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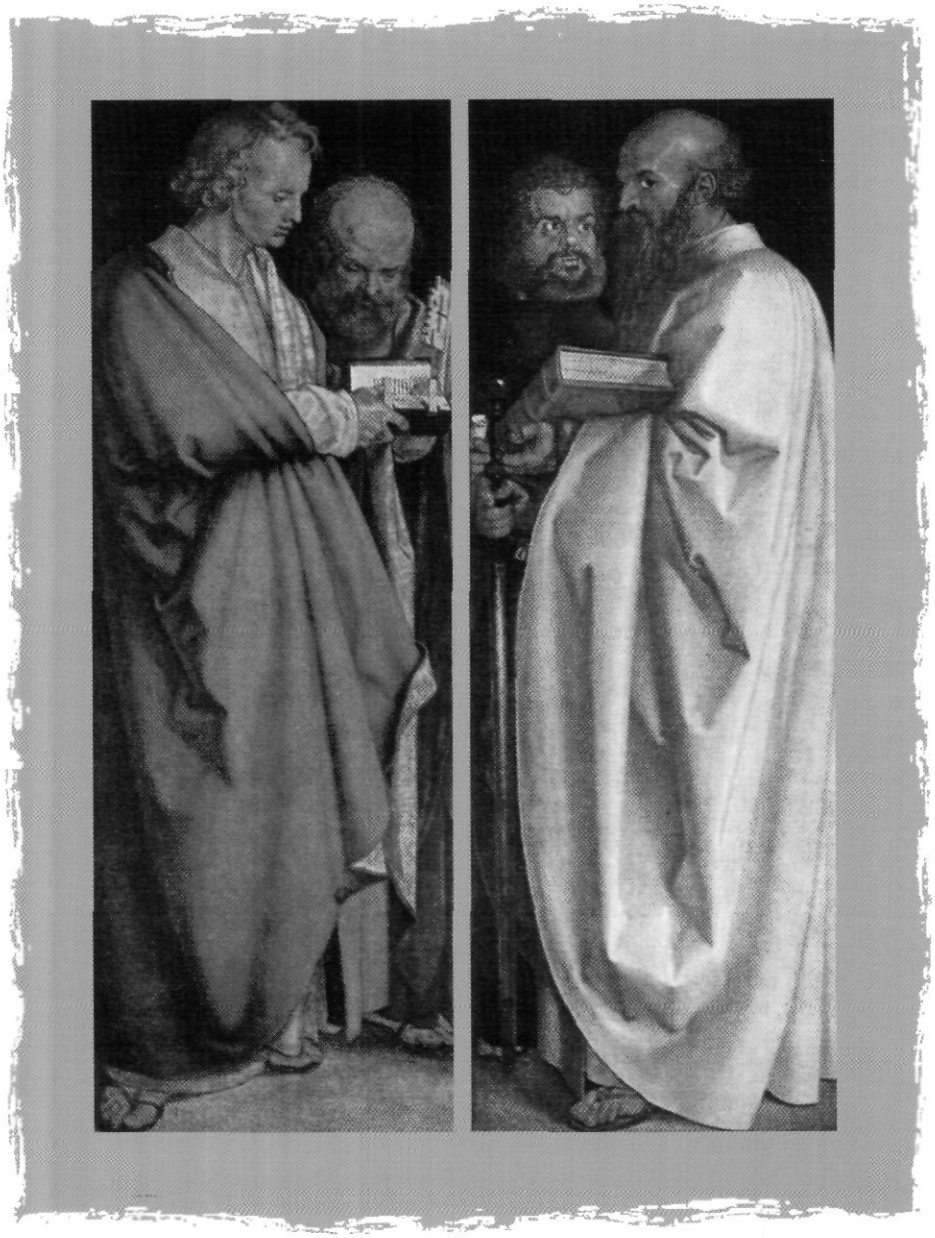

Sacred Heart Church (Grand Rapids, MI)

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FROM THE EDITORS

Fighting A Liturgical War on Two Fronts

There was an interesting essay in the March 1999 issue of *Catholic World Report* by Stratford Caldecott entitled "Toward a Second Spring." While I do not think that the author convincingly argued his main thesis—that there will only be a *second* Spring, and no third or fourth, in the history of the Church (the "first Spring" having been the emergence and growth of Christendom)—he, nonetheless, makes many good points. In particular, he makes some excellent points about the current state of the liturgy, and it is from Dr. Caldecott's reflections that I have derived a potential long-term strategy for the restoration of liturgical sanity.

First of all, the author states that:

> Of course, the revised Roman Rite is as valid as any that preceded it.

This sentence underscores the author's rejection of schismatic, conspiratorial traditionalists who see the *Novus Ordo* as invalid. He goes on to display his support for those who want to work constructively through the *Novus Ordo*. This could include both the moderate re-Catholicizing "ethos" of the Society for Catholic Liturgy, and the "clothe the *Novus Ordo* in Tridentine garb" approach of a Monsignor Schuler. He says that this more devout and reverent celebration of the *Novus Ordo*

> can more than make up for any impoverishment of form (any "ignoble simplicity") resulting from the clumsy implementation of *Sacrosanctum Concilium*....

Here Dr. Caldecott responds to, and agrees with, the accusation of many Tridentine advocates that there are real formal deficiencies in the *Novus Ordo Missae*. He also makes at least an oblique reference to those, such as Father Brian Harrison, who want to take the 1962 Roman Missal and promote a reform of it based on a more conservative reading of the liturgy constitution (the so-called "reform of the Reform").

So in the course of two sentences, Stratford Caldecott makes tacit reference to four main strategies of liturgical reform which have been bandied about for at least the past five years. The question, however, remains: Which strategy is correct? According to Caldecott:

> Liturgy cannot be engineered: an attempt to do so was one of the mistakes from which the Church has surely learned a painful lesson. The way forward seems to lie with the abandonment of any attempt to continue to impose the reformed Roman Rite on the whole Church. To permit or even encourage a diversity of local and traditional rites and uses—in addition to the reformed rite itself—would be to acknowledge the organic relationship between history, culture and faith, which the liturgy expresses. It would be to trust less in the superficial conformity of outward observance, than in the Holy Spirit who prays in us.

This is the "let a thousand flowers bloom" strategy, and I think there is much to recommend it. To impose any one, or even all, of these strategies would be a mistake. However, to channel Dr. Caldecott's above expressed thoughts into a kind of "battle plan," I think that a liturgical war needs to be fought on two fronts. Though this may sound somewhat snobbish, there has to be a front for the "class," and one for the "mass."

On the one hand, more freedom, and ecclesiastical support, should be given to the super-committed lay and clerical faithful who are pursuing various options, such as the Tridentine or the "reform of the Reform." For example, though I am not an exclusive advocate of the Tridentine solution, I think that all restrictions to its celebration should be removed. On the other hand, the *cult* of the Tridentine Mass is totally foreign to the *culture* of most Catholics today. It pains me to say it but, no matter how "theoretically correct"

would be an overall return to the liturgical *status quo ante* of 1963 (or even something moderately resembling it), it would be disastrous. The problem is that Mother Church loves even her most wayward sinners (including the "mass" of them, who have little interest in beauty, liturgy, or the Roman Rite). She wants to save them in any way possible. If the imposition of an alien liturgy would cause scandal to these "lesser brethren," it should not be imposed.

I am fully aware that *objectively* it sounds absurd to talk of imposing the traditional Roman Rite on Roman Rite Catholics, but we are living in absurd times. Those of us who are enthusiasts for such things as Latin, Gregorian chant, and extensive ceremonial, sometimes forget how strange these things are to most of the two generations of Catholics raised on what Msgr. Klaus Gamber has accurately dubbed the "*ritus modernus*." I am afraid that, like the poor, we shall always (or at least for a long time) have with us a rather dull, vernacular, four-hymn, *Novus Ordo* liturgy. This is what most people are comfortable with now.

So, in addition to giving free reign to the "liturgical overachievers," the Church will also have to pursue for most of Her flock a gentle, but firm policy of "re-Catholicizing" the *Novus Ordo*—the *Novus Ordo* as most Catholics have experienced it for the past thirty years. That is, there would be no major structural changes, but a determined effort to uproot practices (musical, architectural, ceremonial) most egregious to Catholic doctrine (e.g. lay eucharistic distributors, altar girls). In addition to this there would be efforts to introduce practices that would move the liturgy in the direction of a more reverent, beautiful, and traditional celebration (e.g. *versus Deum* celebration). Some other examples of this would be the liturgical directives issued by the Cardinal Archbishop of St. Louis, as well as the efforts of the *Adoremus* organization.

This is not to say that these two fronts will each be "hermetically sealed," one having no contact with the other. If a parish has a Latin Mass (whether Tridentine or *Novus Ordo*), other parishioners will eventually come into contact with it. Ideally, the liturgical highpoints at every parish should be as traditional as possible. Even more important is work with young people. They are like sponges, and no effort should be spared to introduce them to the Church's liturgical traditions.

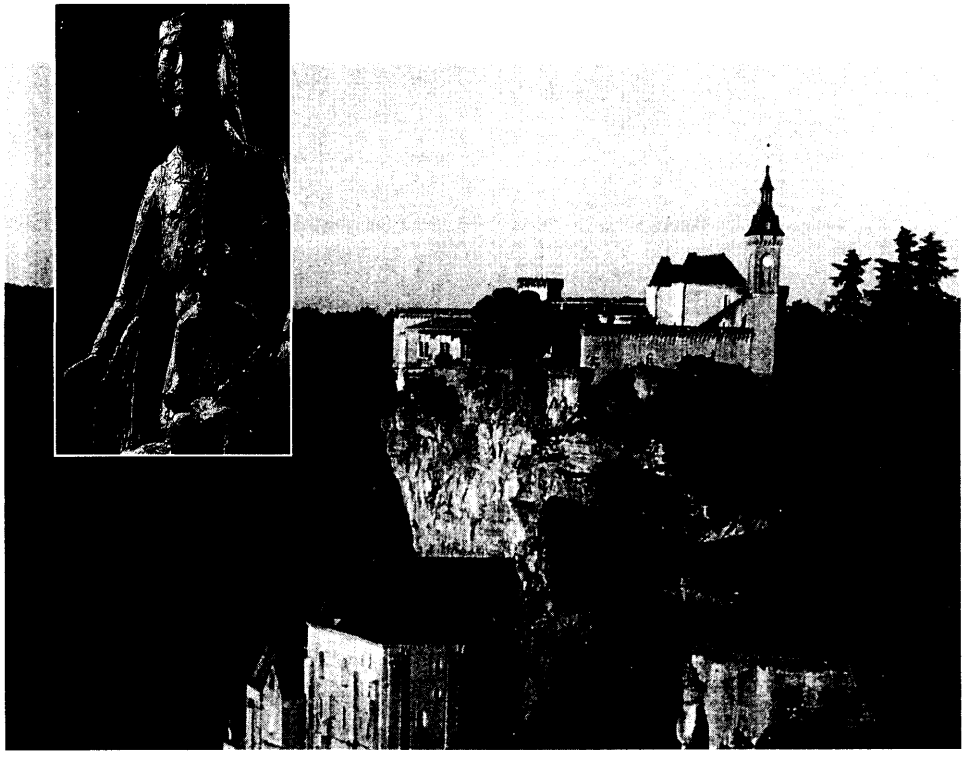
That being said, however, this two-front battle strategy is probably the best way for the Church to fight the liturgical war for the next generation or so.

Publication Information

I had hoped to put out the last three issues (Winter 1998, Spring 1999, and Summer 1999) during the Summer months of June, July, and August, but that was impossible due to postal regulations. I found out that our postal permit will not allow us to mail two consecutive issues in two consecutive months, so from now until we get back on track, *Sacred Music* will be published approximately every two months.

New Addresses

We have a new treasurer, Mr. Ralph Stewart. Please send any membership renewals or donations to him at 5389 22nd Ave. SW, Naples, FL 34116. Please note that the editor also has a new address and phone number: 134 Christendom Drive, Front Royal, VA 22630-5103. Phone Number: (540) 636-2900 Ext. 274. E-mail address: kpoterack@cs.com.



Shrine of Rocamadour (France). Inset picture: Black wood statue of Virgin and Child at the Shrine.

THE SACRED MUSIC OF FRANCIS POULENC: A CENTENNIAL TRIBUTE

This year all over the world we celebrate the centennial of the birth of Francis Poulenc, one of the more prominent composers known as *Les Six*—or the French Six, as they have been called—with Darius Milhaud and Arthur Honegger.

I will let Poulenc speak for himself about an experience in 1936, when he was 37 years old, that was to change his musical life dramatically:

> In 1936, a principal date in my life and my career, while on a working vacation with Yvonne Gouverne and Pierre Vernac at Uzerche, I asked the latter to drive me in his car to Rocamadour, which I had often heard my father speak of.
>
> I had just learned, a few days before, of the tragic death of my colleague, Pierre-Octave Ferroud. The dreadful beheading [in a car accident] of this musician so full of vigor had left me stunned. Meditating on the insignificance of the physical body, I was drawn again to the spiritual life. Rocamadour succeeded in leading me back to the faith of my childhood. This sanctuary, surely the oldest in France, had everything to captivate me. Clinging in full sunlight to a dizzying craggy rock, Rocamadour is a place of extraordinary peace, accentuated by the very limited number of tourists. Approached through a courtyard, rosy with bay trees, a very modest chapel, built half into the rock, shelters a miraculous statue of the Virgin, carved, according to tradition, in black wood by St. Amadour, the little Zacchaeus of the Gospel [Luke 19:1-10], "who had to climb up in a tree to catch a glimpse of Christ." [According to the legend, Zacchaeus, and his wife Veronica, who wiped the face of Jesus, escaped from Palestine, and after a perilous sea voyage, settled in the south of France. After they traveled to Rome, where they witnessed the martyrdom of St. Peter, Veronica died, and

Zacchaeus (now Amadour) returned to France, where he built the shrine, and carved the Black Virgin.]

