary of John Dewey at Johns Hopkins, where he was trained in biology and psychology. He was convinced that, from the earliest years, the child's emotions must be developed to lead to the formation of worthy character. Writing in the *Catholic Educational Review* which he founded in 1910, Shields once said,

> The real foundations of character are not to be found in the intellect but in the emotions and the will properly enlightened through the intellect, and it is through music and art that the imagination and the emotions may be reached and effectively developed.

Shields noted that, in one sense, education consists in adjusting children to various environments in which they will spend their adult years, chiefly the home, the state, and the church. The educative role of the Catholic Church involves its infallible teaching office to be sure, but it is also through the living example of church members, and above all through her liturgical actions that the Church teaches and forms those entrusted to her care. Shields offered a psychological analysis of how this teaching role (*paideia paidagogos*) operates.

> The Church, through all the forms of her organic teaching, aims at cultivating feeling, but she does not allow her teaching activity to culminate in feeling, which she values as a means to an end; she employs it to move to action and to form character, and she never leaves it without the stamp and the guidance of intellect. As the feelings glow to incandescence, she imparts to them definite direction and animates them with a purpose which, after the emotions and the feelings subside, remains as a guiding principle of conduct.[58]

Convinced by the principles which Shields was enunciating, Justine Ward began a fruitful collaboration of which she later wrote, "Together—he for the pedagogy and I for the music—we prepared a practical method music for children in Catholic schools. From the start, the method was directed toward Gregorian chant." For her part, Mrs. Ward took to heart the admonition of French music educator Pierre Galin (1786–1822) that the result of teaching a child to read and play an instrument is

> that such a reader does not know how to phrase his melodies; and cannot tell when he has left a key or when he returns to it. For, after all, an instrument can produce

58Thomas Shields, *Philosophy of Education* (Washington, D.C.: Catholic Education Press, 1917), p. 314.

> only the sound of the notes; whatever else is required depends on the intelligence of the performer. Now for that to be possible, it is necessary for him to understand vocal music, that is to say music itself."[59]

Throughout its long history, the Catholic Church has promoted the arts. Knowing man to be composed of both body and spirit, she understands man's need for sensible, tangible things to relate body and spirit. In the Ward Method, children are exposed to truth and beauty through music so they will respond to emotional stimuli of a higher order. Justine Ward knew full well that *musica sacra* possesses "the evocative capacity to interweave theological meaning with a sense of formal beauty and poetic insight,"[60] that is to say, truth with beauty plus artistic inspiration. This is precisely why it is important that Catholic music educators be exposed to the Ward Method, why pastors who take seriously their responsibilities as leaders and teachers of their flocks should encourage their school administrators to find a place for the method in their curricula. In order to empower future pastors, seminary training should not ignore the fact that the Ward Method can help fructify the future pastoral efforts of the students through musical formation as part of the instructional programs offered in parishes. In this regard, the tasks which fall to the Ward Centre are a recurrent challenge calling for continual effort on the basis of careful planning. *Gutta cavat lapidem non vi sed sæpe cadendo!*[61]

When the shock waves of the cultural paradigm shift rocked the Catholic Church and her worship in the sixties of the last century, religious practice went into a partial eclipse in many lands, and interest in the Ward Method declined accordingly. But a positive reaction followed, and since the incoronation of Pope Benedict XVI, one can observe a renewed interest in Gregorian chant and a truly theocentric Catholic worship, along with increasing relevance for the Ward Method. The classic example of a parish and school which, in recent decades, made notable use of the Method and Gregorian chant with congregational singing was St. Paul's in Cambridge Mass., home of what is today called the Boston Archdiocesan Choir School, founded by Theodore Marier in 1964 in collaboration with the redoubtable Boston prelate Msgr. Augustine Hickey. Other schools in which the Ward Method is used successfully today are, e.g., the Stone Ridge School in Bethesda, Md., St. Anthony M. Claret and Atonement School in San Antonio, Tex., or St. Benedict's in Richmond, Va. In Europe, the Schola Saint Gregoire, École de musique sacrée sous le patronage du Conseil Pontifical de la Culture is celebrating its seventy-fifth year of fruitful activity with a burst of energy extending beyond the boundaries of the LeMans diocese. The Centro Ward de Lisboa—Julis d'Almendra will conduct its sixty-third annual Semana de Estudos Gregorianos in 2013, in spite of the precarious financial situation of the Eurozone. And in Germany, the SingPause programme in Düsseldorf, staffed by the Ward Method teachers trained by the Ward Zentrum Köln, enrolls more than ten thousand public school children at the present time. In addition, a growing number of cathedral choirs (and choir school programs) profit from the services of teachers trained in the Ward Method.

59Pierre Galin, *Exposition d'une nouvelle method pour l'enseignement de la musique* (Paris: Rey et Gravier, 1818).

60Pope John Paul II, Ad Limina Address to the Bishops of France, "On the Pastoral Care of the Liturgy" (March 8, 1997).

61A drop of water hollows out the stone not by force but by frequency of falling.

Almost a century ago Justine Ward put it this way:

> We should begin by giving the child only as much music as he can really grasp and deal with in a living way—that is, a very few fundamental truths in germinal form. Two or three tones, a few simple rhythmic figures are all that his powers of assimilation can cope with. These, however, he should use for himself from the beginning. He should be encouraged to weave them into patterns of his own designing, to arrange and rearrange them according to his own fancy. His early efforts will be crude and obvious and for a while purely imitative of what he has heard from the teacher, but gradually his phrases grow in beauty of form and feeling and the result of his efforts will be real musical development on the basis of formation instead of passive imitation.[62]

SB/CC: At what age is the best time to begin study of the Ward Method and why? Can you tell us where one can study to be a teacher of the method and become certified?

RS: The Ward Method was not conceived for daycare or PK age children. The normal age at which children begin Ward instruction in most instances today is six years. However, conditions have changed a great deal since Mrs. Ward's time, and that not only in Catholic schools. There is a growing need for an effective form of appropriate musical formation also for kindergarteners and preschool children, and so the Washington Ward Centre, in collaboration with its European affiliates, is at present developing a program (based on the work of M. van Helden and Julia d'Almendra) which would prepare younger children for Ward instruction.

