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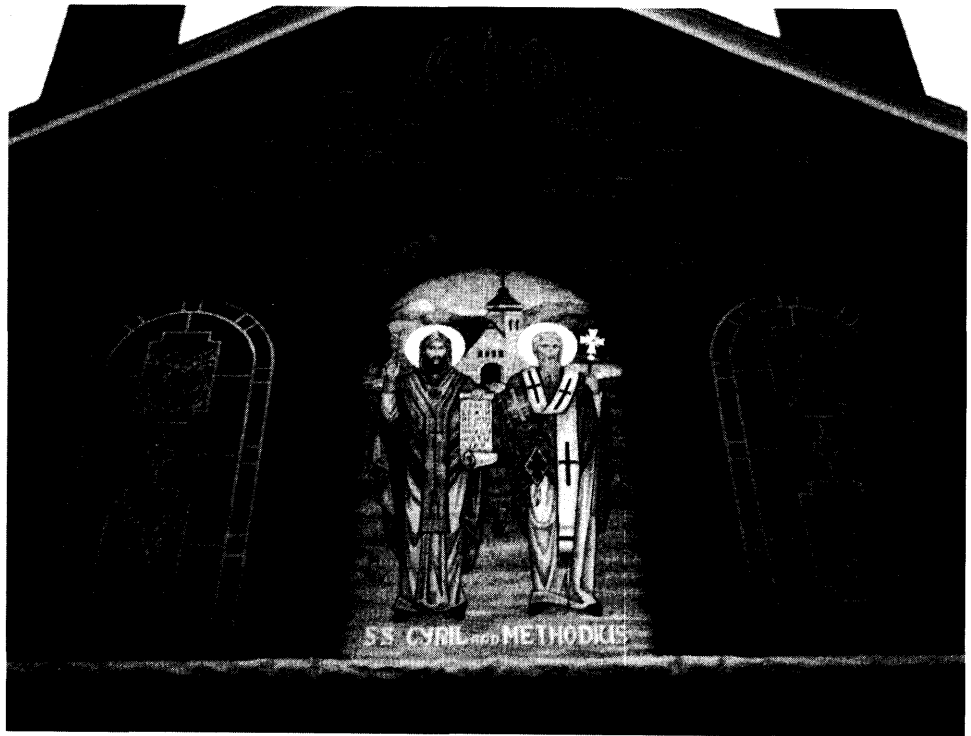
FROM THE EDITORS

Graduale Simplex Redivivus?

Almost from the very beginning of the public emergence of the “new liturgical movement” (which I date to about 1995), there have been differences of opinion within the movement. Many of these differences have stemmed from differing assessments of liturgical reforms introduced by, or in the immediate aftermath of, the last Council. Paul Ford’s recent “Englishing” of the 1967 *Graduale Simplex*, entitled “*By Flowing Waters*,” is one more example of this. I will let others deal with the question of how well Dr. Ford combined English text and chant melody and why he chose the NRSV translation.

What I will comment on briefly is his opinion of the importance of the *Graduale Simplex* itself. On page xx in the Introduction, Dr. Ford states that the *Graduale Simplex* “is almost like a Rosetta Stone, a missing link or even a golden key which unlocks the mysteries of the intentions of liturgical musical renewal of the Second Vatican Council.” Even more important than the “treasury of sacred music” of which Vatican II spoke so glowingly? That the Simple Gradual, an approximately thirty year old creation meant “for use in small churches,” is more important than a two thousand year old tradition speaks volumes about one’s liturgical philosophy. It is the old debate between the advocates of *actuosa participatio* (who understand it primarily as external participation, i.e. congregational singing) and the advocates of the Church’s *thesaurus*. Or perhaps it is better to say that it is the false dichotomy set up by the first group between these two things. If *actuosa participatio* is to be understood (incorrectly) as synonymous with congregational singing, then the *thesaurus* (which largely consists of music for trained choirs and scholas) is an obstacle that must go.