The same evening of this visit to Rocamadour, I began my Litany to the Black Virgin, for women's voices and organ. In this work I have tried to express the feeling of "peasant devotion" which had struck me so forcefully on that summit.

Thus Francis Poulenc, the *gai boulevardier* of Paris, the already famous composer of numerous secular works, turned to the composition of one of the greatest bodies of sacred music by any 20th-century composer of the first rank.

I. Liturgical Sacred Music

The Litany

The common Litany of the Blessed Virgin, the so-called Litany of Loreto, is still ingrained deeply in my memory, probably because I heard it spoken or sung hundreds of times in the days of such popular devotions. In addition to the *Mater* addresses—Mother of Christ, Mother Most Pure, Mother of the Creator—who could ever forget the mystical titles: Mystical Rose, Tower of David, Tower of Ivory, House of Gold, Ark of the Covenant, Morning Star?

In my childhood I heard these titles in French—*Rose Mysterieuse, Tour de David, Tour d' Ivoire, Maison d' Or, Arche d' Alliance, Etoile du Matin*—in the Church of the Sacred Heart (we called it *Sacré Coeur*) in the little town of Faribault, Minnesota, originally a settlement of homesteaders from French Canada, and I made the responses as *ayez pitié de nous* (have mercy on us), and *priez pour nous* (pray for us).

The Litany of the shrine of Rocamadour is quite different. Besides the usual invocations of the Trinity and Holy Mary, it contains the following:

Virgin whom Zacchaeus the Publican made us know and love
Virgin to whom Zacchaeus or St. Amadour built this shrine
Queen to whom St. Louis knelt to pray
Queen to whom Roland consecrated his sword...

But the responses are the same: For the Trinity, *ayez pitié de nous*, and for Mary, *priez pour nous* (pray for us).

Poulenc's Litany—plural *Litanies* in French to imply invocations—was an auspicious beginning.

After a short organ introduction, the sopranos begin *a capella: Seigneur, ayez pitié de nous* (Lord, have mercy on us), *Jesus Christ, ayez pitié de nous* (Christ, have mercy on us). They are joined, *a capella*, by the mezzo-sopranos in unison: *Jesus Christ, ecoutez-nous* (hear us), *Jesus Christ, exaucez-nous* (grant our prayer), ending *ff*, with organ accompaniment.

The pleading continues, as with all familiar litanies, with the voices, now in harmony, calling upon God the Father, Son, Holy Spirit, and the Holy Trinity, to have mercy, still *a capella*, but now harmonized, with only an occasional soft organ statement. The Litany then arrives at the invocations to the Virgin Mary, including the unusual French nationalist ones mentioned above, building to a tremendous *fortissimo* beginning at the consecration of Roland's sword, and ending with, "Queen, whose hand delivered the captives," only to subside to humble invocations to *Notre Dame*, and finally the usual prayers to the *Agneau de Dieu* (Lamb of God), and the ultimate invocation, "*Notre Dame*, pray for us that we may be worthy of Jesus Christ," marked "very sweet, very fervent," and falling away to a *pp* in the voices in octaves, and in a short concluding statement in the organ.

The general impression, especially because of the female voices, is one of loving children praying to a loving mother with gentle voices, only occasionally rising to dramatic declamations underscoring the nature of the text. The other obvious impression is the untranslatable French character of the piece, not only because of the historical or legendary

references, but in the musical declamation of the phrases which, in the typical French manner, saves the accents for the end of the line.

The Mass

In 1937 Poulenc wrote his first major liturgical work, the Mass in G Major for mixed choir *a cappella*, with soprano solo and several soli passages. The Credo is omitted.

The Mass is the most often performed of all the sacred music, first, because it requires no accompaniment, and thus is accessible to choirs without the price of an orchestra; and second, because it requires only about 19 minutes to perform, making it of very reasonable length for liturgical celebration, or as a high point in a concert program.

However, this music is not for the faint-hearted: it demands professional or quasi-professional performers in a first-rate choir.

Since there is no accompaniment, the singers must have the courage of their convictions to negotiate the extreme chromaticism of many passages, with dissonances verging on the atonal in chord structures with added diminished 7ths and added 9ths. Add to this the fact that, to mark the natural (French) accents of the Latin texts, Poulenc must employ meters ranging abruptly through 7/4, 6/4, 5/4, 4/4 and 3/4; and 5/2, 4/2, 3/2 and 2/2.

The Kyrie begins in four voices, and progresses in places to nine, with some doubling. The dramatic high points occur at the end of the fourth repetition of *Kyrie eleison*, and the beginning of the fifth, where the harmony is basically in f-minor, with diminished 7ths and added 9ths and, again, at the beginning of the sixth repetition, with a c-minor chord. The rest is in four voices to the end of the *Kyrie* section.

The half-note as the fundamental beat of the *Christe* section makes this one of the easiest—and the most beautiful—passages in the Mass. A particularly interesting part of the *Christe* section calls for nine soprano soli and three alto soli declaiming *Christe*, to be answered by the five-voice chorus, SATBarB. The concluding *Kyrie* section reverts to the slightly faster and much louder character of the opening, but ends quietly with eight and then five voices singing "*eleison.*"

The French accentuation is most prominent in the opening section of the animated *fortissimo* Gloria with almost every word-ending and phrase-ending receiving the musical accent (e.g., *Gloria in excelsis De-O*). It takes me back to my altar boy days, when our French *curé* taught us to say: *Confite-OR De-O, omnipoten-TI, Bea-TAE Mari-AE semper Virgi-NI.*

Again, as in the Kyrie, Poulenc reverts to the half-note beat at *Domine Deus, Agnus Dei,* creating a section easier to sing and more accessible to the listeners, while retaining the French accentuation of the text in the musical accents: *Domi-NE De-US, Agnus De-I. Fili-US Pa-TRIS.* The rest of the Gloria, in five voices, including two bass lines, is relatively easy going, though quite fast and often loud—marked *éclatant et joyeux* (bursting with joy)—-with a *fortissimi* at *miserere nobis, Jesu Christe,* and the concluding *in gloria Dei Patris. Amen.*

The beginning of the Sanctus is soft, light and ethereal, imitative of a chorus of angels in scoring, i.e., sopranos, two alto lines and two tenor lines in comparatively high registers. It expands to seven voices at the 11th repetition of *Sanctus*, with the addition of two bass lines, and continues in this voicing to the end, with a slower, stronger *Hosanna*. The meter varies from 3/4 to 6/4, ending in a deliberate 6/4.

The Benedictus is very calm, in 6/4 meter, and varying from three-part to eight-part voicing, the eight-part occurring in the exuberant Hosanna.

By contrast, the opening section of the Agnus Dei, for soprano solo, is somewhat reminiscent of Gregorian chant, except for the division of the fundamental quarter notes. In this particular, it resembles the chant of the medieval mystic and composer, Hildegard von Bingen, and derives its angelic quality from the unaccompanied solo voice. The full chorus, varying from two to eight voices, alternates with other solo sections. The *dona nobis pacem*, marked *très calme mais sans tristesse* (without any feeling of sadness), proceeds in a very touching *pianissimo*, and ends with a unison (i.e., octaval) tonic note of G.

On the whole, the Mass is one of the greatest, if not *the* greatest of the *a cappella* settings composed in the 20th century. While the harmonic difficulties present a serious challenge to even the finest choirs, the work is well worth the dare, French accents and all.

Quatre Motets pour un Temps de Penitence

Poulenc's other *a cappella* sacred works begin with *Quatre Motets pour un Temps de Penitence*, the so-called Four Lenten Motets, written in 1938-39 for mixed choir ranging variously from four to seven voices, with a soprano solo in the *Tristis Est*.

The first is *Timor et Tremor*. This text is not found in any liturgical setting, but consists of verses or partial verses from several Psalms in the Vulgate of St. Jerome, the translation he made from the Greek Septuagint, rather than his later translation from the Hebrew. The verses are mostly from Psalms 54 and 56, with partial verses from Psalms 30, 60, and 70. There is an occasional change of individual words (e.g. *deprecationem* for *orationem; adjutor fortis* for *fortitudo*, etc.). The main impressions we get from the motet are the *timor et tremor* of the title, stated so powerfully that we can almost feel the "fear and trembling" of the Christian— beginning of course with Christ himself— at the imminent prospect of death, the suddenly soft setting of the "darkness" growing quickly louder and darker, and finally, the humble supplication, softly stated: "Lord, I have called upon Thee; let me not be damned."

Vinea Mea Electa, the second of the Lenten Motets, is an exact setting of the text of the third responsory for Matins of Good Friday. It represents a plaint as of Christ from the cross, beginning with an excerpt from Jeremiah (Ch. 2, v. 21): "I have planted you as my chosen vine...why then have you turned to bitterness." It continues with a reference to the Passion: "that you would crucify me, and free Barabbas."

The motet, marked *lento, teneramente e con melancolia*, begins with the phrases *vinea mea electa* and *ego te plantavi*, each stated softly in the most unusual key of A-sharp minor. A kind of sad, hopeless disappointment pervades the C-sharp minor *quomodo conversa es in amaritudinem* in descending melody and volume to the word "bitterness." The most dramatic points occur at the *forte* or double *forte* exclamations of "*Barabbas*," including the very strong final *ff* at *Barabbam dimitteres* (and let Barabbas go free).

Tenebrae Factae Sunt, the third Lenten Motet, is the fifth Responsory for Matins of Good Friday and gave its name, *Tenebrae* (darkness), to the Offices which we used to anticipate on Holy Thursday evening.

Poulenc's setting, one of the finest in existence, begins *pianissimo* with two statements of the title in the lower registers of two alto lines and two bass lines, the doubling of voices in octaves offering an appropriately somber realization of the text. At *Jesum Judaei* there is a dramatic *ff subito*, followed by a repetition *pp subito*.

The setting of *exclamavit Jesus, subito ff*, is like a natural cry, descending chromatically in dotted 8ths and 32nd notes in the soprano, from G above the staff to E at the bottom, while the other voices accompany in slow quarter notes. The *fortissimo* continues through *Deus meus*, then changes abruptly to *pp*, "my God, why hast Thou forsaken me?"

The tenors alone sing a mournful *et inclinato capite* (and bowing his head), descending again chromatically, and the full chorus adds *emisit spiritum* (He gave up the ghost), *pp*. At the final words of Christ, Poulenc sets the first *Pater* in *subito f*, and repeats it *subito p*. Slowly and softly the chorus adds *in manus tuas* (into thy hands I commend my spirit). A final reprise of the statement, "and bowing his head, He gave up the ghost," brings the motet to its *pp* ending, as the Man of Sorrows breathes his last, that we might have life and have it more abundantly (John 10: 10).

Tristis Est Anima Mea (My soul is sorrowful even unto death), is the last of the Lenten Motets, and the most touching, beginning with the words of Jesus in the Garden of Gethsemane. As usual with Poulenc, this very emotional text is given to the soprano solo.

Another high point is the section marked *vivo et inquieto*, a marvelous, breathless tone-painting of the text: *Vos fugam capietis* (you will take flight)—we can almost see the apostles running away—and the following text: *et ego vadam immolari pro vobis* (and I shall go

to be sacrificed for you), is sung in strong 16th-note patterns. The motet ends with a calmer repetition of *immolari pro vobis*, ending in a very soft 8-voice chord in G-major.

Taken together, the Lenten Motets are among the greatest ever composed, with masterful use of varying intensities, chromatics, and meters to achieve the exact setting of each word and phrase of text. The use of the term, "tone-painting" in this style of composition is very appropriate: Poulenc was extremely fond of paintings and architecture; he himself stated that he visualized texts to create the correct musical impressions.

Salve Regina and Exsultate Deo

Two short *a cappella* settings of liturgical texts for mixed choir follow in 1941. One is the *Salve Regina*, the Marian hymn for Offices from Trinity Sunday to the first Sunday in Advent, attributed to Hermannus Contractus (Hermann the Paralytic, 1013-1054). Poulenc's setting is a very soft, simple, and devotional prayer to the Queen of Heaven, using the four-voice choir throughout. The settings of *gementes et flentes* (mourning and weeping), the two statements of *Et Jesum*, and the concluding *dulcis Virgo Maria*, are particularly impressive.

The second is the celebratory, fast-tempo setting of *Exsultate Deo* (Sing aloud to God, our help, rejoice in the God of Jacob—Ps. 81, v.1-3, used liturgically as the Alleluia verse for the 11th Sunday after Pentecost in the old *Ordo*). It includes one of Poulenc's rare uses of vocal counterpoint, in the beginning, but reverts to homophonic texture, and ends with appropriate solemn feeling at the concluding text, *insigni die solemnitatis vestrae* (on the special day of your solemnity).

Quatre Motets pour le Temps de Noel

In contrast to the four Lenten Motets, which reflect the sorrow of the Christian at the Passion and death of Christ, the four Christmas Motets, for mixed choir *a cappella* (1950-51), reflect by turns the divine mystery and the human celebration of the Incarnation of the Son of God as a helpless baby wrapped in swaddling clothes and lying in a manger.

The mysterious aspect, beginning with the motet, *O Magnum Mysterium*, is familiar in the magnificent setting by Victoria, whose influence on Poulenc is obvious. At a very low dynamic level throughout, the setting conveys wonder at the almost inconceivable mystery of the animals looking on the Lord as a baby in the manger. The contrasting middle section is taken up with a tender tribute to the "Blessed Virgin, whose womb deserved to carry Christ, the Lord," before reverting to the mystery of the dumb animals blessed with the sacred experience of observing the birth of the Messiah. The text is that of the fourth Responsory of Matins for the Feast of the Nativity.