The chief tenets of the Ward Method can be summarized in five points. First, the basic principle is that music is a fundamental element in the development of the intellect and the formation of character. Second, the Ward Method correlates the study of music with the other subjects of the curriculum, with special attention to those aspects of music that foster an appreciation of and participation in liturgical singing. Thirdly, whilst the voice alone is the basis of the musical training, imparted foundations are laid for a deep and broad study of music theory. Fourth, the Ward Method consistently applies the pedagogical principle that the normal process of development is from content to form. And finally, the method proceeds from germinal musical elements, through a series of graded developmental phases, toward the complex details involved in the artistic rendering of musical compositions. Consequently, a typical Ward lesson of twenty minutes' duration can contain these elements: vocal exercises (tone quality timbre); intonation (eye and ear training

The Ward Method was not conceived for daycare or PK age children.

62 *The Catholic School Journal*, vol. 19, November 1919.

pitch); rhythm gestures and dictation; staff notation; original creative work, oral and written; songs with and without words.

Certification as a fully qualified Ward Method teacher proceeds by successive degrees, one course following another after satisfactory evaluation based upon observation of classroom work. Depending upon the time available for Ward classes each week, most teachers at present can complete Book I, for example, in two years of classes with children, and in less time when classes can meet more frequently. Teacher observation/inspection visits are made each year on mutually agreed dates, usually near the end of the spring semester. The time required for certification will vary since full certification means successful completion of Ward courses I, II, and III, and (if necessary or desired) Course IV (including, for example, changing boys' voices for upper middle school or junior high age), as well as/or the Gregorian chant Practicum course, which should be taken for granted if the teacher also has liturgical choral duties in a Roman Catholic parish. Regardless of whether or not they serve Catholic congregations, qualified musicians of other denominations are most welcome in the Gregorian chant course.

Details of the coursework can be had from the Ward Centre: http://music.cua.edu/ward-method.cfm, or by contacting the director (skeris@cua.edu). The Practicum course and a Gregorian Chant Schola are offered as electives each semester, depending upon enrollment. At the time when the Ward Method was beginning, the classroom teachers were primarily nuns. In fact, since in those years women were not allowed to register as students in the University, Fr. Shields founded a special Sisters' College in 1911 after offering correspondence courses in education for nuns since 1905. This is where Mrs. Ward found and trained the first generation of Ward teachers. Experience has shown that today, teachers and graduate students find it much more convenient to attend summer intensive Ward courses offered each year, usually during the last week in June. Up to the present, scholarships could always be made available to prospective applicants. Students pursuing a degree can receive three credits if their own institution agrees to accept them. Alternatively, the courses can also be taken on a non-credit "workshop study course" basis with identical content. Specifics of the course schedules are available with registration forms on or about the first of February each year. The Director of the Ward Centre will gladly reply to all inquiries. (Additional information was added from an email to Sharyn Battersby dated October 17, 2012.)

SB/CC: What was your experience with the Ward Method when you were growing up that connects you to the important position you hold today? Can you tell us a little bit about your affiliation with both Dr. Marier and Mrs. Ward?

RS: To conclude on a brief personal note in response to your questions: I began singing Gregorian chant as a lad during the Second World War . . . how well I recall the shock we experienced at the news of Pearl Harbor! In church, and particularly with the Dominican Sisters in the grade school during the early forties, chant was the chief vehicle of our vocal participation in Divine Service. Though I never benefitted from Ward instruction as a youngster, I did gain valuable experience after the War in the seminary where the religious order in charge expected us to chant a daily *missa cantata in lingua latina cum cantu gregoriano* . . . and Vespers on Sundays and great feasts. This experience continued during the fifties so that, by the time I was ordained, I was quite familiar with a great deal of the Roman Gradual and much of the Kyriale,

an advantage which the younger generation today does not have. This is one reason why I have tried to remain active in the vineyard of the Lord to the extent that I am able.

I had the pleasure of meeting Mrs. Ward in 1967 at the business meeting of the international papal church music association in Rome. At the age of 88, she had made the great effort to attend, showing her active support for the cause of *cantus gregorianus* during the turbulent aftermath of the last council. The Dean of the School of Music at CUA at the time, Dr. John Paul, accompanied her and, though her eyesight was failing, her firm resolve and strong spirit impressed me greatly. (A few of Mrs. Ward's papers, chiefly documents and correspondence relating to the foundations she had established, along with some manuscripts, are kept in the Ward Centre and the University Archives at The Catholic University in Washington.) Later in 1983, when I was working for the West German Bishops' Conference and the Akademie der Wissenschaften at Maria Laach, I took part in the famous international symposium "Gregorian Chant in Liturgy and Education" here on campus which the CIMS and the Institute at Maria Laach co-sponsored with the Ward Centre. I gave a lecture on the Gregorian roots of central European Catholic hymnody, and even today one can study with profit the excellent presentation made by the then Abbot of Solesmes, Dom Jean Prou, O.S.B. The 1985 symposium organized by the Ward Centre on "Gregorian Chant in Pastoral Ministry Today" had a more limited scope, though it furnished a snapshot image of the varying situations in the U.S. and some neighboring lands, along with much lively discussion.

The Ward Centre in the School of Music assumed its present form in 1984 when, after retiring from St Paul's in Cambridge, Theodore Marier became director and incumbent of the J. B. Ward Chair in Liturgical Music. He supervised the revision of the Ward manuals he had begun in 1975 in collaboration with Mrs. Ward. The final volume was the *Gregorian Chant Practicum for Adult Beginners* which had been tested in classes at Rome in the Pontifical Institute of Sacred Music, where I had the pleasure of collaborating with him in that effort. After Dr. Marier passed away in 2001, I was appointed his successor. My duties today include teaching the elective courses offered each semester (Chant Practicum, Gregorian Schola), running the program of annual intensive Ward courses during the summer, assisting the international Ward Centres by, for example, teaching summer courses in Portugal, Hungary, and Lithuania, and through the Dom Mocquereau Fund, supporting scholarships and publication of Ward Method materials, as well as chant books.

Appendix B

Ward Method in Relation to the National Standards for Music Education

1. National Standards for Music Education[63]
2. Singing alone and with others a varied repertoire of music
3. Performing on instruments alone and with others a varied repertoire of music
4. Improvising melodies, variations, and accompaniments
5. Composing and arranging music within specified guidelines

[63]National Standards for Arts Education, as adopted by Music Educators National Conference: The National Association for Music Education (MENC), now (NAfME), in 1992 and published in 1994.