This implicit sympathy with the busting up of tradition is seen in Dr. Ford’s approving citation of an (apparently liberal) Benedictine liturgist of East Indian descent on the subject of liturgical renewal: “As Chupungco reminds us,”—and thank heavens we all have a Chupungco to remind us of things—“the first phase is the recovery [Ed. Note: read “destruction”] of the Roman Rite and the second phase will be its reinculturation.” In my opinion, the first phase of a true liturgical renewal will be the “recatholicizing” of what thirty years of liturgical reform has either destroyed or covered over of the Roman Rite. The Simple Gradual (in Latin or English) may play some small role in this. The second phase should be the true restoration of the Roman Rite (i.e. the Missal of 1962 or some reasonable facsimile thereof).



Icon, SS Cyril and Methodius Roman Rite Church (Cleveland, OH)

ON PROMOTING GREGORIAN CHANT

In 1970 I was asked if I would take the position of director of music and director of the choir at St. Charles Seminary. And when one of our auxiliary bishops asked if I would do that I said, "Well, what is expected of me? The title sounds great, but what is expected of me in this position?" And he said, "I think we can't answer that because what you'll have to do is start from scratch, and develop something." So, I made the sign of the cross and said, "Yes," that I would do it.

My first week at the seminary, in the Fall of 1970, I decided that I would go to every liturgy on both the college side and the theology side, and that I would survey the situation. By Friday afternoon, I was ready to resign. If you remember that period, we were still in the transition to the folk-style, and also the Masses like the *Bossa Nova*. This was the craze out there. When I got to the first choir rehearsal, I said, "By any chance, have you ever sung Gregorian chant?" "Oh yes. Definitely." It seems that my predecessor, being good of heart, and loving Gregorian chant, decided that he would rehearse the eighteen Masses "because it might come back." Now the only problem with that was that they were rehearsing these eighteen Masses, never singing them anywhere. They were singing folk-style music on their own. I said, "Well, sing one of the Gregorian Masses for me." They sang Mass VIII for me; they sang the "Kyrie." By the time I heard nine of the petitions I was ready to climb the walls. I said, "What else do you know?" "Well, we know some hymns." "Humbly we adore Thee." At least I knew by that where they were. I remembered what Dom Gajard had said some seventeen years earlier, after touring this country and hearing Gregorian chant sung in schools and parishes. "No wonder Americans don't like it, they've never heard it." I also remembered one class at Manhattanville when he was trying so hard to get us to sing properly. He finally leaned

over to Mother Morgan and said something which prompted her to send someone out of the room. He came back with a recording. It was a recording of by Solesmes of the chant that Dom Gajard was trying to teach us. They played the recording and he said, "Voila, Solesmes!" It was such a relief for him to hear the sound. I realized at that point what we are really dealing with in the education of our people is the sound and experience of chant. Dom Gajard also said, "Don't go to Solesmes in the kitchen and ask the baker monk to play the ictus. Ask him to sing it and you will hear it." When I said to him, "How much time do you have in training these monks?" He answered, "About half an hour a week." "Well, how do they learn all this?" "By doing. They develop a Gregorian ear, and they experience chant as a prayer."

Well, to get back to my early days at the Seminary. I planned all my lectures for that first year during the summer of 1970, and I went into the first class in September. It had been decided that I would see all eight of the Seminary classes for at least two years, every week. I said all of the things that should be said. I read from documents. I said that Gregorian chant should have primacy of place; that Gregorian chant was the epitome of liturgical music; and so forth and so on.