The second of the Christmas motets asks, almost breathlessly, *Quem vidistis, pastores?* (Whom did you see, O shepherds?) and the shepherds' reply: "the Child born, and a choir of angels praising the Lord." The excitement engendered by Poulenc's music is expressed by short phrases, interspersed with frequent rests, as though both the questioners and the shepherds were out of breath from running to the manger. It ends with a slow, solemn setting of the angels "praising the Lord."

The third Christmas motet treats of the *Magi Videntes Stellam* (seeing the star, and their great rejoicing). Dynamically, it is an arch form, beginning and ending *pianissimo*, building to only a *forte* at their presentation of their gifts to the Christ Child. And here again, as in the "Shepherds' Motet," the musical phrases are short, separated by frequent rests, as though the Wise Men too were hastening to Bethlehem—or possibly their camels.

The last motet, *Hodie Christus Natus Est* (Today Christ Was Born) is a celebration in text and music of joy uncontained at the birth of Jesus, and represented so apppropriately by the setting of the angels' song: *Gloria in Excelsis Deo. Allelluia.* (Glory to God in the Highest. Praise the Lord). It is in the spirit of Palestrina's *Hodie*, and the more contemporary setting by the Canadian composer, Healey Willan. The text is the Antiphon for the Magnificat for second Vespers of the Nativity.

The last Latin *a cappella* motet (1952), set for a choir of three female voices, SMezA, is the *Ave Verum Corpus* (Hail, True Body), made so familiar by the setting of Mozart and the orchestral paraphrase by Tchaikovsky in his Mozartiana.

I had always assumed that the text was liturgical, but I was unable to find it in either the Missal or the Breviary. Yet, for all that, it is a universal favorite. Poulenc's setting is characteristic for its beginning in a chant-like soprano solo, verging into a brief polyphonic texture for the chorus, and continuing in his usual homophonic style. It is a most tender setting, because of the women's voices, calling to mind the young mother of Michelangelo's *Pieta*, and ending with a reprise of *natum ex Maria Virgine* (born of the Virgin Mary), omitting the rest of the usual text. Thus the motet is very short, only 2 1/2 minutes in performance, an indication that brevity may be the soul not only of wit but also of devotion.

II. Non-liturgical Sacred Music, *a capella*

In addition to the *a cappella* Latin liturgical works. Poulenc set two groups of four devotional but non-liturgical texts, also *a cappella*.

Quatre Petites Prières de Saint François d' Assise

In August, 1948, Poulenc received a letter from his second cousin, Jerome Poulenc, a member of the Order of Friars Minor in the monastery of Champfleury, with the request that he set to music four prayers of St. Francis of Assisi for use by the monastic choir.

It is only natural that Poulenc had a special devotion to his patron saint; and, with a feeling of humility, he quickly complied, setting the four texts (translated from Italian to French) in four very short pieces, homophonic in style, and partly in unison chant for male chorus TBarB.

The first, *Salut, Dame Sainte* (Hail, Holy Lady), is addressed, as the title indicates, to the Blessed Virgin Mary in the form of a short Litany: "Holy Lady, Mother of God, Perpetual Virgin," followed by a song of praise to Mary's virtues, which, through the grace of the Holy Spirit, are poured into the hearts of the faithful.

The second, *Tout Puissant, Très Saint,* is a very short hymn of praise directed to the Almighty (*tout puissant*), All Holy (*très saint*), and sovereign God, with the prayer that we may worthily render Him homage by doing "all that is good."

The third, *Seigneur, Je Vous en Prie* (Lord, I pray), is a humble petition to Jesus that "I may die through love of thy love, as you deigned to die for love of my love."

The fourth, and in many ways the most touching, is *O Mes Très Chers Frères* (My Dear Brethren). It is in the form of a little sermon by Francis to his Brothers, beginning with a solo tenor addressing the assembly, asking them to "listen to the voice of your father" (*écoute la voix de votre père*) and pointing out the great rewards of a life dedicated to God.

Again, as in the Lenten and Christmas motets, we have groups of four and *a cappella* settings. The *a cappella* motets, including the *Salve Regina, Exsultate Deo, Ave Verum,* and the *Laudes* of St. Anthony (see below), constitute one of the most impressive bodies of sacred music, mostly liturgical, of any 20th-century composer for the Catholic Church, second in importance only to the Mass in G. And actually there is no longer any reason why even the *Prières de St. Francois* should not be used as Offertory motets in this new age of speaking in multifarious tongues.

Laudes de Saint Antoine de Padoue

The last of Poulenc's *a cappella* motets, composed in 1957-59, was another group of four in tribute to one of his favorite saints, *Laudes de Saint Antoine de Padoue* (Praises of St. Anthony of Padua), also for men's voices.

The text is taken from the Office of St. Anthony by the poet and musician, Julian of Speyer. Although Julian was born in Speyer, and spent about four years in a German monastery, most of his life was spent in France as musical director of the royal chapel

under Philippe-Auguste (1179-1223) and Louis VII (1223-1226), and again at the convent of the Minorites from 1230 until his death in 1250.

Poulenc set the following Latin rhymed "Praises":

The first is *O Jesu, Perpetua Lux* (O Jesus, Perpetual Light). Although addressed to Jesus, is a song of praise to St. Anthony for the honor he brings to Jesus by the testimony of his extraordinary preaching.

The second, *O Proles Hispaniae* (O Son of Spain—actually he was born in Lisbon), addresses Anthony himself as the Scourge of Heretics, the New Light of Italy, and the Proud Hope of Padua; it then turns to Christ to grant Anthony's intercession for us in our "short time."

The third, *Laus Regi* (Praise the King) is stated in magnificent unison chant at the beginning, then in harmonious praise of Anthony as a good soldier and great prophet in Padua; it ends with a glorious doxology.

The last, and most interesting, *Si Quaeris Miracula* (if you are looking for miracles), enumerates some of the miracles attributed to Anthony, including protection from storms and demons, curing lepers and other sick people, and, finally, as restorer of lost articles, for which his intercession is still invoked.

Of all the miracles, I think Poulenc would have been most impressed by the wine of the poor woman of Provence. According to the legend, Anthony and a companion, on their way to Italy, begged for food and drink from a woman in Provence. She served them bread and wine, but forgot to turn off the tap of the barrel and all the rest of the wine was lost. Anthony remedied the situation by praying, and the barrel was miraculously refilled; that alone would have been enough to make him a favorite saint of any Frenchman. I know that his statue was formerly displayed in my parish church of Sacré Coeur, as big as those of Ste. Thérèse of Lisieux and Ste. Jeanne d'Arc, and second in size only to Jean-Baptiste, the patron of French Canada, who had his own niche for a man-sized statue. I might add that my father always carried in his pocket a tiny metal statue of St. Antoine de Padoue, as we all called him, enclosed in a brass container. I don't know if it was Anthony's reputation as a finder of lost articles, or the miracle of the wine of Provence—probably both. And I suppose it is no accident that my middle name, like that of one of my brothers, is Anthony.

I have heard many works sung by male choruses. I have also sung in many—especially the great Schola Cantorum of Father Francis Missia at the St. Paul Seminary, as well as the Cretin Carolers conducted by my fellow student, the Late Monsignor Francis Schmitt of Boys Town fame. I have also conducted many others. In all the literature I have never heard better music for male voices; the melodies are magnificent, and the harmonies are full and often singularly contemporary for sacred music.

And whatever excellence applies to the *a capella* sacred works for male voices it applies equally to the motets for mixed choir (i.e., the Lenten and Christmas motets, the *Exsultate Deo*, the *Salve Regina*) the Mass, of course, and to the *Ave Verum* for female voices; and we should add the Litany of the Black Virgin, with mostly light organ accompaniment.

III. Sacred Music with Orchestra

If all the above-mentioned works are highly impressive, how much more eloquent, because of the wider range of expressive possibilities, are the three great works for mixed choir and full orchestra, namely the *Stabat Mater*, the *Gloria*, and *Sept Répons des Tenebres* (Seven Responsories of Tenebrae). All are based on liturgical texts, originally set to Gregorian chant.

The first, *Stabat Mater*, attributed to the 14th-century Franciscan monk, Jacapone da Todi, was not among the four Sequences, from among hundreds, to survive the reforms of the Council of Trent (1545-1563); but it was restored to the liturgy in the early part of the 18th century, and was designated as the Sequence for the Feast of the Seven Sorrows of the Blessed Virgin Mary, celebrated on Sept. 15th (a simpler, strictly syllabic version was sung before Vatican II at the popular devotion of the Stations of the Cross).

The rationale for its restoration is not difficult to discern: the text, describing the sufferings of Mary at the foot of the cross, is the most poignant of the surviving Sequences. And here again, as in the Litany and other works, is the final overwhelming evidence of Poulenc's devotion to Mary, limning the human side of the desolate mother forced to witness the final agony and excruciating death of her young Son.

Stabat Mater

Poulenc's setting is for soprano solo, five-voice mixed choir (SATBarB), and orchestra (3333, 4331, timpani, 2 harps, and strings), and is divided into twelve movements encompassing the texts of all twenty verses of the original.

1. *Stabat Mater Dolorosa.* (The Sorrowful Mother Stood Near the Cross)

The opening is marked *très calme*, with a metronomic indication of Quarter-note=56. The orchestra begins a gentle eighth-note introduction in 4/4 time, leading to the first declamation of the text by the basses in a low register. As they reach the *lacrymosa*, the full chorus enters with *Stabat, pp*. The section proceeds through two complete statements of the text, with varying dynamics, but mostly very soft, ending on *Dum pendebat Filius* (while her Son was hanging), marked *ppp*.

2. *Cujus Animam.* (Whose soul a sword pierced)

In contrast, the *Cujus animam* is fast and loud throughout, up to the last word, *gladius* (sword), in long, sustained note values *pp*.

3. *O Quam Tristis.* (O How Sad Was the Blessed Mother)

The third movement is again slow and soft, with the chorus singing *a cappella*, or with light, soft orchestral accompaniment.

4. *Quae moerebat.* (How the Loving Mother Grieved)

The fourth movement is faster again, but only slightly, a gentle a*ndantino*, underscoring the suffering of the devoted Mother mourning the pain of her Son. Poulenc adds to the words *moerebat* (grieved) and *dolebat* (suffered), the extra word, *tremebat* (trembled).

5-7. *Quis est homo.* (Who would not Weep...?)

This movement is in a fast 3/4 meter, as the words seem to fly by in a stream—or a scream: "Who is the person (*homo*) who could not weep to see the Mother of Christ in such suffering?" Poulenc goes on, for the first time setting a second verse: *Quis non posset*, "Who could not feel sympathy to witness the Mother of Christ suffering with her Son?" At the end of the verse, Poulenc adds ingeniously, twice, a quiet *Quis? Quis?, a cappella.* He also picks up the next verse of the poem, and continues *prestissimo*: "She sees Jesus in agonies for the sins of his people and subject to the lash." This builds to an almost terrifying climax, *fff* in chorus and orchestra.

8. *Videt Suum.* The sixth movement is the heart of the piece for Poulenc, who, as we have come to expect, casts it in the form of a soprano solo, beginning with a sobbing, dotted-rhythm: "She looks upon her sweet Son dying, desolate, as He gives up the spirit." The solo is joined by the chorus for several bars at a time, but the interest remains in the solo voice, with soft orchestral accompaniment. The final *dum emisit* (while He gives up) is in the solo, with altos and baritones humming, *bouche fermée, ppp*, ; and the *spiritum* is *pp* for the chorus *a cappella*, a most affecting ending.

9. *Eia Mater.* This movement reverts to an *allegro* tempo, strongly dynamic throughout, a shouted prayer of the poet: "O Mother, font of love, grant that I may weep with thee, to feel the depth of thy sorrow."

10. *Fac ut ardeat.* The seventh movement reverts to a slow *maestoso*, beginning *ff* with imitation in the soprano and tenor voices to the text: "Let my heart be aflame with loving Christ my God," and dropping to a *subito pp*, with full chorus SAT to "that I may be pleasing to Him." It is *a cappella* to the end of the verse, when the orchestra enters *pp* for two bars, introducing two repetitions of the text, and providing a *ppp* close to the movement.

11-15. *Sancta Mater, Istud Agas.* This first verse of the movement is in a moderate tempo, beginning softly in the bass voices with an invocation to Mary, "Holy Mother, take care,"

with the full chorus joining *ff* to the text "to fasten the nails of the Crucified firmly in my heart," *a cappella.*

An *allegretto* in sixteenth-note figures in the orchestra introduces a new verse, *Tui Nati Vulnerati*, another petition to Mary: "Share with me the pains of thy wounded Son, who deigned to die for me," beginning gently in the soprano and baritone voices, and gradually adding the other voices, building to *ff* at the end of the verse.

This longest movement continues with the third of the verses, *Fac me vere tecum flere*, instead of the more familiar *Fac me tecum pie flere*, continuing the *ff* of full chorus, and becoming ever more dramatic with the petition, "Let me truly weep with thee, let me suffer with the Crucified, as long as I shall live."

Again without any break, Poulenc introduces the fourth stanza, *Juxta Crucem Tecum Stare, ff* for full chorus and orchestra, with the further fervent request, "I desire only to be thy companion in mourning, to stand with thee at the cross."

Without any slowing of the tempo, the final verse of the movement, *Virgo Virginum Praeclara*, begins softly for orchestra and chorus with the final petition, "Peerless Virgin of virgins, be not bitter with me, let me make my plaint with thee." This is repeated softly, ending with a long sustained chord on the word *plangere* (weep), then a slow, final *a cappella "Fac me tecum plangere"* (let me weep with thee) and a soft orchestral close.