6. Reading and notating music
7. Listening to, analyzing, and describing music
8. Evaluating music and music performances
9. Understanding relationships between music, the other arts, and disciplines outside the arts
10. Understanding music in relation to history and culture

Ward Method Standards for Music Education

As it stands, the Ward Method is admirably suited to meeting the needs of virtually all the National Standards for Music Education. Centre for Ward Studies Website:

- From the beginning, students are required to sing alone and with others (Standard 1), learning how to match pitch and sing in various scales and modes.
- Through a variety of creative activities, the students learn to improvise melodies and variations (Standard 3).
- From first grade, students learn how to compose and arrange music within the guidelines specified by the Method (Standard 4).
- At every level of the Ward Method, students are taught to sight-read music, first using number notation and solfège, then *do* clef, then treble and bass clef (Standard 5). A number of in-class and homework exercises teach the students to notate and visibly express the rhythmic movement of melodies.
- In higher grades, the students learn to use specific musical terminology to describe their compositions and those of others (Standard 6).
- Using stated guidelines, the students also learn how to evaluate each other's music (why one melody may be more expressive than another) and how the music is performed (Standard 7).
- With only minor adjustments (e.g., adding use of rhythm sticks), the Method can be used to teach percussion during rhythm exercises, whilst the simple melodies learned in early grades constitute a varied and easy repertoire for recorder and other instruments (Standard 2).
- Concepts of melody, rhythm, arsis and thesis developed in the Ward Method can be applied to all forms of music, dance, movement, etc. (Standard 8).
- Singing a repertoire which ranges from Gregorian chant, simple folksongs, a Bach chorale, to modern liturgical music allows students to understand music in relation to history and culture (Standard 9).

DOCUMENT

Words of thanks of Pope Emeritus Benedict XVI on the occasion of the conferral of a doctorate *honoris causa* by John Paul II Pontifical University of Krakow and the Krakow Academy of Music, given on July 4, 2015.

Eminence [Card. Dziwisz]! Excellencies! Magnificent rectors! Illustrious professors! Ladies and gentlemen!

In this moment, I cannot but express my greatest and most cordial thanks for the honor which you have reserved for me by conferring the doctorate *honoris causa*. I thank the Grand Chancellor, the dear eminent Cardinal Stanislaw Dziwisz and the academic authorities of both academies. Above all, I am overjoyed by the fact that in this manner, my bond with Poland, with Krakow, with the homeland of our great saint John Paul II has become all the deeper. For without him, my spiritual and theological journey is unimaginable. With his living example, he has shown us how the joy of great sacred music and the task of common participation, how solemn joy and the simplicity of faith's humble celebration, can go hand in hand.

In the post-conciliar years, on this point, a most ancient contrast has arisen with renewed passion. I myself grew up in the Salisburghese [the area around Salzburg, Austria] which was marked by the great tradition of that city. Here, it so happened that festive Masses accompanied by the choir and orchestra were an integral part of our faith experience in the celebration of the liturgy. It remains indelibly stamped in my mind how, for example, at the intonation of Mozart's Coronation Mass, the heavens seemed to open and we very deeply experienced the presence of the Lord. And also thanks to you all [the orchestra present at the ceremony], who have allowed me to hear Mozart, and also to the choir—some great songs! Beside this, in any case, the new reality of the liturgical movement was already present, above all through one of our chaplains who later became vice-regent and then rector of Freising's major seminary. During my studies in Munich, and then, very concretely, I entered even more into the liturgical movement through the lectures of Professor [Joseph] Pascher, one of the most significant experts of the council on liturgical matters, and above all through a liturgical life in the community of the seminary. In this way, little by little, the tension between *participatio actuosa* in harmony with the liturgy and the solemn music which adorned the sacred action became perceptible, even if I didn't yet feel it strongly.

In the Constitution on the Liturgy of the Second Vatican Council it is written clearly: "The treasure of sacred music is to be preserved and fostered with great care" [Thesaurus Musicæ sacræ summa cura servetur et foveatur] (SC 114). On the other hand, the text underscores, as a fundamental liturgical category, the *participatio actuosa* of all the faithful in the sacred action. Those things which in the constitution remained peacefully together would later, during the

reception of the council, fall into a relationship of frequent, dramatic tension. Important circles of the liturgical movement held that there would only be space for the great choral works and scores for orchestral Masses in a concert hall, not in the liturgy. Here there would be space only for chant and the common prayer of the faithful. On the other side, there was dismay for the cultural impoverishment of the church which necessarily arose from this. In what way can these two be reconciled? How do we implement the council in its entirety? These were the questions which were posed to me and to many of the faithful, to simple people as well as to people with a theological formation.

At this point it is perhaps right to pose the underlying question: what is music really? Whence does it come, and to what does it point?

I think we can identify three "places" from which music arises.

The first source is the experience of love. When men are arrested by love, it reveals to them another dimension of being, a new greatness and fullness of reality. It drives man also to express himself in a new way. Poetry, chant, and music are born of this experience, of being struck by this revelation of a new dimension of life.

A second origin of music is the experience of sadness, being touched by death, being touched by pain and by the abyss of existence. Even in this case, new dimensions of reality which run in the opposite direction [toward death], and which can no longer find a response in mere speeches, also reveal themselves.

Finally, the third place of music's origin is the encounter with the divine, which from the beginning is part of that which defines the human. A greater reason is that, here, we find present the wholly other and wholly great one who incites in man new ways of expressing himself.

What is music really? Whence does it come, and to what does it point?

Perhaps it is possible to confirm that in reality, in the other two spheres—love and death—the divine mystery touches us and, in this sense, being touched by God constitutes the overall origin of music. I find it moving to observe how, for example, in the psalms, chant no longer suffices for man, and so he appeals with all the instruments: the hidden music of creation, its mysterious language, is awakened. With the psalter, in which the two motives of love and death also operate, we find ourselves directly at the origin of the sacred music of the Church of God. One can say that the quality of music depends on the purity and greatness of the encounter with the divine, with the experience of love and pain. The more pure and true this experience is, the purer and greater shall be the music which is born and developed out of it.

At this point I wish to express a thought which in recent times has taken hold of me, that is, how the diverse cultures and religions enter more in relation between themselves. In the realm of diverse cultures and religions, a great literature is present, a great architecture, great

paintings, and great sculptures. And in each there is also music. However, in no other cultural sphere is there a music of equal greatness than of that born in the realm of the Christian faith: from Palestrina, to Bach, to Händel, all the way to Mozart, Beethoven, and Bruckner. Western music is something unique having no equal in other cultures. And this—it seems to me—should make us think.