When I looked up from my notes I saw thirty men look back at me with the question on their faces: "Why?" I decided at that point to discard all of the material I had prepared, and to deal with sound. I went back and I looked up my notes taken seventeen/eighteen years before with Dom Baron and Dom Gajard at Pius X School, and I realized that what we need is to have people experience Gregorian chant as a gesture for their spirituality; to use it as a vehicle for spirituality. You would think that in a seminary this would not be difficult. Spirituality and prayer constitute their existence. They are professional prayer people. All of my colleagues said, "It must be wonderful to teach in a seminary—the students are so ready for all of this." And I said, "Guess what? They come in there from the same neighborhoods, schools, influences that your students do." How was I going to meet my goal and attract them to chant? I wrote three words on the blackboard: "intimacy," "awareness," and "proclamation." And I sang each one of the three Introits from the Christmas Masses on a neutral syllable, without words. I said, "Assign each melody to one of these three words." There was not one student out of thirty that didn't make the right assignment: "Intimacy" for the Midnight Mass Introit, "Awareness" for the Mass at dawn Introit, and "Proclamation" for the Mass during the day. One of the students then said, "The only thing I feel about Gregorian chant is that everything sounds alike. It all sounds alike. Why all those endless runs?" I recalled when I learned the text from the Mass of the Blessed Virgin Mary "*Virgo Dei Genitrix*." I remembered the description of "Gregorian words," by Dom Baron, and I said, "Why all of the melismas on 'Virgo' and then the very profound statement which defines this 'Virgo'—'Dei Genitrix'—a very simple, little melody?" And I related it to love. When you love somebody, you say, "I love you because of this, and because of this, and because of this, and because of this, and now I've said enough." "Now," I said, "let's go back and sing that '*Virgo*.'" Then the melisma made sense. It related to something I had not realized these students were seeking: *something that related to life* and therefore related to a terminology they could understand. They were beginning to get excited about chant. I still had them listen more than sing. I next took the "Kyrie" from the old Absolution at the end of the Requiem Mass and said to them, "I'm going to sing a melody for you and when I finish, I want you to pretend that you have just spotted a bird in flight. I want you to follow it until you can't see it anymore." This melody says, "Goodbye, soul." It is not final. It becomes a gesture for the soul in flight to eternity. Dom Baron said, "Don't worry about people wanting to get up and dance to that melody. The sound will forbid it."

Next I explained the Latin accent. First of all, I had to break the news to them that Latin is still the official language of the Western Church. That was a shock, let me tell you! I also said, "I promise you that God still understands Latin. I promise you that! Don't be afraid that He won't understand it. He will understand it." Remember, Latin

was still a BAD word. My predecessor said, "You're going to be lynched, if you try to keep the Latin." But you see, I did not present Latin in the usual sense. I did not say, "I want you to learn this ancient music written somewhere between the third and ninth centuries." Instead, I related Gregorian chant to its agelessness. If something is true, it's true in the fifth century, then it's true in the twentieth century. If one takes all the spirituality away from Gregorian chant, it is still melodically true. Composers study it. Composers who don't claim to be following any religion, study it because it is the epitome of melody. There are those musicologists who say that music had to break into polyphony because melody had reached the epitome. How fortunate we are to have this music as our vehicle for prayer. It belongs to us. We have the right to share it with others because it is our inheritance as Roman Catholics. Unfortunately, today others are claiming it as many of us discard it.

Then we tried to treat Latin properly because the Latin rhythm is the chant rhythm. I decided to find out how much Latin they knew and said, "I would like you to translate this text." I had printed the *In Paradisum* thinking, "One can't go too far wrong with this text." Well, one paper came back that translated "Jerusalem" as "Jesus Christ." I knew that I was in trouble with Latin. Then I attempted to relate chant to the statement I had previously made about chant rhythm coming from the Latin language as in many examples does its melody. I used the Communion verse: "*Beata Viscera Maria Virginis*" and pointed out that on each Latin accent the melody ascends by step—that this was not accidental. They became all excited about it.

The first Mass that I used was Mass nine, and when we came to the first syllable of "eleison" one of the students said, "Now see, this is redundant music. Why sing all of these notes on one syllable?" I said, "Think of the text." I remembered again what one of my teachers had said, "That *eleison* melody is like a child on a father's lap saying "please" while stroking the father's cheek gently." I related it to something they could feel; not sentimentality, but sentiment. I said to them, "What's wrong with the way you sing the Gregorian Mass VIII?" Well, they didn't quite know. I remarked, "You don't take it anywhere. Any melody should take you from a point of departure to a destination." I thoroughly disagree with a man whom I respect greatly, Lucien Diess, when he says that the *Kyries* are invalid. He says it's a cry for help and asks, "Who cries for help in long melismas?" But wait a minute! Don't we ever say softly: "Please help—please?" I think that part of the fault of the sound of music today is that it does not really present what we believe and what we should understand theologically. It does not become a gesture for the text—it simply carries the text.