16-17. *Fac Ut Portem.* This movement is marked *Tempo de Sarabande*, the slow, three-beat dotted figure introduced *ff* by the orchestra, and diminishing to *pp* at the entrance of the low voices, alto and bass, beginning the declamation of the text, *Fac ut Portem Christi Mortem* (Grant that I may [help] bear the onus of Christ's death) with the other choral voices STBar added at the repetition. The sarabande figure in the orchestra continues while, as we may expect in Poulenc, the soprano solo enters with the mournful text, *Passionis Fac Consortem* (Let me share his Passion, and bear in mind his afflictions). This is repeated by the chorus *ff*, and then *p*.

The soprano solo introduces the next stanza, *Fac Me Plagis Vulnerari* (Let me be wounded by his wounds, be inebriated by the cross for the love of thy Son). (Poulenc substitutes *ob amorem Filii* for *Et cruore Filii.* Possibly he had access to a slightly different text than that in the *Liber Usualis*; it is unlikely that he would have changed the text.) The soprano solo repeats *Ob amorem Filii* softly, and the chorus concludes with a reprise of *Fac ut Portem Christi Mortem.* The orchestra ends the movement with two soft bars, the last a unison C-sharp.

18-19. The argument advanced above for a text occasionally differing from the *Liber* applies with greater force in this movement. Instead of *Flammis ne urar succensus* (May I not be burned with fiery flames), Poulenc uses the same text as Rossini, i.e., *Inflammatus et accensus* (Inflamed and burned, may I be protected by thee on the Day of Judgment). The *Liber* makes more sense, but both Rossini and Poulenc make the altered text into most dramatic music. Poulenc's setting is only eleven bars long, but the animation and the strong orchestration make of it one of the most moving parts of the composition, a kind of short *Dies Irae.*

The second part of the movement calls for a sudden slowing in tempo at the words, *Christe, cum sit hinc exire*...addressed directly to Christ: "O Christ, when I depart hence, grant that through thy Mother I may receive..." sung by the chorus *a cappella*; and ends with "the palm of victory." At that point the full orchestra joins the male voices, and the full chorus, in a *ff* repetition of the "palm of victory," the ultimate triumph of a new life over death, and the reward of a life of goodness, if not of saintliness.

20. *Quando Corpus Morietur.* The final movement begins calmly, much like the previous verse, with the chorus singing *pp* and *a cappella*, "When my body dies, grant that my soul be given...," and a sudden *ff* in the chorus and full orchestra ends the verse with *Paradisi gloria*—"the glory of Paradise." This is repeated twice with orchestra, and again *ff, a cappella*, with the chorus alone going on to repeat softly the first two lines, *Quando corpus morietur, Fac ut animae donetur.* Then, as we have come to expect, the soprano solo concludes the verse with *Paradisi gloria ff* over the full chorus and orchestra. Several repeti-

tions later, the soprano soloist sings the final *Paradisi gloria*; the chorus adds *Amen*, increasing in dynamic in just two bars from *mf* to *ff*; and the full orchestra ends the composition with three bars *ff*.

It would be almost impossible to perform the *Stabat Mater* in its proper liturgical setting, i.e., as the Sequence of a Mass. However, it is one of the favorite works of the concert-going public because of its ornate and romantic style, with both the poet and the composer exhibiting their emotions for all to witness, resulting in a profound religious experience. Poulenc himself spoke of the *Stabat Mater*, in his *Conversations with Claude Rostand:* "I don't think that I have turned to the pompous style" [of the French Baroque composers], "but in fact the Stabat Mater is perhaps more noble than my other religious works."

The Gloria

Poulenc's famous *Gloria* of 1959 is another of the major liturgical works of the composer. The text is, of course, the text of the Gloria of the Mass. Like the more famous *Gloria* of Vivaldi (in twelve movements) and the Gloria of Bach's B-Minor Mass (in eight movements), Poulenc's *Gloria* is in six distinct movements and requires about twenty-five minutes to perform. It is one of the greatest pieces of sacred music written in the twentieth century, and the most often performed of his works in France, England, Canada, and the United States. The setting is the same as for the Stabat Mater, i.e., for soprano solo, mixed choir and full orchestra, 3333, 4331, timpani and strings, with only one harp.

If the *Stabat Mater* is the favorite of concert-goers, the *Gloria* is the favorite of choruses, because it is easier to perform and is often done with only organ, timpani, and harp.

1. *Gloria in Excelsis Deo.*

The *Gloria* begins with a strong orchestral introduction, almost martial. The basses enter in a slightly faster tempo, then the tenors, and finally full chorus, repeating a rhythmic, dotted *Gloria in excelsis Deo*, and building to a *ff* at *et in terra pax*. The entire text is repeated *ff*, with the exception of two bars marked *subito p* (the sudden dynamic change which we have come to expect), and ending with a seven-voice repetition of Gloria, *ff*, and a quiet orchestral conclusion.

2. *Laudamus Te*

The *Laudamus Te* continues the spirited feeling at an even faster tempo, in keeping with the import of the text, "we praise Thee, we bless Thee, we adore Thee, we glorify Thee." The voicing is soprano and tenor with alto and bass. The *gratias agimus tibi* (We give Thee thanks) is sung in a slower tempo by the altos alone, and for three bars resembles chant. Then a rhythmic *allegro* tempo is indicated for the *propter magnam gloriam tuam* (because of thy great glory). The *Laudamus* is repeated several times, building to a sudden ending *ff*.

3. *Domine Deus, Rex Caelestis.*

In sharp contrast to the previous celebratory character, soft, gentle woodwinds introduce the soprano solo at *Domine Deus*, in B-minor. This solo supplies the thematic material for the entire short movement, repeating the text from *Rex caelestis*, adding *Gloria* at the end under the soloist's final *Pater omnipotens*.

4. *Domine, Fili Unigenite.*

An orchestral introduction of nine bars reverts to the fast, joyous character, in the very short *Domine, Fili Unigenite* (Lord, only-begotten Son). It is marked *ff* throughout, except for Poulenc's usual few bars of *subito p* at a repetition of the opening text, and ends with the chorus shouting, actually cheering *Jesu Christe*.

5. *Domine Deus, Agnus Dei.*

Thirteen bars of orchestral work in the low woodwinds set the mood for the prayerful *Domine Deus, Agnus Dei* (Lord God, Lamb of God) in another sublime soprano solo. The full choir adds *Rex caelestis* (heavenly King), before the soprano solo states the *Qui tollis peccata mundi* (Thou who takest away the sins of the world) in a very chant-like phrase. The full choir adds *miserere nobis* (have mercy on us), and *suscipe deprecationem nostram* (receive our prayer). The entire movement is one of quiet humility, begging mercy from the Lamb

of God, except for one typical outburst of *Suscipe* (receive our prayer), ending with a final chanted solo and a quiet orchestral conclusion.

6. *Qui Sedes*

The dramatic final movement begins with the text, *Qui sedes ad dexteram Patris* (Thou who sittest at the right hand of the Father), for choir (again divided into upper and lower voices, ST and AB), *maestoso*. A *subito p* at *Quoniam* (for Thou alone art holy) introduces the full choir, and a sudden *ff* anticipatory *Amen*. After a pause, the orchestra establishes a moving eighth-note figure *allegretto* for the choral repetitions of the *Quoniam* and *Qui sedes* sections, ranging in dynamic from *ff* to *fff*.

Another pause is followed by the soprano solo statement *a cappella* of *Amen*, in chant-like fashion. Another soprano solo restates *Qui sedes* over a very soft choral *ad dexteram Patris*. Then the soprano soloist continues with *Tu solus Altissimus* (Thou art most high). Poulenc has typically saved this important text for the soprano.

A strong, six-voice and full orchestral *Amen* seems to be the end, but Poulenc again has saved that for his soloist, over a quiet seven-voice chorus. Then the soprano sings the final *Amen* solo, with soft orchestral accompaniment.

The *Gloria* is such a great work of musical art that it could conceivably be performed as part of a Latin Tridentine Mass, providing that the celebrant were willing to sit still on the presidential throne—or the old *sedilia*, as we used to call it—and assuming also an extraordinary choir and the price of several rehearsals by professional orchestral musicians.

Music like this, as is the case with any great classical music, has the power to turn our minds to thoughts of a transcendent God, possibly to make us more virtuous—at least more considerate—persons in this life, and ultimately to serve as a foreshadowing of a better life in eternity. In return, the creative artist alone is blessed with a certain temporal immortality for his or her creation.

Sept Répons des Ténèbres

Poulenc's *Sept Répons des Ténèbres* (Seven Responsories for Tenebrae) was his last sacred music composition, completed shortly before his death in 1963. It was commissioned by Leonard Bernstein for the opening of Lincoln Center, but was not given its premiere, at Carnegie Hall, until three months after Poulenc's death.

He specified the setting for boy soprano, chorus of men and boys, and a full orchestra as for the *Gloria*; it is often performed by mixed choir and a female soprano soloist.

Of the twenty-seven Responsories for Tenebrae, i.e., Matins and Lauds for Thursday, Friday and Saturday of Holy Week, Poulenc carefully chose the seventh, which, in his arrangement, constitutes an impressive Passion oratorio, beginning with the words of Jesus to the Apostles in Gethsemane, *Una Hora* (Could you not watch one hour with me?), and ending with *Ecce quomodo moritur justus* (Behold how the just Man dies).

1. *Una Hora*—Responsory Eight of Matins for Holy Thursday

The orchestra introduces the *Una Hora*, at first very calmly and softly in the woodwinds, and then the full orchestra in an agitated sixteenth-note figure introduces a dramatic element.

The tenor voices sing the first few words, with soft accompaniment of strings and bassoons. They are joined by the other voices, *a cappella*, in expressing the words, "ye who longed to die for me," *pp*.

Suddenly a *ff* chord in the full orchestra accompanies the choral exclamation of the single word, *vel* (or), and continues in fast, sixteenth-note patterns in the strings, while the chorus continues, "Do you not see Judas, how he sleeps not, but hastens to betray Me?" The whole text is repeated.

The tempo and dynamic revert to the beginning, as the chorus sings softly the words of Christ, spoken more in sorrow than in anger, "Why do you sleep? Arise and pray, lest ye enter into temptation."

Finally, in a stroke of genius, Poulenc has the chorus repeat *Judam* with soft accompaniment in the woodwinds and muted strings, ending with a repetition of the word *vel, pp*.

Probably never in the history of sacred music has a single word, and a mere conjunction, ever borne such a weight of emotional baggage as the single syllable.

2. *Judas Mercator Pessimus*—Responsory Five for Matins, Holy Thursday

The history of the Passion continues with the setting of *Judas Mercator Pessimus* (Judas, the most wicked Merchant). In contrast to the *Una Hora*, this movement, marked *très agité et violent*, begins fast and loud in the brasses and continues in the same tempo and dynamic as the male voices intone the opening text, with many octaves opening out to octaval open fifths, against the brass accompaniment.

They are joined by the altos with only woodwind accompaniment at the words, "He pointed out Our Lord with a kiss." The sopranos enter with the full orchestra to finish the phrase, and lead to a *ff* repetition of the entire text.

In this most dramatic of the Responsories, there is a sudden reduction in dynamic at the text, "He, like an innocent lamb, did not deny the kiss...", and the sound becomes louder and louder, "to Judas." There is a repetition of the complete text of the Responsory to this point. Then, with no change in tempo or volume, the new text is sung, "for a few denarii he betrayed Christ." A complete reprise of the opening text follows, in what seems to point to the end of the motet. But suddenly there is a pause, after which the solo soprano sings slowly, *a cappella*, the solemn, condemnatory words, *Melius ille erat* (it would have been better for him—Judas), and is joined by the chorus to complete the statement, "if he had never been born," also *a cappella*.

Finally, in another stroke of genius, Poulenc ends with the full orchestra, *pp*, accompanying the choral basses on the single word, *Judas*, on a low A.

Like so many money-men who would sell their grandmother for thirty dollars, Judas got greedy and betrayed his—and our—best Friend. The last low note spells out his damnation quietly but incontrovertibly.

3. *Jesum Tradidit Impius*—Responsory Eight for Matins, Good Friday

The Passion continues with a setting of *Jesum Tradidit Impius* (the wicked man betrayed Jesus). It begins with light orchestral introduction to the solo soprano singing, *ppp*, the text, "The wicked man..." as far as the words, "the elders of the people." The full orchestra and choir begin *ff*, and repeat the solo text. In a sudden change of dynamic, the woodwinds, strings and two harps *pp* accompany the soprano solo and the male voices singing, "but Peter followed Him at a distance."

This is followed by a sudden *ff* in chorus and orchestra at the words, "But they led Him to Caiphas, the chief priest, where the scribes and pharisees had congregated." Another sudden *pp* begins the reprise of "Peter followed," for soprano solo over full chorus and orchestra. The motet ends with a deafening *Jesum tradidit*, with a soft conclusion in the low strings and a sixteenth-note punctuation in the low brasses and bassoon.

4. *Caligaverunt Oculi Mei*—Responsory Nine for Matins, Good Friday

As in the first Responsory, *Una Hora*, the *Caligaverunt* (my eyes have become dim with weeping) reverts to the words of Jesus on the cross, a paraphrase of Job 16:17 in the Vulgate: *Facies mea intumuit a fletu, et palpebrae meae caligaverunt* (my face is swollen with weeping, and my eyelids are dim).

The first words are declaimed loudly by the tenors, repeated by the female voices *a cappella*, and repeated again by the choir in various voicings, with light accompaniment of strings and woodwinds. The voices continue the loud plaint, adding "because He who consoled me is far from me," while the full orchestra enters *f*. The brass section accompanies, *ff*, the single word, *Videte* (see), but the piece suddenly subsides to *p* in the voices, strings, and woodwinds at "all ye people, see if there is any sorrow like my sorrow."