Certainly, western music greatly surpasses the religious and ecclesial sphere. However, she finds her deepest origin in the liturgy, in the encounter with God. In Bach, for whom the glory of God represents the end of all music, this is totally evident. The great and pure response of western music came about in the encounter with the God who, in the liturgy, makes himself present among us in Christ Jesus. This music, for me, demonstrates the truth of Christianity. Wherever such a response takes place, an encounter with the truth occurs, an encounter with the true Creator of the world. For this, great sacred music is a reality of theological import and of permanent significance for the faith of all Christianity, even if it is not completely necessary that it be always and everywhere executed. On the other hand, it is clear that it cannot disappear from the liturgy and that its presence can be a very special way of participating in the sacred celebration, in the mystery of the faith.

If we think of the liturgy, celebrated by St. John Paul II in every continent, we see the fullness of the faith's expressive possibilities in the liturgical event; and we also see how the great music of the Western tradition is not extraneous to the liturgy, but is born and has developed from her, and in this way it always contributes to once again give form to the liturgy. We know not the future of our culture and of sacred music. But one thing seems clear to me: where an encounter with the living God who comes to us in Christ truly occurs, there is born and grown again that response whose beauty comes from the truth itself.

In no other cultural sphere is there a music of equal greatness than of that born in the realm of the Christian faith.

The activity of the two universities who confer upon me—who have conferred upon me—this doctorate *honoris causa*—for which I again give thanks from my heart—represents an essential contribution that the great gift of music of the Christian faith tradition remain living, and that it be of help so that the creative force of the faith shall not be extinguished in the future. For this I heartily thank all of you, not only for the honor you have reserved for me, but also for all your work in the service of the beauty of the faith. May the Lord bless you all![1]

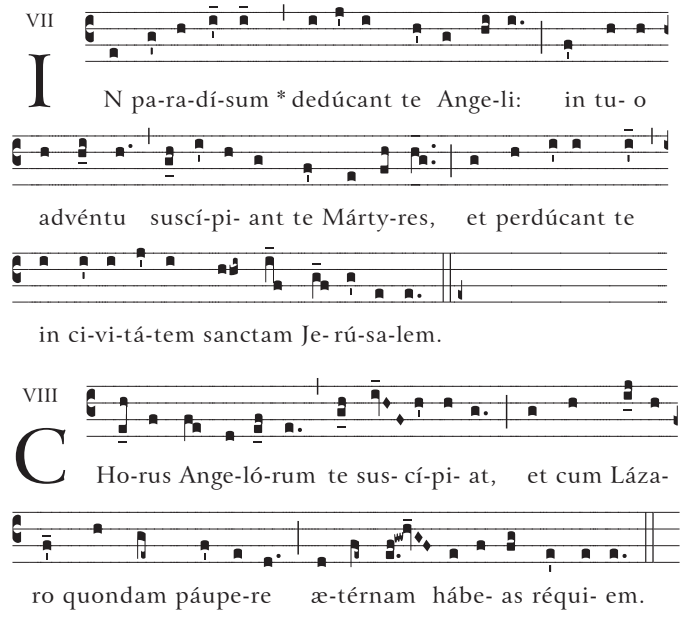
[1]Translation by vmntblog.com, <http://vmntblog.com/2015/07/benedict-xvi-and-sacred-music.html>

REPERTORY

In paradisum, the Conclusion of the Funeral Mass

by William Mahrt

One of the most beloved chants from the Funeral Mass is *In paradisum.*[1] It is traditionally sung as the casket is carried out of the church and may be sung on the way to the cemetery. It comes as the conclusion of the Requiem Mass with all its various chants, but it has a unique character among all those chants. The introit *Requiem aeternam* is a confident prayer for eternal rest and perpetual light, and the other chants, while they appropriately express a sense of mourning, also convey a sense of hope in the redemption of the departed. This sense of hope culminates intensely with *In paradisum.* As the body departs the church for the graveyard, the image is of the soul departing directly for paradise to be received by the hosts of heaven.



May the Angels lead thee into paradise: may the Martyrs receive thee at thy coming and lead thee into the holy city of Jerusalem. May the choir of Angels receive thee, and with Lazarus, who once was poor, mayest thou have eternal rest.

[1] *Graduale Romanum* (Tournai: Desclée, 1961), p. 109*.

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Here the image is not just of eternal rest, but of the entire body of heaven welcoming the soul of the departed. The melody is in a major mode (mode seven) and begins with a major triad ascending. The first words, "in paradisum," use the preposition "in," which, with the dative case can mean "within," but with the accusative case "into" with an object, as here. Thus the grammar gives a distinct direction to the object of the journey of the soul of the departed. Immediately the melody rises to its peak and remains at the top of its range through "suscipiat," effectively indicating the location on high of the paradise to which the soul is being lead.

The antiphon compares the soul to Lazarus, whose story is told in the Gospel of St. Luke, 16:19–31.

> There was a certain rich man, who was clothed in purple and fine linen; and feasted sumptuously every day. And there was a certain beggar, named Lazarus, who lay at his gate, full of sores, desiring to be filled with the crumbs that fell from the rich man's table, and no one did give him; moreover the dogs came, and licked his sores. And it came to pass, that the beggar died, and was carried by the angels into Abraham' s bosom. And the rich man also died: and he was buried in hell. And lifting up his eyes when he was in torments, he saw Abraham afar off, and Lazarus in his bosom, and he cried, and said: "Father Abraham, have mercy on me, and send Lazarus, that he may dip the tip of his finger in water, to cool my tongue: for I am tormented in this flame." And Abraham said to him: "Son, remember that thou didst receive good things in thy lifetime, and likewise Lazarus evil things, but now he is comforted; and thou art tormented. And besides all this, between us and you, there is fixed a great chaos, so that they who would pass from hence to you, cannot, nor from thence come hither." And he said: "Then, father, I beseech thee, that thou wouldst send him to my father's house, for I have five brethren, that he may testify unto them, lest they also come into this place of torments." And Abraham said to him: "They have Moses and the prophets; let them hear them." But he said: "No, father Abraham: but if one went to them from the dead, they will do penance." And he said to him: "If they hear not Moses and the prophets, neither will they believe, if one rise again from the dead."

Here is a comparison of the soul, however poor in this life, to poor Lazarus, who was brought to the Bosom of Abraham by angels. It is probably no accident that he bears the name of the friend of Jesus whom he raised from the dead, since the final argument in the story is the resurrection from the dead, implicitly of Jesus himself. This link is made concrete in the Funeral Liturgy by the following antiphon which is *Ego sum resurrectio et vita* (I am the resurrection and the life). The earthly poverty of Lazarus is symbolized at the end of the chant, where "quondam paupere" (once poor) arrives at the lowest note of the piece, but Lazarus, now in the Bosom of Abraham, is represented by his name reaching the highest pitch of the piece.