In one of the classes, I made them all wait outside of the room. And I went in and I played those four chords I, IV, V, I that are used for 99 and 9/10% of the so-called folk hymns. I played them over and over again. I went out to them and I said, "Now, if you were standing outside of this room, and someone would say to you, 'I wonder what's going on in there?' . . . what would you say?" "Well, it could be many things," one answered, "like some kind of dance." I went back in and I played a psalm tone. These students were not familiar with psalm tones (except that unrelenting 8G). I went out again and I said, "Suppose you didn't know anything about it, what would you say?" "Well," they answered, "it's not a dance, it sounds 'churchy.'" I said, "You have just experienced what the Church throughout history has called the 'sense of church.'" I explained that when we walk into a chapel, we don't say, "What's that funny looking table up there? I wonder what they are going to do with that." We know it is an altar. When the priest comes out wearing the chasuble, we don't say, "Why is he wearing those funny clothes?" We know what is going to happen. We should feel the sense of entering a special space when we enter the church. It does not mean that we cannot go in there, with the feelings, and the emotions, and the human expressions that we have. Being in a special space makes us special. As a woman put it on the morning that we celebrated in English for the first time—I met her on the steps of the church, I was going in and she was coming out)—when I asked, "Mrs. Tate, how do you feel about the vernacular?" This was a

woman who spoke broken English. And she said, "Well, it's the will of God." I said, "But you don't seem to be happy about this. Would you like it if it were in Italian?" "No," she said, "you know . . . somehow I don't feel good about using language with my God that I have just used with my milkman." Now she didn't mean that the language she used with her milkman was bad. What she meant was there should be something in what we say that has a sense of the Church by the way we say it. Whether it be in Latin or English it should be special. I remembered the words of Jules Herford. He said, "You know, Peter, Gregorian chant presents man as he would love to be, and the Baroque Chorale presents man as he is." Both are expressions worthy of God.

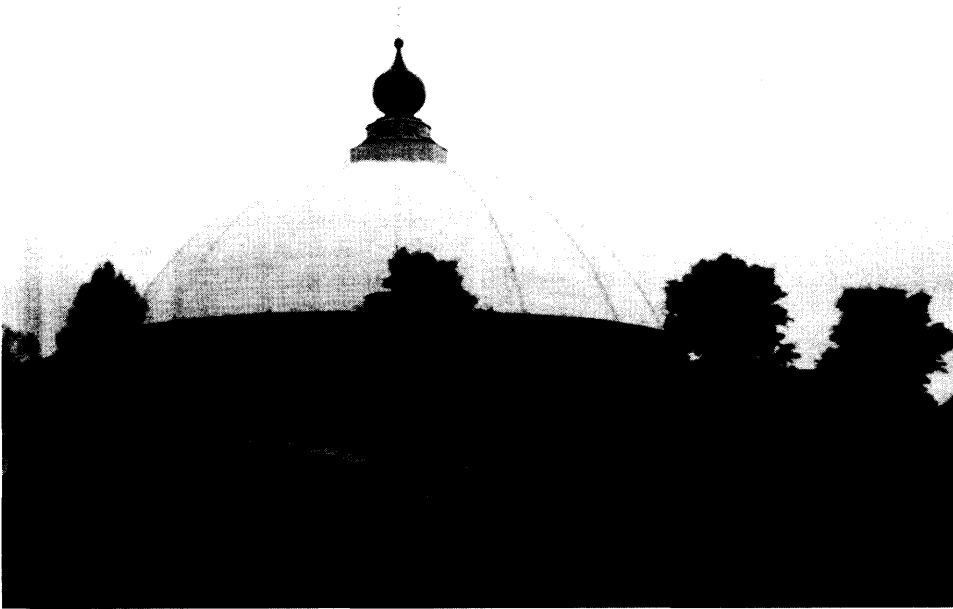
I believe that this is the reason that the Church gives Gregorian chant "primacy of place," and I believe that the better we know the form, structure and technique of Gregorian chant as a gesture for the spiritual text, the better we will write contemporary music in the vernacular. We must not attempt to compose Gregorian chant; however, we must compose music which will serve the texts with the same results in a contemporary sound.