The bass voices, accompanied by a solo cello, continue the plaint, *O vos omnes* (O all ye who pass by the way, look and see), which is taken up by the chorus. At the end, Poulenc reverts to his common practice, setting the single word, *attendite* (look), in the bass voices and the final *videte* (see) in the tenors, before a *pp* conclusion for strings, woodwinds, and harps.

5. *Tenebrae Factae Sunt*—Responsory Five for Matins, Good Friday

The Passion narrative resumes with *Tenebrae Factae Sunt* (darkness was over the earth), and includes the fourth and sixth of the Seven Last Words so familiar in the works of Haydn and Dubois, i.e., *Deus meus, ut quid me dereliquisti?* (My God, why hast Thou forsaken me?) and *Pater, in manus tuas commendo spiritum meum* (Father, into thy hands I commend my spirit).

The motet begins softly with Poulenc's traditional soprano solo over strings sustaining overtones, and continues with the solo joined by the choir *a cappella*, building to the expected *ff* at *exclamavit Jesus voce magna* (Jesus cried out with a loud voice). Strings and two horns accompany the male voices *ff* in *Deus meus* (my God), which is repeated by the full chorus and woodwinds. The full orchestra accompanies the *plaint, ut quid me dereliquisti?* (Why hast Thou forsaken me), expressed twice.

A *subito p* is indicated for several bars of soprano solo at the words, *et inclinato capite* (and bowing down his head) and the SAT choral voices exclaim *emisit spiritum* (He gave up the ghost). A sudden *ff* is indicated for the reprise of *exclamans Jesus voce magna ait* (Jesus, crying out with a loud voice, said), *Pater, in manus tuas* (Father, into thy hands I commend my spirit), accompanied by strings and woodwinds.

The brasses join the ensemble at the repetition of *Deus meus*. The *a cappella* solo and chorus exclaim, *et circa horam nonam* (and about the ninth hour), and repeat *ff* "Jesus cried out with a loud voice." But instead of the *ff* we expect, they continue softly with *pp* accompaniment in strings, clarinet and bassoon, "My God, why hast Thou forsaken me?" and then revert to the soprano solo and *a cappella* chorus for the *pp* ending, "and bowing down his head, He gave up the ghost."

This is the only Tenebrae Responsory that Poulenc set twice, in the Lenten Motets and here. We assume that the much longer setting of the latter (fifty-six bars), as opposed to the thirty-seven bars of the *a cappella* setting, may be explained by the use of orchestra. However, there is not a single bar for orchestra alone. On the contrary, there are eight bars of soprano solo and twenty bars of chorus, all unaccompanied. The greater length of the orchestral *Tenebrae* is accounted for solely by the repetition of various texts, in keeping with the general structure of the *Sept Répons des Ténèbres*. However, the addition of the full orchestra is very noticeable in the broader range of expression than in the *a cappella* version of the same texts, especially the dramatic possibilities—e.g., at *voce magna* and *Deus meus*, and in the final *Deus meus* where the full brass section joins the ensemble for the only two bars in the piece.

6. *Sepulto Domino*—Responsory Nine for Matins, Holy Saturday

The *Sepulto Domino* (After the Lord had been buried), begins with a *maestoso* march in the brasses, obviously implying the presence of Roman soldiers ordered to roll a heavy stone before the sepulchre, and stand guard to prevent removal of the Body of Christ and the concomitant report that He had indeed risen. The full orchestra, *ff*, accompanies the choral declamation of the opening words, *Sepulto Domino*, and several subsequent repetions of the words, dramatizing the historical fact of the burial of Christ and suggesting, from the Roman standpoint, the end of the sordid business and the triumph of the Roman emperor over the Galilean peasant.

Otherwise, the Responsory is largely *a cappella*, or with very light accompaniment. The exception occurs at the words, *ponentes milites* (placing soldiers), where the trumpets sound fanfares, again implying the might of Rome. The trumpet fanfares and the timpani rolls have the last word, falling off to their own *pp*.

7. *Ecce Quomodo Moritur Justus*—Responsory Six for Holy Saturday

The lower strings, *pizzicato*, set up an easy *ostinato* rhythm, which prevails throughout the first part of the concluding Responsory, *Ecce Quomodo Moritur Justus* (See how the just Man dies). The text serves as a finale-meditation of the preceding Responsories.

The violins, flutes and clarinets introduce a soft melody which, while set in a mournful minor key, seems to convey a spirit of resignation. The horns and timpani join in the last few bars of the introduction, before the chorus intones the first words, "See how the the

just Man dies, and no one feels it in his heart," over a *tremolando* in the violins, and light accompaniment in the woodwinds. The same orchestration continues as the chorus drives home the lesson, "Just men are taken away, and no one feels any sorrow," thus concluding a short sermon on injustice.

Slightly louder, with strings and a strong trombone solo, the chorus continues the reproof, "The just Man has been raised above the face of iniquity," and then again more softly, "and his memory will be in peace."

The entire text is repeated, this time with both the *ostinato* rhythm in the lower strings and the *tremolando* in the violins, building to a *ff* for full orchestra.

The dynamic diminishes for the new text, *Tanquam Agnus* (like a lamb before the shearer He was silent), with only soft accompaniment in sustained notes in the strings, while the oboes duplicate a descending figure in the female voices. In another stroke of genius, Poulenc gives the final word *obmutuit* (He was silent) to the chorus *a cappella.* A sudden *ff* with full brass choir accompanies the words *De angustiis* (from anguish and trials He was raised up).

A reprise of the opening words for the expected soprano solo, *p*, again with the *ostinato pizzicato* in cellos and basses, leads to the final statement of the *Tanquam Agnus*. First for chorus, and then for chorus with soprano solo, it concludes with the poignant single word, *os* (mouth), in an eight-voice *pp* chord, and then the almost inaudible *suum* (his) *ppp* in the bass voices. The full orchestra adds a very soft meditation on the Responsory and the entire seven parts of the composition.

In the extremely emotional silence which follows, it may be salutary to recall the words of Poulenc to his friend, Pierre Bernac: "I have finished *Les Ténèbres*. I think it is beautiful. With the *Gloria* and the *Stabat Mater*, I think I have three good religious works. May they spare me a few days in Purgatory, if I narrowly avoid going to hell."

The *Répons des Ténèbres* may be considered as his Requiem. Also, the *Répons* are by far the most avant-garde of his sacred compositions, the most emotionally demanding, and the most interesting musically, comparable only with his *magnum opus sacrum*, the opera, *Dialogues des Carmelites*.

It would be a grievous omission to conclude without a brief word about the *Dialogues*, arguably the greatest sacred opera of the century, possibly in the whole history of music.

The opera is a setting, word for word—with, of course, the necessary cuts—of the drama by Georges Bernanos, one of the few outstanding French Catholic writers of the twentieth century. It deals, mostly in dialogue or conversational style, with the problems of sixteen nuns in the Carmelite convent of Compiègne (incidentally the town where Jeanne d'Arc was captured) and their eventual martyrdom by the guillotine in Paris during the Revolution.

Besides the religious theme of the play, the opera contains three devotional choruses for the female voices, namely, the *Ave Maria* in the second scene of Act Two; the *Ave Verum Corpus* in the fourth scene; and the concluding *Salve Regina*, in unison or in octaves, as the nuns walk bravely, one by one, to the platform of the scaffold. The unison/octave style prevails up to the text, *Et Jesum Benedictum*, which is sung in four parts by the last four nuns, then in three parts, then in two, and finally in solo, as the guillotine silences the voices. It concludes with the tender Doxology sung by Blanche (Sister Blanche of the Agony of Christ), who has escaped, but in the end voluntarily joins her Sisters in mounting the scaffold to martyrdom.

I had the pleasure of attending, in April, 1989, a magnificent performance of *Dialogues* by the Houston Opera, with Sheri Greenawald as Sister Blanche, conducted by Louis Salemno, and directed by Bliss Hebert, all under the aegis of the talented David Gockley, now ending his twenty-seventh season as general manager. As the nuns walked up to the scaffold (offstage), we could hear, along with the music, the multiple drops of "Madame la Guillotine." I think I can safely say that there was not a dry eye in the house. (The Houston Opera has no plans for a revival this centennial year. The only planned produc-

tion I am aware of at this writing is that of the Santa Fe Opera in July as part of their summer festival.)

Poulenc had many and various physical ailments during his lifetime, including a serious nervous breakdown in the middle of composing *Dialogues*. Yet it came as a severe shock to the world of music when, apparently with no warning symptoms, he died of a sudden heart attack in his Paris apartment on Jan. 30, 1963.

His funeral Mass was celebrated at St. Sulpice. According to his wishes, none of his music was performed, but rather Marcel Dupré played selections of Bach on the grand organ of the church. Poulenc was buried at Père Lachaise Cemetery, the final resting place for the century's most prolific, first-rate composer of Catholic sacred music. R.I.P.

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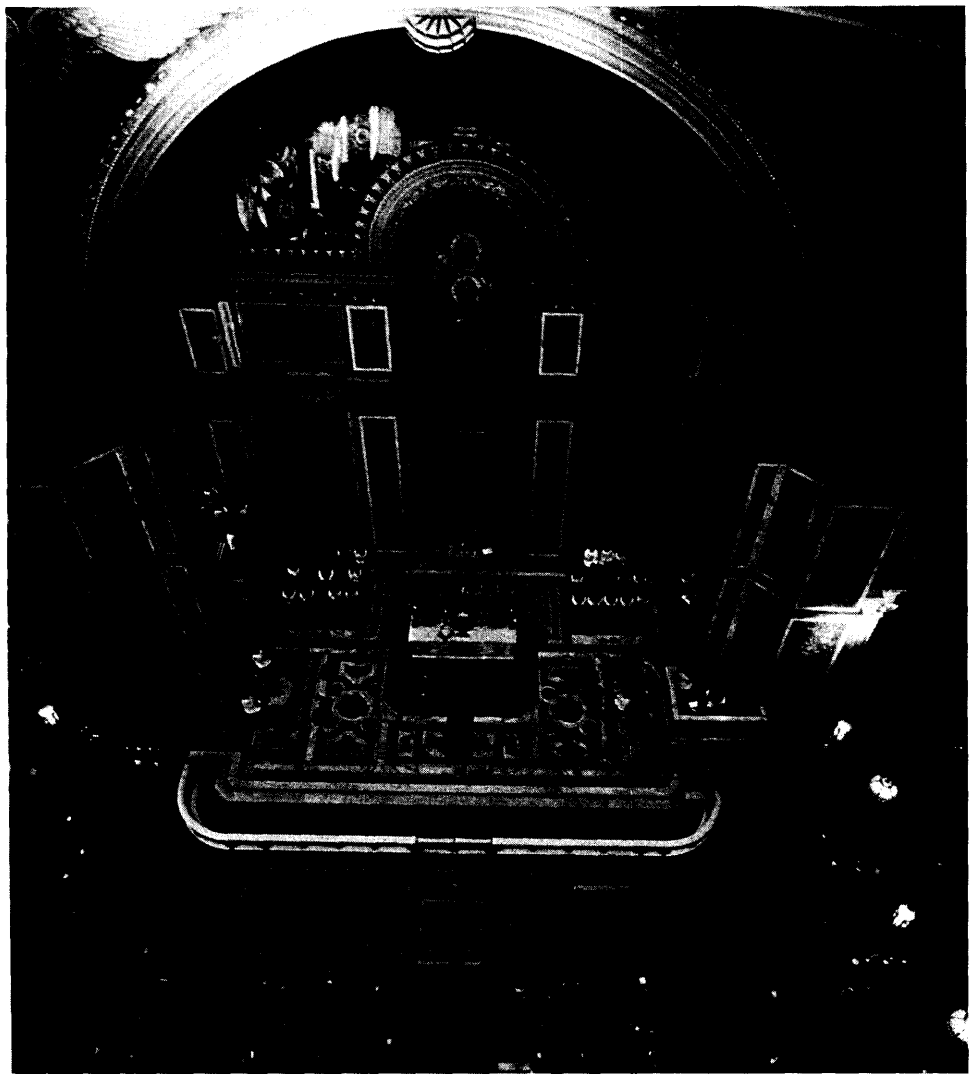
RALPH THIBODEAU



St. Matthew's Cathedral circa 1964 (Washington D.C.)

This address was read at the Ninth Annual Church Music Colloquium at Christendom College (June 1999).

REVERENCE

If I were to ask what single characteristic (or its lack) could best describe the liturgical life of the Church during the years, both immediately before and after the Second Vatican Council, I would say "reverence." The major problems in liturgy today, including sacred music, are based on the presence or absence of reverence.

What is reverence? The dictionary defines it as "an attitude of deep respect, love and awe, as for something sacred." Further, it is the manifestation of this attitude by making a bow or a courtsy or some gesture of obedience, obeisance, or respect.

Reverence may be associated with persons, places, or things. The Code of Canon Law of 1918 had sections treating those elements, indicating what was demanded in dealing, for example, with holy places, sacred seasons, members of the clergy and religious, or objects that had been ritually blessed by the priest with a constitutive blessing, such as rosaries, medals, or prayerbooks. Such persons or things were not, of course, considered

to be God, but they were considered to be close to God and the service of God. The proportion of that proximity to God and His service indicates the degree of holiness they possessed and, therefore, the kind of reverence that they should evoke. For example, the number of genuflections, or the depth of a bow, would depend on the nearness of the Divine. Similarly, the various steps in the sacrament of Holy Orders or the proximity of an action to the very center of a sacrament or the presence of the Holy of Holies, the *Sanctissimum*, all demand a corresponding degree of reverence. So, a consecrated church had a higher place than an ordinary church; a cathedral or a basilica enjoyed an honor not given to a less important chapel; a bishop exceeded a priest, and a priest, a deacon. But to all, reverence was due in the degree that was demanded by its holiness or its proximity to holiness.