In the extraordinary form, the single antiphon has two distinct parts, "In paradisum" and "Chorus Angelorum," and it is assigned to mode seven; traditionally it has been sung as a single antiphon. In my recollection, it was often repeated in order to accompany the casket all the way out of the church, sometimes just repeating the first part, artificially creating an ABA form.

The history of the antiphon is somewhat different, however. It is found in the *Worcester Antiphonary*,[2] from the beginning of the thirteenth century. There, it is two separate antiphons, both sung in connection with the funeral rites, but in separate places. This antiphonary is monastic, thus prescribing practices proper to a monastery. *Chorus angelorum* was sung to accompany the body of a departed monk from the infirmary to its own chapel.

At the conclusion of the Funeral Mass, *In paradisum* was sung, and it was used as an antiphon to Psalm 113, *In exitu Israel,* to accompany the body to the cemetery, usually on the grounds of the monastery. This psalm of the Exodus tells of the crossing of the Red Sea by the Hebrews leading to the Promised Land, and this has always been understood as a type of crossing of the soul into heaven, thus the particular appropriateness of the antiphon to the psalm.

As two separate antiphons, each received its own modal designation, *In paradisum* was mode seven, and *Chorus Angelorum* was mode eight. The range of antiphons is usually not great, and range alone is often not enough to decide whether the chant is authentic (ranging above the final, with only a single note below), or plagal (ranging around the final, potentially ascending to the sixth above the final). It is rather the reciting note and its attendant intonation figures which more frequently determines the mode of an antiphon. Thus the beginning of *In paradisum* rises through a triad immediately to the D reciting tone of the authentic mode (seven) and circles around it, while *Chorus Angelorum* has an initial figure which rises to the C reciting tone of the plagal mode (eight) and also touches upon the note below the final. These two modes are clearly indicated in the modal designations of the manuscript.

The two antiphons are now given separately in the books of the ordinary form,[3] each with its own designation of mode (seven and eight). Their liturgical position is the same as the traditional one—for the carrying of the body out of the church. They are placed in immediate succession, so the traditional way of singing them will be usual. Here, however, they are followed by a third, none other than *Ego sum resurrectio et vita*, with the possible chanting of Psalm 113. Thus the ordinary form has enriched this precious moment of the funeral liturgy with additional material from the tradition.

[2] *Paléographie musicale,* Vol. XII (Tournai: Desclée, 1922), fols. 8, 349. Although the volume with its learned commentary was published anonymously, it was later attributed to the Benedictine nun, Dame Laurentia McLaughlin of Stanbrook Abbey, whose biography tells of the history of her abbey and her life in the liturgy, as well as her friendship and correspondence with Bernard Shaw, *In a Great Tradition, Tribute to Dame Laurentia McLachlan, Abbess of Stanbrook* (London: Murray, 1956), produced by Stanbrook Abbey.

[3] *Graduale Romanum* (Sablé sur Sarthe: Abbaye Saint-Pierre de Solesmes, 1974), pp. 697–98, 881–82. [*Graduale Triplex* of 1979, being a facsimile of the 1974 edition, has the same chants and page numbers.]

REVIEW

Johan Sebastian Bach: *Sämtliche Orgelwerke*

by Paul Weber

Johann Sebastian Bach: *Sämtliche Orgelwerke*, Volumes 1 & 2: Preludes and Fugues, with CD-ROM, ed. David Schulenberg. Wiesbaden: Breitkopf & Härtel, 2013, 2014. 140, 148 pp. ISMN: 979-0-004-18372-4, 18373-1. $25.64 each.

To undertake a new edition of any historic body of music is a monumental task, and one that is compounded when that body of music comes from a composer like J. S. Bach. Indeed, the introduction to the first volume of Bach's complete organ works recently released by Breitkopf acknowledges as much when it refers to these pieces as "fundamental to the modern organist's repertory, and indeed to European and world music generally." In fact, the organ works of Bach have been the subject of numerous scholarly projects that resulted in impressive editions, not least of which are the old and new complete Bach editions of the late nineteenth and twentieth centuries. The most recent scholarly edition of Bach's complete output, the *Neue Bach Ausgabe* (NBA), began publication in 1954 with the cantatas, the final volume being released in 2007.

According to the Editorial Board of the new Breitkopt edition, the purpose of creating this new edition is "for performance purposes, and is based on the current state of Bach research." In addition, the technological developments of recent years has allowed for a multi-media approach. Given the numerous versions of Bach's free works in manuscript sources, for example, the editors have included a CD-ROM with the printed edition to allow musicians to more easily compare alternate readings of pieces in their repertoire and to print them out when desired. In addition, some of the variant versions of the Preludes and Fugues included in these two volumes are printed along-side one another and not relegated to the appendix or a subsidiary volume, as is often the case.

Attempts to restore standards of notation common to Bach's time have also been made. Examples of this can be found in virtuosic and free passages in which earlier editions had changed beaming or added rests to clarify inner-voice structures. The editors also eliminate final bars between sections that are not structurally divided. Which bass lines are assigned to the pedal have also been reexamined and some of the resulting revisions are very successful, particularly in the C Major Fugue from BWV 531 (e.g., the second pedal subject has been given to the left hand). There is a commentary on each piece in the introduction and there are substantial endnotes provided at the back of each volume. The printing is clean, spacious, and easy to read.

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For example, the creative type-setting of the slurs in m. 3 of BWV 545 substantially cleans up the score. Helpfully, there are measure numbers.

There is much to recommend this edition, however, as a performing edition, there are some peculiarities that organists should take into account before investing in these scores. Many of these peculiarities arise from the fact that these works are so well known and therefore any changes are bound to raise eyebrows. Nonetheless, the main strengths of this edition—namely the reliance on earlier source material than the editors claim has been the case heretofore; the scholarly commentary; and the CD-ROM—actually give rise to some difficulties for both organist and scholar.

First the CD-ROM is a novel idea putting as much primary source material in one's hands as possible. However, and especially after reviewing some of the pieces in the printed edition, the dearth of material on each disc is disappointing. As will be discussed shortly, a number of well-worn pieces in the organist's repertoire are printed with significant note and rhythm changes, while their standard versions are nowhere to be found on the CD. In fact, only the pieces that the editors chose not to print are found there. Surprisingly, that includes the Prelude and Fugue in F Minor, BWV 534, a canonical work in the organist's repertoire whose expulsion from the printed edition is justified primarily by the weak part-writing in the fugue, thereby raising questions of authorship. While there is a convincing case to be made that Bach did not write this piece, it is similarly questionable whether musicians are ready to jettison that particular work from their repertoire. That question sharpens to a point when one realizes that the far less performed BWV 535 is printed in two forms, and the prelude from BWV 543 is printed in its standard and variant forms.