The most sacred actions of all are, of course, the Mass and the seven sacraments, because in them the Redemption is accomplished; God, Who is holiness, and man meet; time and eternity touch; God speaks to His creatures; man is elevated to a supernatural state; grace is given. For such holiness, the greatest reverence is demanded.

Reverence toward God began when God first chose to reveal Himself to His creatures. Salvation history from the very beginning records man's reverence for God Who has revealed Himself as Creator. God Himself began salvation history when He first revealed Himself to man who responded with *credo.*

Christianity is the final covenant in the story of God's relationship with man. In the beginning God created the world and all that is in it. Moses, approaching the burning bush, answered God Who spoke to him, by inquiring the Name of God. Moses asked whom should he say was sending him to the pharaoh. He was told that God's Name is "I am." Moses spoke to God in reply, and God, Who is speech, addressed Moses. God's nature is to speak, to hear, and to reply, as in John's gospel where the Son and the Spirit are described in terms of hearing. Because the *Logos* (the Word) is from all eternity in a relationship with the Father and the Spirit, mankind can participate in that relationship and speak with God in prayer. His attitude in such speech is one of reverence. Moses was told to remove his shoes because of the holiness of the place.

God could communicate with men, since God is He Who is speech, the Word, the incarnate Person Who participates in human speech. But God was first to participate in human speech. It was God Who first addressed Moses and thereby drew human beings into the relationship leading to the whole corpus of revelation, as little by little God chose to reveal Himself to His creatures. The Bible is the Word of God, a record of God's speaking and man's accepting it. We have His directions for the building of the Temple; we know what the priests were to do; we read of their activities, their triumphs and their sins and failures. But constantly over the centuries God told man more and more about Himself, until he sent His Son, the Logos, to bring us the final covenant, the relationship of God, through His Son, offering to mankind a renewal of His love, a restoration of God's original plan for man's happiness.

The Word assumed human nature into His Divine Person and thus spoke most intimately with mankind, redeemed by the sacrifice of the *Logos*. He was like us in all things, except sin, and He lived in this world for thirty-three years when He offered Himself in death, an act freely chosen, one that He was not bound to. By being both God and man, He was able to appease God and still represent mankind. His sacrifice was for all people from the beginning of the world until its end. But each human person must come into touch with Him as the poor woman in the gospel, who wanted only to touch the hem of his garment to be cured of her illness. Jesus said He would be with us for all time, and yet He ascended into heaven in a victorious "*toda*" after His resurrection from the tomb. However, He remains with us through the Church, His Mystical Body of which we are members.

Man's acceptance of God's revelation is done in reverence, as a creature relating to his Creator. He receives and cherishes all that God reveals. It is with love, deep respect, and awe, that the covenant is established and maintained. But what is the Church? Pope Paul VI, in speaking to the assembled bishops as they were opening the second session of the

Second Vatican Council, told them not to ask "what" is the Church, but rather to ask "who" is the Church. And the answer is simply that the Church is Jesus Christ. He is the Church, and His Spirit, giving His Body life, is the Holy Spirit. The Mystical Body and the Mystical Soul constitute the Mystical Person, Jesus Christ, the Church. We are members of that Church, members of Christ, through the sacrament of baptism which incorporates us into Him, to live his life of grace.

If the Church is Jesus Christ, what great reverence must we have toward it! If the activity of the Church is the giving of the sacraments to all mankind, then what reverence must we have for those sacraments! Here is the very heart of Divinity, the presence of God Himself in our midst. God is living and acting in our world. Eternity touches time in the Church and its actions. Those actions of this final covenant we call liturgy, God acting through the priest in our midst, giving his love to His creatures.

What is liturgy? The dictionary says: "prescribed forms or ritual for public worship." It comes from Greek (*leitourgia*), a word describing public service to the gods. In the *Septuagint* and the New Testament, it is used for ministry of priests [*laos* (people) + *ergon* (work)].

What is liturgy for us? It is the sacrifice of Calvary; it is the reliving of Christ's earthly life; it is a perfect prayer; it is time and eternity touching and intertwining; it is God the Father speaking through the Word, His Son; it is a foretaste of heaven; it is the life and activity of the Church; it is the chief means for giving mankind the grace of redemption; it is a foreshadowing of the heavenly liturgy that Dante describes so beautifully.

We might ask, if this is what the liturgy is, then what is it not? It is not mere ceremonial; a musical demonstration; an expression of beauty in human arts; a community meeting; a formal entertainment; a catechetical teaching device; a set of ancient, traditional processions and costumes.

Liturgy is not merely external activity, but it is rather the visible, audible, and outward expression of the very life of the Trinity, the reliving of the human life of Jesus Christ, the communicating of God's life to all persons. In a word, liturgy is the activity of the God-Man in time through His mystical Body, the Church. What great reverence we must have toward the Church, because the Church is actually Christ, the God-Man! What great reverence we must have for the sacraments, which are the very actions of Christ Himself!

The Second Vatican Council was interested primarily in studying the Church. The most important document of that meeting is *Lumen gentium*, the Constitution on the Church. From it flow all the other constitutions and documents of the Council. We must understand the ecclesiology of *Lumen gentium* if we are to know what is asked for in the Constitution on the Liturgy, the documents on education, the religious life, and all of the teachings of the Council—especially the reverence due the liturgy.

From *Lumen gentium* it is clear that the Church is a mystery, as the Incarnation and the Redemption are mysteries. At the center of that mystery is the holiness of God, the very essence of God Who is holiness. The angels sing without ceasing: "Holy, holy, holy." It is that holiness which God wishes to manifest in His creation, especially in mankind whom He created in His likeness. The invitation to share in that holiness is given to everyone, and the giving of holiness to each person, who seeks it, is accomplished through the Church. The Church is holy as God is holy, because the Church is Jesus Christ. In belonging to the Church we share in His life and holiness. We are members of His body, with His life coursing through our veins. There are many analogies used in Sacred Scripture to describe the Church: It is a sheepfold, a cultivated field, a house of God, the New Jerusalem, the Bride of Christ, the human body. But basically, it is Jesus Himself.

The head of this body is Christ. He is the image of the invisible God and in him all things come into being. All his members must be formed in His likeness, until Christ is formed in them. All are called to share His holiness and partake of the life of the Church, the life of God Himself. Primarily, that life is given to us in the sacraments, especially in the Mass (*Sacrosanctum Concilium*, article 10). The liturgy is the summit toward which the

activity of the Church is directed; it is also the font from which all her power flows. It moves the faithful to be one in holiness.

Reverence is the approach to holiness. It is the attitude of the angels who constantly sing "Holy, holy, holy." We join them in the everlasting *Sanctus*. Man must seek mercy, because he has violated the holiness of God's creation, but the angels do not seek mercy, since they have not sinned. Given God's mercy, man proclaims God's holiness. The Constitution on the Sacred Liturgy tells us:

> The liturgy...moves the faithful filled with the paschal sacraments, to be one in holiness; it prays that they hold fast in their lives to what they have grasped by their faith." The renewal in the Eucharist of the covenant between the Lord and man draws the faithful and sets them aflame with Christ's insistent love. From the liturgy, therefore, and especially from the Eucharist, grace is poured forth upon us as from a fountain, and the sanctification of men in Christ and the glorification of God to which all other activities of the Church are directed, as toward their end, are achieved with maximum effectiveness. (*Sacrosanctum Concilium*, article 10)

How do we perceive the holiness of God? How do we see the holiness of the Church? We live in a material world, and the holiness of God is manifest through that material world. We live in a sacramental world that shows forth God's holiness by material things.

Our expression of reverence is, therefore, intimately connected to the sacramental principle, which is connected to the very essence of Christian life. Man himself is both body and spirit. He lives in a material world surrounded by material things, yet his goal is heaven and the life of the spirit. His soul acts and expresses itself through the body, which has its life from the spirit within. Man himself is a sacrament, an outward sign of an interior reality. It is through our bodies and the material world we live in that reverence is demonstrated. God Himself appeared in a burning bush and spoke to Moses. The Old Testament has numerous sacraments. Jesus gave us seven sacraments. Through our bodies and the material world that we inhabit we can and must demonstrate the awe and respect we owe God's holiness in our midst.

How is that possible? How can we do that? How can we unite time and eternity, God and man, God's infinity and man's sinful nature?

There are several means at our disposal. First, there is silence which creates awe and mystery. There was silence before God created the world. We can experience such silence when alone on the ocean in the darkness of night. The reaction is reverence and awe.

Then there is Order; the arrangement of things, many beyond human control, such as the stars in the sky, the organs and operation of the human body, the sciences that have developed from the study of nature—all of which stir up an awe in us.

Beauty is profoundly important in dealing with God, Who is beauty itself. The qualities that please us reflect the God who created them: the lines, the color, the proportion and the rhythm. A thing of beauty is a joy forever and raises us to the divine.

Mystery begets reverence as we step back in admiration of what we do not know and are foiled in all attempts to understand. God is such a mystery. His dealings with us through the Church, the Incarnation, the Redemption, the sacraments, are mysteries that elicit a response of reverence.

Space, especially unlimited space, evokes awe. The glory of the heavens, particularly in their unending distances, brings to mind the infinity of God Himself. Anyone who has used a telescope to sweep across the heavens must declare the glory of God and His creation, which demands reverence.

Finally, Power calls forth reverence in us. The power of lightning, of flooding waters, of hurricane winds, earthquakes, and volcanoes, gives man a feeling of his nothingness and a deep terror. The power of sound is equaled by the power of silence. Both bring us to the Creator and the expression of His omnipotence.

On the other hand, there are elements that take away reverence and even lead to contempt. Such things as error, confusion, ignorance, noise, the show of weakness, and en-

tertainment or joking, can remove any awe or reverence from actions, places, and persons. Over the centuries, certain sounds, movements, costumes, and words have come to be associated with the conveying of certain ideas. We call it "connotation," or the joining of ideas to various sounds or actions. Much of the destruction of reverence in our time has come from the using of music, architecture, and language that bring up ideas and thoughts that do not belong in liturgical settings.

No doubt, every one of us can think of occasions when we have witnessed violations of the reverence due things, especially in the use of music in the liturgy. There have been combos brought into the church with all the connotation of the bar or tavern. There have been dances introduced into worship that have no place in the liturgy. Sermons have become sessions of joking; vestments have had little or no dignity in the fabric or the design; music for the liturgy has been secular and poorly composed. One could go on forever detailing such abuses.

What do we need? A recognition of the sacred and a response to holiness with reverence.

How do we perceive the holiness of God? How do we see the holiness of the Church? We live in a material world, and the holiness of God is manifest through that material world. We live in a sacramental world that shows forth God's holiness by material things.

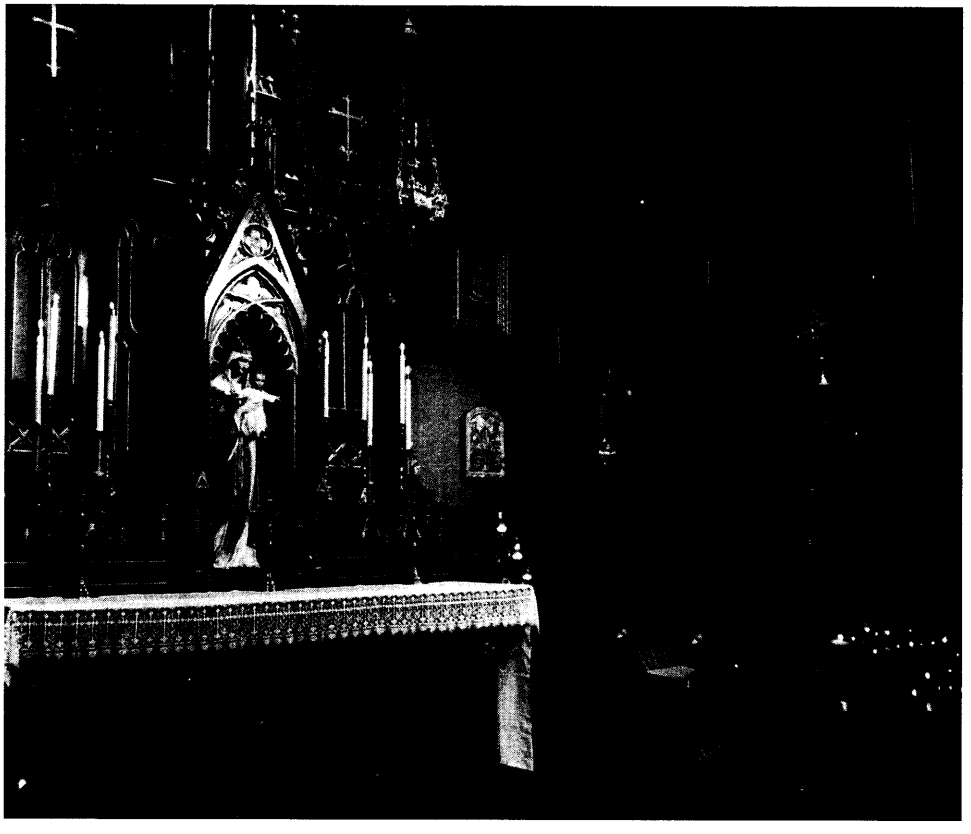
As church musicians we come very close to that sacramental world. We practice a material art, dealing with sound in all its ramifications, but capable of producing a spiritual effect. The Constitution on the Sacred Liturgy of the Second Vatican Council in Chapter VI shows us the role of music and clearly indicates its role:

> 112. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the solemn liturgy.
>
> Sacred scripture, indeed, has bestowed praise upon sacred song. So have the Fathers of the Church and the Roman pontiffs who in more recent times, led by St. Pius X, have explained more precisely the ministerial function exercised by sacred music in the service of the Lord.
>
> Therefore sacred music is to be considered the more holy, the more closely connected it is with the liturgical action, whether making prayer more pleasing, promoting unity of minds, or conferring greater solemnity upon the sacred rites. The Church, indeed approves of all forms of true art which have the requisite qualities, and admits them into divine worship.

The closer one comes to holiness, the more reverence must be shown. It is through music that we can demonstrate that holiness. Our music for Church is called "sacred" music, because it must be holy. It brings us to God. It is a sacrament, a material thing creating a spiritual effect.

It must have reverence.

MONSIGNOR RICHARD SCHULER



Lady chapel of Our Lady of the Atonement Church (San Antonio, TX)

THE DEGREES OF MUSICAL PARTICIPATION IN THE SACRED LITURGY

Vatican II so eloquently stated, "In the earthly liturgy we take part in a foretaste of the heavenly liturgy . . . where Christ is sitting at the right hand of God . . . With all the warriors of the heavenly army we sing a hymn of glory to the Lord." (para.8) Sacred music is an integral part of the liturgy. The Church has always insisted that sacred music be worthy of the Lord and his house. It is obvious, in the *Constitution on the Sacred Liturgy*, that the treasury of sacred music, i.e. Gregorian Chant, polyphony, etc., is not to be abandoned but to be made available even more generously. There should be a continuity between the treasury of sacred music and the music used for the liturgy today.

In 1967, the Sacred Congregation of Rites issued *Musicam Sacram*, or *An Instruction on Music in the Liturgy.* It described, in detail, what is supposed to be done in regard to liturgical music, especially during the Holy Sacrifice of the Mass. What it says is very much a surprise, considering what goes on in most parishes today.

Paragraphs 27–31 speak about different degrees of musical participation. Before discussing these degrees, however, it is necessary to put things in perspective. It is helpful to understand some basic principles of the Tridentine liturgy in regard to sacred music.

In the 16th century, when the Council of Trent, codified and simplified the rubrics of the Mass, the celebration of Low Mass became the norm. There were three basic forms of the celebration of Mass; namely, low Mass, high Mass and solemn high Mass. The rules were very strict.

A. Low Mass. There was one priest celebrant. No singing was allowed. Everything was spoken. Even on the greatest feast day, singing was not part of the low Mass.

B. Next, High Mass. High Mass was really low Mass with Music. The celebrant had to chant all the greetings and orations. Incense had to be used. Six Candles were lit instead of two. The choir had to sing the whole Proper – Introit, Gradual or Tract, Alleluia, Offertory, and Communion Antiphon. The Ordinary had to be sung – The Kryie, Gloria, Credo, Sanctus and the Agnus Dei. Hymns were not considered a part of the Mass. They were extraneous. You could add one before the Introit, after the Offertory antiphon, or after the Communion Antiphon. But you did not have to. If you did, the hymn had to be in Latin.

C. Finally, Solemn High Mass – This was considered the fullest expression of the liturgy and could be celebrated only if there was priest or deacons available to take the part of the deacon and subdeacon. The rules for music were the same, except that each minister had to perform his particular task. One last point, during high and solemn high Mass, even though the choir sang the Proper and the Ordinary, the priest would still have to recite them at the altar and then could be seated to listen to the rest of the music.

Due to these very strict rules, on Sundays in most parishes, there were many low Masses without music and only one high Mass. Solemn high Mass was rare, if not confined mostly to Cathedrals. Low Mass became the norm, solemn high Mass the exception.

The Fathers of Vatican II wanted to do something about this situation. They did not wish to destroy these degrees of distinction, but wished to relax the strictness of the rules so that there could be more fluidity in the use of music. They wanted to make it easier for music to be used at Mass and so, after the Council, *Musicam Sacram* was issued. What does it have to say?

Paragraph 27 states, "For the celebration of the Eucharist with the people, especially on Sundays and feast days, a form of sung Mass (*Missa in cantu*) is to be preferred as much as possible, even several times on the same day." *Musicam Sacram* seeks to establish more singing at Sunday Mass. It is perfectly permissible to have a low Mass on Sunday, but it should not be the norm.

Paragraph 28 says, "the distinction between solemn [solemn high], sung [high], and read [low] Mass, sanctioned by the *Instruction of 1958* (n.3) is retained, according to the traditional liturgical books at present in force." In other words, every Mass should not be the same. There are degrees of solemnity in regard to sacred music. There can be a low or read Mass on Sunday with no music at all. Perhaps there could be a Mass with just organ music. There should be, however a few sung Masses on Sunday and Holy Days. Ideally, there should be a solemn Mass each week. It is at this point that *Musicam Sacram* departs from the traditional rules for music used at a high Mass and a solemn high Mass. It will permit more flexibility in what should be sung. It will make it easier for congregations to sing at Mass, even if they have to exclude some parts that comprise the ideal. This ideal, full use of all the music, is still the goal. If it can be sung, it should be sung. Exceptions can be made, however, so that it is not music or no music.

The second half of paragraph 28 speaks of different degrees of participation. These degrees will make exceptions possible in an orderly fashion. It is not a matter of picking and choosing whatever one wants. *Musicam Sacram* states that the first degree of singing must always be used. The second is added, then the third. The second and third degree must never be used without the first.

Paragraphs 29, 30 and 31 explain the three degrees of participation. They are;

1. Degree I – Basically the dialogue parts of the Mass
   a. "in the entrance rites: the greeting of the priest together with the reply of the people; the [opening] prayer."
   – The first thing that should be sung at every sung Mass is the opening sign of the cross and the greeting. The Pope does it at every Mass in Saint Peter's in Rome. How often is it done even in the best parishes?
   b. "In the Liturgy of the Word: the acclamations at the Gospel."
   – i.e. The Lord be with You; A Reading from the Holy Gospel according to...; The Gospel of the Lord, and the responses of the people.

c. "In the Eucharistic Liturgy; the prayer over the offerings; the preface with its dialogue and the *Sanctus*; the final doxology of the Canon [Through him, with him and in him...]; the Lord's Prayer with its introduction and embolism; the *Pax Domini* [The Peace of the Lord be with you always]; the prayer after Communion; and the formulas of dismissal [The final Blessing and the Mass is ended, go in peace].

2. Degree II – Basically the Ordinary of the Mass.
   a. "The Kyrie, Gloria and Agnus Dei;
   b. The Creed;
   c. The prayer of the faithful [Intercessions]."

3. Degree III – Basically the Mass Propers, their substitutes and the readings.
   a. "The songs at the Entrance and Communion processions [the Introit and Communion antiphon];
   b. The songs after the Lesson or Epistle [The responsorial psalm, the gradual, or the tract];
   c. The Alleluia before the Gospel;
   d. The song at the Offertory [the Offertory Antiphon, which even though part of the Gregorian Missal, is not part of the English Sacramentary]
   e. The readings of Sacred Scripture, unless it seems more suitable to proclaim them without singing."

Finally, paragraph 32 gives permission to substitute other songs for the songs given in the *Graduale* for the Introit, Offertory, and Communion antiphon. These songs, or hymns, should be approved by the territorial authorities [Bishops Conference], as long as they are "in keeping with the parts of the Mass, with the feast or with the liturgical season." Hymns, which are permissible substitute, not even mentioned in the three degrees, have become the central part of music in most parishes.

In most cases, the instructions of *Musicam Sacram* have never been put into effect. What has developed is low Mass with a few hymns. These hymns, many non-liturgical and some downright horrible, have replaced the biblical Mass Propers. Most priests do not sing the greetings and prayers, even for special occasions. Seminarians, for the most part, are not taught how to sing the priest's chants for the Liturgy. The Ordinary is sung, but is usually a mixed bag. The Creed is never sung and many people are under the impression that it should not be sung.

Musicam Sacram was issued just prior to the promulgation of the *Novus Ordo.* Many aspects of the *Novus Ordo*, especially the attitude that is often behind it, seem to glory in the fact that the New Mass is a break from the past and is something much better. The idea that the *Novus Ordo* should be celebrated in continuity with the past is often dismissed with disdain, condescension, and a pitying smile. There are some who would say that *Musicam Sacram* is out of date. They would hold that it has been replaced by the General Instruction for the *Novus Ordo* issued two years later. *Musicam Scarum*, however, has never been replaced. It is still in force. As a matter of fact, the *General Instruction of the Roman Missal* often quotes from *Musicam Sacram.* The use of sacred music in the *Novus Ordo*, must be guided by its principles.

Sadly, in so many parishes, the music at Mass is a mishmash of individual expression. So many places take the path of least resistance and sing the latest top ten of the liturgical charts. A solemn sung liturgy is seen as too long, too complicated, too formal, too fussy, too old fashioned, pre-Vatican II and just too much work. Why all the fuss? Isn't everybody just fine with a few tried and true hymns? There are many, I'm sure, who think things are just fine. This is probably because present practice is the easiest path to follow. There are many who just follow the crowd, not because of any hidden agenda, but because they who have no idea what the Church really wants. A re-acquaintance with *The Constitution on the Sacred Liturgy* and *Musicam Sacram* is the only way to come to understand what the Church expects. Once the objective, communal norms of the Church begin to be implemented, the earthly liturgy can begin to be a foretaste of the heavenly liturgy, where we will sing a proper hymn of glory to the Lord.

REVIEWS

Organ

Hier preisen auf der Erd. Vol. 1 (EB 8628) *Chorale Preludes of the Romantic Era to Selected Hymns from the Lutheran Hymnal.* Edited by K.U. Ludwig. Breitkopf & Haertel USA, P.O. Box 1753, Maryland Heights, MO 63043-0753.

This is a selection of some of the varied and highly original forms found among hymn preludes of the 19th century "Romantic" period, not centered upon Brahms, Reger, and Karg-Elert alone, but also including serviceable works by lesser known organ composers whose works have recently begun to attract greater attention. Among the hymns represented are "All Glory be to God on High," "O Lamb of God All Holy," "Lo How a Rose," and "Holy God We Praise Thy Name." The compositions are of a medium grade of difficulty and will sound best on an instrument with a good selection of diapason and string stops.

-Robert A. Skeris

Marienstatter Orgelbuechlein. Edited by G. Hammer, S.O. Cist. Vol. 1 (EB 8291) Lent, Easter, Pentecost; Vol. 2 (EB 8292) Advent, Christmas; Vol. 3 (EB 8293) Praise, Thanks and Petition. Breitkopf & Haertel USA, P.O. Box 1753, Maryland Heights, MO 63043-0753.

Some twenty-five years ago, Cistercian Father Gabriel Hammer, organist of the ancient German abbey of Marienstatt in the Westerwald, commissioned a good many Catholic and non-Catholic composers from various European lands to write hymn-tune preludes specifically for the large four-manual Klais organ in the abbey church. Originally planned as a companion to the Catholic standard hymnal "*Gotteslob*," the collection was expanded out of ecumenical considerations to include certain tunes sung by congregations of both confessions in Germany and elsewhere. Some of the sixty-five tunes included are "O Sacred Head," "Veni Creator Spiritus," "In dulci jubilo," "Silent Night," "Praise to the Lord the Almighty," "Now Thank We All Our God," etc., in settings by composers such as Hermann Schroeder, Cesar Bresgen, Jean Langlais, Aug. Frz. Kropfreiter, and Peter Planyavsky, to mention but a few. In each case the preludes of varying length are followed by a congregational accompaniment for the tunes they introduce. The outstanding characteristic of this very interesting and valuable collection is the great variety of styles, techniques, and forms used by these contemporary composers: *musica viva* at the service of congregational hymnody. Highly recommended.

R.A.S.

Johann Gottfried Walther, Complete Organ Works. Edited by Klaus Beckmann. Vol. 1 (EB 8676). Breitkopf & Haertel USA, P.O. Box 1753, Maryland Heights, MO 63043-0753.

Klaus Beckmann has done yeoman service in presenting this accurate new edition of all the free organ compositions (8 pieces) and Italian concerto transcriptions (14, by e.g. Albinoni, Torelli, Vivaldi) of Bach's contemporary Johann Gottfried Walther (1684-1748). As he explains in the careful editorial notes in German, the editor has striven to present to the modern player an appropriate and clearly understandable musical text which substantially reproduces the maximum of the original sources. These of course reflect the composer's rather free keyboard style which deliberately aimed more at the "*galant-affective*" style of Bach's own sons, than at the retrospective-traditional Baroque manner, avoiding in other words the strict rules of traditional counterpoint as observed in vocal polyphony. Many of these pieces are playable on smaller instruments, *manualiter*. Serious church organists will find it rewarding to examine this valuable publication.

R.A.S.

Thematic Catalogues

Bach Werke Verzeichnis (BWV2a). Edited by Beisswenger et al. 520 pages. Breitkopf & Haertel USA, P.O. Box 1753, Maryland Heights, MO 63043-0753.

Both scholars and music critics have been indebted for many years to the thematic catalogue of J.S. Bach's works compiled by Wolfgang Schmieder. This compendious work was often daunting to non-musicologists and historians, unwieldy to use, and, hence, of less value to most church musicians. Breitkopf & Haertel have now offered a remedy for this problem with the publication of the "Little BWV." "Little" here means abridgment by some fifty per cent, thinned down through consistent use of concentrated incipits, reductions of the lengthy source indications, and omissions of a listing of available editions in print.

But the "Little BWV" is also an updated continuation of its epochmaking "big brother," which of course continues to remain available. This shorter

volume incorporates all scholarly findings published up to 1997. It reflects the latest level of scholarship in distinguishing between authentic works and those of doubtful origin, which are now consistently listed in an appendix. Also, the numbering of the works has been simplified and made user-friendly. Each new work has a number with not more than four digits. And finally, the bibliography and indices have been updated and presented with greater clarity, thus contributing to the volume's greater concision. Highly recommended: this book belongs on the desk of every serious church musician.

R.A.S.

Hymnal Supplements

Godsing. Edited by Father Stephen Somerville. Published by Father Stephen Somerville, Regina Mundi Retreat Centre, 19309 Warden Ave., Queensville, Ontario, L0G 1R0. Tel. (905) 478-2733.