While one could forgive the publishers of Bach's organ works for relegating a piece probably not written by Bach to the accompanying CD-ROM, other problems are not so easily explained. While the limited information on the CD-ROM is disappointing, the printed score is an embarrassment of useful information to the scholar. The introduction to each volume printed in German and English provides a substantial history of the inception of the works and their manuscripts, and there are also short essays on each piece. However, when a question arises while playing from this edition, one consults the notes and appendix only to find that the information there is given solely in German. Naturally, all musicians should be fluent in the Teutonic tongue, but from a user's perspective this decision is perplexing. The problem is compounded when the English introduction regularly references the notes and appendix. These concerns would be relatively minimal in most editions. However in this unique edition, it would be useful to be able to read how the editors came to some of their decisions.

That brings us to the most significant peculiarity about this edition, which is the pervasive note and rhythm changes in some of the central pieces in the performing repertoire. Many standard editions of Bach's organ works contain footnotes and editorial pitches and ornaments that acknowledge the variations found in the manuscript tradition. The Breitkopf edition goes far beyond providing options to the performer and has been compared with the NBA for the purposes of the current discussion. Some of the alterations to the score have appeared in previous scholarly editions. However, in those editions, changes to the standard text were given in smaller type above the passage in question, in a footnote at the bottom of the page, in the

appendix, or in a separate volume of variants. One such example is found in mm. 4–5 of the fugue from BWV 547 (the "9/8" Prelude and Fugue), where an alternate version of the alto line was given above the staff in the old Bach Gesellschaft edition. In the new Breitkopf edition, this is simply printed as the standard version with no commentary at all. Similarly, the third alto pitch in m. 33 has been changed to G-natural, the kind of subtle-but-audible tweaking that is found in many pieces printed in this edition.

Small changes happen periodically throughout these volumes and are not absent from the NBA (although only a few of the twenty-five changes found here also occur in the NBA). There are, however, a few works that have been so drastically altered from their standard form that they threaten the viability of these scores as performance texts. The first such example is the fugue from BWV 536 (Prelude and Fugue in A Major), in which all accidentals have been omitted from the countersubject. Heard each time the subject appears, the tonal progression of the fugue is delayed until the end of each statement, producing a much-altered aural experience for those who are familiar with the work. This significant adjustment to the countersubject is defended by the argument that there are manuscript inconsistencies in how accidentals are employed as the work progresses (Kommentar, p. 137). While those inconsistencies can prove illuminating when discerning how to interpret varying manuscript sources, it does seem unusual to edit backwards to the initial statement of the countersubject in a polyphonic work whose very structure demands chromatic alteration (not to mention that the subject appears canonically numerous times throughout the fugue, thereby necessitating chromatic alteration in all thematic parts). Furthermore, the authors tell us that "the absence of both autographs and reliable copies makes it impossible to evaluate the work with any precision," and that, while they accept both movements as Bach's, "some details are probably not transmitted exactly as the composer intended." How are the editors then justified in such a drastic alteration to this fugue and toward what end are such alterations made when no "urtext" can be discerned?

A few works have been so drastically altered from their standard form that they threaten the viability of these scores as performance texts.

A second example of a work appearing in a substantially altered form is the Prelude and Fugue in D Major, BWV 532. This piece was likely an early warhorse for the young composer-performer, and the fugue exists in two fully-developed versions, both of which have spawned copies that contain variations. Many of these variations in pitch and structure have found their way into this new edition. Most troubling about some of these alterations to the standard score, all in variance with the NBA, is that they seem to demonstrate an ignorance of basic principles of voice leading, a transgression that got the F Minor Prelude and Fugue booted to the CD-ROM. For example, the last soprano note in m. 79 of the prelude has been changed to F-sharp from F-natural, which not only thwarts the prevailing Neopolitan harmony, but disturbs the characteristic melodic signature of that chord on its way to the dominant (a lower

second scale degree proceeding to the leading tone through the tonic). In m. 82, the vii $^{4}_{3}$ is omitted on the downbeat in favor of a repeated G/E in the soprano and alto, creating an unresolved iv^{7} with the bass. In m. 99, the soprano shifts from G-sharp to G-natural at the end of the measure and remains there at the next downbeat before returning to G-sharp at the end of m. 100. This result is a tonicization of E minor instead of E major in the middle of an E major prolongation as the dominant of A minor. That awkward mode mixture is compounded by the exposed cross-relation in the soprano that serves to weaken the leading tone motion to A, a no-no the editors raise in their critique of the F Minor Fugue, now languishing in your disc drive. In the fugue at the end of m. 83, the soprano D-natural is changed to D-sharp, thereby eliminating the Neopolitan harmony that usually occurs there (an important harmonic link between the two movements, as discussed above). The most dramatic alteration to the fugue, however, occurs in the drive toward the final statement of the subject in the pedal. Beginning in m. 111, the manual rhythm has been changed by shifting the alto off of the beat and aligning it with the sixteenth-notes in the soprano and tenor. Then, just before the pedal descent, m. 113 is omitted entirely. The pedal oscillation on the dominant is cut short by four beats, and the final descent to the tonic is moved up. This version of the fugue is an entire measure shorter, and the meat is extracted from what is arguably the climax of the piece.

More could be said about this new edition of Bach's Preludes and Fugues for organ, some of it quite positive. Those pieces with a clear manuscript history like larger C Minor, A Minor, and E Minor Preludes and Fugues contain no significant alterations and their printing is immaculate. The shortcomings highlighted in this review stem from the claim of the editors that this is an edition intended for performers. While there are scholarly inconsistencies (why, given the questions surrounding its sources, has BWV 536 been included in the printed edition and not just given on the CD-ROM as other pieces are?) and seemingly trivial departures from the NBA (the standard ending of the pedal solo in BWV 549 is given only in the German endnotes), it is an impressive, informative document. The rub comes from the accumulation of ear-catching alterations to well-known works alterations at variance with standard scholarly editions. Teachers, in particular, would find these volumes difficult to teach from if only because it would be risky to send students out to auditions or competitions having learned from these scores—the impression is that the player learned the pieces incorrectly, and that he or she miscounted at the end of the D Major Fugue. Of course that effect would be the same if the organist is not a student, too. While the scores are beautiful, the information given is plentiful, and the CD-ROM is novel, it would be difficult to recommend these volumes over the NBA as a performing edition.

Teachers would find these volumes difficult to teach from if only because it would be risky to send students out to auditions or competitions having learned from these scores.

COMMENTARY

Black

by Bill Mahrt

It is often said that black is no longer a color for vestments for Funeral Masses; it is sometimes even said that it is forbidden. In fact, the *Institutio Generalis Missalis Romani*, the instruction on the celebration of Mass proper to the Latin *Missale Romanum* of 2002, specifies either violet or, where it is the custom, black. The American *General Instruction on the Roman Missal* includes an American adaptation, which also permits white:

> Besides the color violet, the colors white or black may be used at funeral services and at other Offices and Masses for the Dead in the Dioceses of the United States of America. (¶346, e)

At the time of the council, white was discussed as a possibility for funerals, but for those cultures such as Japan, for which white was the color of mourning. Violet is the color for the penitential seasons of Advent and Lent, but for our culture, black remains the color of mourning. It is important that there be a distinction between the colors of the general penitential seasons and of mourning. Observe the congregation at a funeral: most of them wear black; it is the distinctive color of mourning.

The American use of white has seemed to have been chosen to subvert the sense of mourning at the funeral. Typically now we see the priest vested in white, alleluias sung, and a homily assuring the family and friends that the deceased is now in heaven. The end result is that the deceased is cheated of the prayers of family and friends, who are told that, in effect, their prayers are not needed. There is a disconnect in this procedure, however, since the text of the Mass being said still focuses upon prayers for the same deceased.

Not only is the deceased cheated, the family and friends are as well. In spite of their confidence in the potential salvation of the departed, they have suddenly been deprived of the presence of someone close to them, and they need the occasion to mourn. They will mourn privately, but communal mourning is also important—it gives the mourning some structure and objectivity, and it is shared. For a Catholic, one of the great consolations in the face of a death is that you can still do something for the departed: you can pray for their souls. The principle purpose of such prayer is the welfare of their souls, but an important additional benefit is the consolation that comes of being able to do something for them in their absence.

Some time ago, a rather young and very beautiful faculty member died of cancer. She had many friends on the faculty, and there was a university service for her. The service consisted

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mainly of eulogies by various faculty members and a 'cello played lugubriously and somewhat irrationally. Her husband came to me and asked if we would celebrate a Requiem Mass for her. We did that, and some of her faculty colleagues attended. It was only a few months later that I was at a reception and spoke with a young member of the German department, whose specialty was Nietzsche. He said that the university service had broken him up and left him disconsolate; he had then come to the Requiem Mass, and he said that, though he was not a believer, this was a fitting way to mark the end of a life.

The traditional Gregorian Requiem is capable of elevating and giving an objective expression of the mourning proper to a funeral. Its introit, gradual, and communion pray for eternal rest and perpetual light. Some have condemned the sequence *Dies iræ* for focusing on the dreaded prospect of judgment; this it does, but throughout, it also proposes the refuge and the saving grace of the merciful Lord Jesus. Of its nineteen stanzas, the first seven speak of the awesome judgment, but then the turn is to "Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis." (King of awesome majesty, who freely save those who are to be saved, save me, O fount of mercy.) After this, the subject is refuge in the face of sins and reliance on the saving passion of the Lord.

The *Dies iræ* has received a bad rap from the tradition of orchestral Requiems of Mozart, Berlioz, and Verdi, whose settings of the terror of the last judgment far exceed the gentle depiction of its inevitability by the chant: in these works, the extraordinary expression of the day of wrath overshadows the saving aspect of the Lord's mercy and redemption.

Likewise, a shallow aversion to mourning sometimes causes the seriousness of final judgment and the need for prayer to be subverted by a giddy praise of the individual, some even describe it as a "canonization." This is often manifested by sometimes lengthy eulogies by members of the family, which had better been left to others. In such circumstances, one cannot anticipate the emotion of the moment, and in spite of careful preparation, it proves to be an embarrassment for the speaker and the congregation.

The *General Instruction on the Roman Missal* provides, "At funeral Masses there should usually be a short homily, but to the exclusion of a funeral eulogy of any kind" (¶382).

The *Order of Christian Funerals* (1989) softens this prohibition somewhat: "A member or friend of the family may speak in remembrance of the deceased before the final commendation begins" (¶179). It clearly is not to be confused with the homily, and it is often limited by regulations of a diocese, typically: only one person, short (ca. three minutes), and written out ahead of time.

This is simply another situation where theocentric and anthropocentric purposes have to be resolved; here, as in other places, in my view, the most anthropocentric thing you can do is the theocentric: the best thing for the congregation is, as members of the Mystical Body of Christ, to be incorporated into the offering of the Mass for the departed.

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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 2016's "Musical Heaven".

Register now at: https://shop.musicasacra.com/colloquium-2016/

Colloquium XXVI Registration Details

June 20 – June 25, 2016 ♦ Saint Louis, Missouri

Check or credit card payment must accompany registration. Registration must be postmarked on or before March 1st (Early Bird) or May 7th (Regular). Registrations postmarked after May 7th will be charged a $50 late fee. You may register online at www.musicasacra.com. Registrations must be received at the CMAA Office (by mail or online) by the close of business, June 7th. After June 7th, registration is only available by telephone by calling our office at (505) 263-6298 on a space available basis.

Cancellation: Requests received in writing at the CMAA Office postmarked on or before June 7th will receive a refund less the non-refundable $75 deposit. After that date, refunds are given only in the form of a credit toward registration for the 2017 Colloquium. Refunds will be processed after the Colloquium. All requests for credit must be received in the CMAA office or by email (programs@musicasacra.com) by June 19th in order to be considered for credit. Late requests may only receive a partial credit, depending on charges to the CMAA for meals.

Member Discounts

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

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

Youth Participants

A parent or chaperone must accompany youth attendees under eighteen. The chaperone must be at least twenty-one years old and registered for the full Colloquium or as a Companion. A parental or guardian permission form and release must be on file with the CMAA or hand-carried to registration before anyone under the age of eighteen may be admitted to the Colloquium.

Daily Registration

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

Additional Information

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

Scholarship Assistance is available for partial tuition for persons or parishes of limited means. For information about the scholarship, visit the CMAA site at: http://musicasacra.com/. Or request a packet from the CMAA office by calling (505) 263-6298. *Application deadline is April 7.*

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

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

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

HOTEL ACCOMMODATIONS are available at the St. Louis City Center Hotel, 400 South 14th Street, St. Louis, Missouri, 63103, (314) 231-5007. Rooms are available at the special conference price of $109 per room per night, plus tax, for single or double rooms, up to occupancy of four per room. Make your reservation **before May 30, 2016** to get the special group rate. An early departure fee of $50 will apply. To avoid the early checkout fee, a 48 hours' notice of change in stay **before check-in** is required.