Father Somerville was a pioneer of the new liturgy in his capacity as Director of the St. Michael's Choir School in Toronto. His Good Shepherd Mass in English was one of the first to be used in Canada and it has been included continuously ever since in Canadian hymnals. He has composed a number of other liturgical works as well.

Father Somerville's newest publication, called "*Godsing*," is meant to be a hymnal supplement for the Great Jubilee year. It includes about fifty old and new hymns, Masses, and various chants.

It is refreshing to see a hymnal with some old favorites and a few with Latin texts. I was especially impressed with the fourteen stanzas of the *Stabat Mater*, called "By Our Sins We Have Condemned You" because they deal with each of the fourteen Stations instead of using the same words repeatedly.

I would like to have seen a better representation of Latin hymns which, alas, have been lacking in so many other publications. Every Catholic should know the basic Latin hymns like *O Sanctissima, Adeste Fideles, Salve Regina* and *O Esca Viatorum*, which are not included in the book. It seemed odd that the Pascal Hymn "*Regina Coeli*," which is used only for a few weeks in the Spring would be present, but not "*Salve Regina*," which is sung most of the year. Another prayer which should have been included is the Gregorian *Pater Noster*, which the Holy Father has the pilgrims sing at all of his audiences.

Godsing is a nice supplement. Indeed, it does not pretend to be a complete hymnal. Choir Directors would do well to have it in their churches. It is offered FREE, but contributions are accepted. Pew editions and organ/choir full editions can be ordered from the editor/publisher at the address listed above.

RALPH W. STEWART

CD Review

With the descent of Western culture dragging it, the Catholic Church has sunk into the smog of vague faith in recent years. To the trained ear, this has been most painful in the "music for worship" area, generally dominated by Sesame-Street simpers, feminine *frau-angst* flaccidity, or 1960's pop, always puerile and now putrified. The theological implications range from 'relatively sinless' to *fides interrupta*, (commonly manifested with the assumption that the Catholic Church was founded during the Second Vatican Council.) Despite all this, there is hope: there is an ascendant theological sanity, reflected in the writings of, e.g., Cardinal Ratzinger, the entire oeuvre of Ignatius Press, the growing numbers of orthodoxy-oriented Orders, and the success of church music programs such as the annual Christendom College colloquium.

Now comes a startling but logical event: the recording of church music by a genuine church choir. Startling because this is music which is strong, elegant, faith-filled, and timeless. Startling because the church is a near-south-side Milwaukee parish which was very recently the scene of a gang execution. Startling because the album's title is *Firmly We Believe*–and it is clear that the title is taken to heart by the singers and their director.

Firmly We Believe (also the title of the first cut, an anthem by Jos. Kucharski) was recorded to honor the parish's 125th anniversary of founding by German immigrants. Along the way, though, Lee Erickson (the director) also honors two splendid Milwaukee pillars of Catholic church music: John Singenberger (his German-text *Ave Maria*) and Sister Theophane Hytrek, O.S.F. (her *Psalm 150* and *Mass in Honor of Mary Immaculate*). It is interesting to note that Singenberger designed and dedicated the parish's first organ in 1890. Other relatively modern selections include Hovland's *Glory of the Father*, Andriessen's *O Lord with Wondrous Mystery*, and Holst's *O Merciful Redeemer.*

Erickson also leads his group through the *Kyrie* of Mass VIII, the *O Bone Jesu* of Palestrina, and an

imaginative setting of the *Veni, Creator* which is interspersed with organ works by Duruflé and Berthier on the Gregorian theme. He closes the album with the familiar chant *Ave Verum*, a not-so-sly affirmation of his understanding of the term 'Eucharistic people,' especially given the album's title. This meaning spans centuries of belief—firm belief—in redemption and grace; it is not a coincidence that the album's order of music follows the Church year.

The single most enjoyable aspect of the album, however, is the choir. Judging from the picture, this is our basic average church choir—some old, some young. This reviewer knows that only a couple of the singers are also members of the highly selective Milwaukee Symphony Chorus of which Erickson is the director. Why is this so enjoyable? Because if *they* can do it, so can *your* choir. Not every church can find a Lee Erickson; not every organist will have a fifty-six rank instrument; but every singer has a voice, given by God for His glorification–and this choir shows us how. Intonations are dead-on; diction is perfect; tone blossoms; pitch is maintained; the text is served with love. There is no forced squalling, no ego; they sing as a choir in service of a congregation which is worshipping God (and this worship must be an easy task for members of the congregation).

Lawrence A. Stich

– To purchase this CD send a check for $17.00 to: Kyriale Records, 1711 S. 9th St., Milwaukee, WI, 53204.

OPEN FORUM

Monsignor Charles N. Meter March 1, 1911 - Oct. 6, 1998 American Federation President for 32 years

The American Federation and the entire word of *Pueri Cantores* lovingly remembers the life of President Emeritus Msgr. Charles Meter, received into the arms of the Lord, Tuesday, October 6, at the age of 87. As one of the founding members of AFPC, in 1953 Monsignor Meter began forging this national federation out of the combination of a prodigious musical talent and a profound devotion to the greater glory of God. His life of leadership in sacred music made an indelible impact on generations of choristers and other worshipers, and continues to offer a superb example for all who toil in the vineyard of music ministry.

In his early years, while studying at Quigley Seminary in the Archdiocese of Chicago, the young Meter was recognized by Cardinal George Mundelein for his musical talent. In 1936 the newly ordained Father Meter was sent to continue his studies at the Pontifical Institute of Sacred Music in Rome. Returning to Chicago in 1939, he became director of music for the archdiocese, teacher of music at Quigley, and conductor of the Cardinal's Cathedral Choristers at Holy Name Cathedral.

Monsignor Meter continued at Holy Name for over twenty years, teaching many who went on to become prominent musicians, priests, and bishops. Two of his more notable students, William Ferris, director of the Chicago based William Ferris Chorale, and the late Bishop John R. Keating, were boy choristers under Monsignor Meter's direction. In addition to weekly liturgical services at Holy Name, Monsignor Meter's choirs toured nationally and internationally.

Leaving his posts at the cathedral and archdiocese in 1963, Monsignor Meter became pastor of St. Joseph Church in Willmette, Illinois. Along with the demanding pastoral demands of that dynamic parish he continued his great devotion to sacred music as director of the parish boychoir, and, of course, AFPC president. As reported in the July 1998 issue of *Pueri Cantores News*, Monsignor Meter continued his work with the St. Joseph Boys Choir through the close of the 1997-1998 academic year, with every intention of bringing the choir together again for the current season.

The long span of his life and priesthood placed Charles Meter in a period of great liturgical transformation. Yet, despite the fact that his early years of intensive education and training occurred long before the sweeping changes brought by Vatican II, this eminent musician of the Church never allowed himself to become passé. Monsignor Meter recognized the timeless beauty of what the introduction to *Sacrosanctum Concilium's* Sacred Music chapter calls "a treasure of inestimable value," and he persevered in training young singers to offer their musical gifts through compositions of the highest quality. Could any of us fail to benefit from modeling his impeccable standards?

Monsignor Meter's Mass of Christian Burial was celebrated Saturday, October 11, 1998 at St. Joseph Church, Francis Cardinal George, O.M.I., Archbishop of Chicago, presiding. His body was placed to rest at All Saints Cemetery, Des Plaines.

Monsignor Meter is survived by his brother, Robert Meter, and six nieces and nephews.

(This item originally appeared in the *Pueri Cantores News*, Vol. 2 No. 4)

NEWS

At the Ninth Annual Summer Music Colloquium held at Christendom College in Front Royal, VA June 22-27, Mr. Ralph Stewart of Naples, Florida was selected to fill the position of treasurer for the Church Music Association of America. He is replacing Dr. Susan Treacy who was elected at last Summer's meeting in *absentia*, but declined. The other officers elected at last year's meeting were: Father Dr. Robert Skeris, K.H.S. of Sheboygan, WI as president; Father Robert Pasley of Camden, NJ as vice-president; and Miss Amy Guettler of Falls Church, VA as secretary. Dr. Kurt Poterack was also appointed the new editor of *Sacred Music* to replace Monsignor Richard Schuler.

†

Father Dr. Robert Skeris has decided to retire from his position as Chairman of the Theology Department and Director of Music for the Christendom College Chapel effective this past Spring. He will be retiring to Sheboygan, WI in his home diocese of Milwaukee. *Ad multos annos, Pater!* Beginning this Fall, he will be replaced by the editor of this journal, Dr. Kurt Poterack, as the new "competent *Kapellmeister*" for the Christendom College Chapel.

†

Also beginning this Fall our member, Paul Schaefer, will be assisting Msgr. Schuler as the new assistant conductor of the Twin Cities Catholic Chorale. A native of Madison, WI, Mr. Schaefer will be pursuing master's studies in music at the University of Minnesota.

†

Our new member, Dr. Horst Buchholz, has been appointed Director of Music for the Cathedral of the Immaculate Conception in Denver, CO. Dr. Buchholz received his education at Indiana University and the Conservatory of Berlin, Germany, where he was organist and music director at St. John's Basilica. In addition to his duties at the Cathedral, Dr. Buchholz will teach Church Music at the Denver Seminary, and serve as professor of conducting at the University of Denver's Lamont School of Music. If anyone wishes to contact him by E-mail, his address is: MaestroHB@aol.com.

†

On page 65 of the June 7, 1999 issue of *Time* magazine, there is a one-page article entitled "Back to the Yarmulke...and to the Latin Mass." The first half of the article deals with the recent vote of the Reformed Jews in America to return to wearing the traditional yarmulke. The second half of the article deals with the renewed interest among Catholics—especially young Catholics—in the Latin Mass. The Catholics quoted in the article, saying favorable things about Latin and unfavorable things about guitar Masses, are younger than the editor (who likes to think he is not too old). The Fraternity of St. Peter is mentioned, but so is a *Novus Ordo* Latin Mass at St. Catherine of Siena in Great Falls, VA, although it is not identified as such. Also, there is a lovely little picture of priest and acolytes at the High Altar of St. John Cantius Church in Chicago, IL.

†

While news about young Catholics taking an interest in traditional liturgy and liturgical music is heartening, it is important to get as full—and thus, realistic—a picture as possible. In the July 1999 issue of *Catholic World Report*, there is an essay by James Hitchcock entitled "Thirty Years of Blight." Dr. Hitchcock discusses the "generation of priests which now controls many dioceses and most religious orders, ... they are often ruthless. Having successfully rebelled thirty years ago, having destroyed the traditional system of authority, they now often employ tactics of control and intimidation which pre-conciliar religious superiors, carefully following the rules, would never have dreamed of using. In all but a few blessed places, orthodox younger clergy will have to endure varying degrees of suffering until the day comes—if it does—when they are finally in a position to shape the direction of their communities." These valiant, orthodox priests will be sandwiched in between the above-mentioned superiors and "a laity which has largely succumbed to the ideal of self-fulfillment"— the average parish being now "permeated by a largely unthinking religious liberalism."

This is not to deny that there are good things happening, but—barring a miraculous intervention by God—it would be unrealistic to expect an overall turnaround in the Church any earlier than twenty to thirty years from now.

Sorry for the downer, but the disappointment caused by false hopes can be much worse.

†

Our member Dan Bradley, director of The Gregorian Institute of Guam, has sent news that his schola of sixteen men and women has begun singing once a month at the weekly Tridentine

Latin Mass in the Capuchin Friary chapel in Yigo, Guam. This Tridentine Mass, which began November 1, 1998, was the first Tridentine Mass celebrated on the island in over thirty years.

✞

The American Guild of Organists has announced that Aaron J. Travers, a resident of Rochester, New York, has won the 1998-1999 AGO/ECS Publishing Award in Choral Composition. His winning composition, *Gloria*, will be performed at the biennial AGO national convention in Seattle, WA, July 2-6, 2000.

✞

The Easter Sunday (April 4th) issue of the St. Paul, MN *Pioneer Press* contained a story on page 4A, which was entitled "Love songs to Jesus." A reprint of a *Washington Post* article by Caryle Murphy, it deals with Gregorian chant, although specifically with the chant class taught by our esteemed member, Dr. Theodore Marier, at Catholic University in Washington D.C. The article began and ended by quoting Dr. Marier, asking the question, "If it [the chant] doesn't move, it's what?" (Answer: Dead). This reminds me of Dr. Marier's frequent admonition to chanters to "keep moving."

✞

For those of you interested in "surfing the net," a website which is important for you to check out is www.catholicliturgy.com. This site has some excellent liturgical information and even reprints articles from *Sacred Music*. I highly recommend it!

CONTRIBUTORS

Ralph Thibodeau is a Professor Emeritus of Music History and Literature, and Western Humanities at Del Mar College, Corpus Christi, TX. He is a retired music critic of the *Corpus Christi Caller-Times*, where he served for twenty years. He also directed the Corpus Christi Cathedral Choir for ten years, and has conducted several other choirs.

Monsignor Richard Schuler is the pastor of St. Agnes Parish in St. Paul, Minnesota and founder of the Twin Cities Catholic Chorale. He has a master's degree in Music Theory from Julliard, and a doctorate in Music History from the University of Minnesota. Monsignor Schuler is a former President of the Church Music Association of America and former editor of *Sacred Music*.

Reverend Robert C. Pasley is the Vice Principal of Camden Catholic High School and Vice President of the Church Music Assocition of America.

Ralph Stewart is a former Canadian Member of Parliament who currently resides in Naples, FL where he serves as Treasurer of the Church Music Association of America and director of The Naples Orchestra and Chorus.

Lawrence A. Stich is a member of the Church Music Association of America and resides in Brookfield, WI.

IMPORTANT NEW INFORMATION

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