Amenities include free internet in all guest rooms and discounted overnight self parking at $12 per day (discounted from $17/day). The property includes a fitness center, swimming pool, full service restaurant and bar.

To register for hotel accommodations at this special rate, access our event reservation page.

Registration Form ♦ CMAA Colloquium XXVI ♦ Saint Louis, Missouri

Please print. **Early bird** registration forms must be postmarked by March 1st. **Regular** registration forms must be postmarked by May 7th. If registering more than one person, fill out another form – photocopy the form as necessary. You may also register online at the CMAA website (musicasacra.com/colloquium). If you have not received confirmation by June 11th, please contact the CMAA office: (505) 263-6298. **Late** registration must be received at the CMAA office (by mail or online) by the close of business on June 7th. Registration after that date will be available only by telephoning the CMAA office and will be on a space available basis.

Title (Mr., Ms., Rev., etc.) | First Name | Last Name | Forum Name for Badge (optional)

Address | City | State/Province | Zip

Daytime Phone (include area code) | E-Mail Address

Parish Name* | Parish Zip* | (Arch)Diocese* | MEMBER DISCOUNT CODE
*(only needed for Parish Memberships)

Full Colloquium Registration

	Early Bird *(Through March 1)*	**Regular** *(March 2-May 7)*	**Late** *(after May 7)*	
CMAA Member Registration	$575	$625	$675	$ _____
(Includes all sessions plus Banquets on June 20 and 22, 2016)				
Not yet member: Add $48 *(includes one year individual membership; foreign postage, if applicable, will be billed)*				$ _____
Non-Member Registration	$625	$675	$725	$ _____
Companion *(Adult)*	$300	$350	$375	$ _____
All events except breakouts, chant and choir rehearsals. Includes Banquets on June 20 and 22, 2016.				
Name of Full Attendee _____				

Daily registration (for those not attending the full colloquium)

Circle Day(s): Mon Tue Wed Thu Fri Sat

	Early Bird *(Through March 1)*	**Regular** *(March 2-May 7)*	**Late** *(after May 7)*		
Daily Rate CMAA Member	$160	$185	$210	x _____ #days =	$ _____
Daily Rate Non-CMAA Member	$185	$210	$235	x _____ #days =	$ _____

Please note: Daily rates do not include meals.

* A parent or chaperone must accompany youth attendees under 18. Chaperone must be at least 21 years old and registered as a full colloquium or companion attendee. Name of accompanying parent or chaperone: _____

Signed copies of the Parental or Guardian Medical Treatment Authorization for a Minor and Release of Liability form must be on file with CMAA before anyone under the age of 18 may admitted to the Colloquium.

Additional activities and meals

Opening Banquet extra ticket *(included in full tuition or Companion registration)*	$50	$ _____
Wednesday Banquet extra ticket *(included in full tuition or Companion registration)*	$50	$ _____
Closing Brunch Saturday	$30	$ _____
Closing Brunch extra ticket	$30	$ _____
Special Dietary Concerns (*If you have special dietary restrictions, you may request special meals)*	$25	$ _____
Please list your dietary requirements (*vegan, gluten-free, etc.*) _____		
TOTAL COLLOQUIUM FEES, including registration		**$ _____**

☐ Check # _____ Enclosed

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

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

Cardholder Signature | Date of Signature

Name on Card (Please print) | Billing Address (if different)

Submit Form with Payment To:

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

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

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

Support the CMAA Annual Fund

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

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

Annual Fund Projects and Programs

- ☐ **Online publication of a comprehensive free library** of educational materials for choir directors and others. Materials include numerous books on chant as well as the many CMAA publications.
- ☐ **Publication, distribution, and sponsorship of a wide array of books** useful in promoting sacred music. The CMAA is also active in sponsoring new publications such as the *Parish Book of Chant,* the *Simple Choral Gradual,* the *Simple English Propers,* the *Parish Book of Psalms,* and our newest publication, *Mystic Modern: The Music, Thought and Legacy of Charles Tournemire.*
- ☐ **Continuing-education programs,** including Chant Intensive workshops, the annual Colloquium, our new Winter Sacred Music courses, seminars, and master classes. The CMAA continues to develop new educational programs and training to support the needs of musicians and clergy. The CMAA also supports regional workshops sponsored by local groups.
- ☐ **Commissions of new music.** Although promoting the use of the vast repertory of existing music in the public domain is a key part of our annual programs, it is also crucial to encourage the composition of new music. In addition, commissioned engravings of public domain music used in our programs are made available to the general public as a part of our work.
- ☐ **Scholarships for students and seminarians** to attend our programs. Every year we receive many requests for funding; providing scholarships to support these requests is crucial for the future of the Church in promoting sacred music to seminarians and students. Because of your generosity, many scholarships were awarded for attendance at the 2015 Colloquium. With your continued support, the CMAA may be able to expand our scholarship program to include our other workshops.
- ☐ **Colloquia** on the national level for all members.

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

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

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

Musica Sacra

CHURCH MUSIC ASSOCIATION OF AMERICA

□ Please accept my gift to the CMAA Annual Fund.

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

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

__ $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

Give the Gift of Sacred Music
Church Music Association of America
MusicaSacra.com

he Church Music Association of America (CMAA) is an association of Catholic musicians, and those who have a special interest in music and liturgy, active in advancing Gregorian chant, Renaissance polyphony and other forms of sacred music, including new composition, for liturgical use. The CMAA's purpose is the advancement of *musica sacra* in keeping with the norms established by competent ecclesiastical authority.

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

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

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

Shipping Address:

First Name _____ Last Name _____

Email _____ Country _____

Address _____ City _____State/Prov ____ Zip _____

Payment:

☐ Check # _____ Enclosed

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

_____

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

_____

Cardholder Signature Date of Signature

_____

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

___ I've enclosed my check or credit card authorization for $48 for an annual membership that includes an annual subscription to *Sacred Music* ($54 for Canada, $65 for all other non-U.S. members)
___ I've enclosed my check or credit card authorization for $250 for a full parish annual membership that comes with six copies of each issue of *Sacred Music* ($275 for Canada, $325 for all other non-U.S. members)
___ I've enclosed or authorize a credit card charge for an additional donation of $_____

Church Music Association of America
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