Believe me, I have not reached my goals even after fifteen years. Don't come to the Philadelphia seminary saying, "Oh, what are we going to find here?" You are going to find the same problems that we all experience. In the middle of those fifteen years I said, "I'm not going to worry so much about what they're doing—but I'm going to be concerned about what they are *going* to do." I think that the direction in which we are going has been changed and I think that if I went back to the seminary tomorrow, and said, "Okay, let's put "Sons of God" back in," they would refuse. We have to teach. First of all, I believe the chief purpose of a teacher is to convey to the student the love of the subject held by the teacher so that it becomes a source of inquiry for the student who will ask, "Why does he love this so much?" The subject becomes contagious. I tell my cantors in the Archdiocese, "Don't go out there on Sunday morning and say, "Now this morning we are going to use a new Alleluia." Immediately half of them say, "If you think I'm going to sing something new, you're mistaken." Go out there and "become" an Alleluia, and they'll sing it and won't even know that it's new. We have lost spontaneity. You must remember that they did not hand out a *Liber Cantualis* when the chants were written. They learned the chants by being taught by one another as one teaches prayer. We must teach the seminarians to be a prayer person as a professional. Prayer and leadership in it is his profession. Then, the proper presentation and exposition to Gregorian chant will make sense as one primary expression of prayer. As Dom Gajard said, "Chant is not all prayer, because it's music. And it's not all music, because it's prayer." With this premise the student will begin to judge, and he will begin to choose. It will not be something that we have taught him, but rather something that we have exposed him to and then he will have taught himself. These seminarians will understand that if they learn what Gregorian chant has done for the texts and continues to do, they will be able to judge other music and texts, by asking, "Is the same thing accomplished by the music?" Thus, the contemporary and the Gregorian chant can compliment one another. They do not have to be enemies. With this, the future priest will understand why in the twentieth century the Church still says Gregorian chant holds "primacy of place." It is a standard-bearer. It is an experience. We want to experience through other music what we can experience in chant. By this we will begin to make some kind of inroad into "bringing Gregorian chant back." You must also realize that now in the seminary I get students who have had nothing but St. Louis Jesuits, Carey Landry, and so on. I'm not condemning them, but that is all they have had. Now chant becomes the novelty. One exposes them to chant and they say, "Let's do that . . . let's do more of that." They have to understand that there is more to what they are about than novelty. They must learn to be "now" people by rooting themselves in their heritage, and in the things that we have believed since the beginning and will continue to believe. When all music can relate to our theology in the way Gregorian chant has related, and still does, we will not have to worry about choosing Latin, Gregorian, or whatever.

I don't touch the technical aspects in the beginning. I begin with sound related to text. I wait for them to ask, "What are these funny square notes?" They go on sometimes for weeks, and all of a sudden somebody notices the square notes. They learn first by hearing because music is something we hear. After we hear it, then we sing it. We have a musical experience before a technical one. Technique follows exposure.

In conclusion, we must have our students *experience* Gregorian chant and not teach it as something that one should learn because "it's good for you." Let them decide that it is good for them, because it has been properly presented with enthusiasm and love. I think this is our job in our seminaries, in our schools, in our religious houses. I instruct the sisters of the Holy Spirit, the "pink sisters" who are cloistered, the Poor Clares who are cloistered and they are some of the most liturgically alive people I know. And they do much of it through ageless Gregorian chant.

DR. PETER LAMANNA



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GREGORIAN CHANT IN PARISH AND SCHOOL

My remarks will spring from our experience at the parish level. I will relate our experience and the comments of our parishioners to church teaching on liturgy. It is hoped that our experience may help to deepen our appreciation of some principles of liturgical theory at the parish level particularly in regards to Gregorian chant.

We view the pastoral role of Gregorian chant at Our Lady of the Holy Rosary Church in Lawrence, Massachusetts, in strictly practical terms. We routinely sing Gregorian chant and the congregation readily participates in the Gregorian chant derivatives we employ weekly from our parish music manual, *Hymns, Psalms and Spiritual Canticles*. The pastoral value of Gregorian chant acquires its meaning from the way in which our parishioners respond to it. People of all ages and the full gamut of educational backgrounds speak to us about their reasons for choosing our parish to meet their worship needs:

A high school senior used the same word that many others have also used to describe their feelings about our liturgical music: it is "heavenly."

I hesitate to mention some of the following negative remarks, but on the other hand, they do reflect the feelings of the person in the pew, and I believe we can draw something very positive from these negative remarks:

A retired mill worker of our parish recently attended Mass at a church more convenient to her home, but she was "offended" by the "baby music" which could be 'mem-

orized after only hearing it one time.'

A seventh grade youngster who has joined our choir from a neighboring parish told her mother that although she would love to sing in their own parish choir, she 'could not stand to sing the music they do.'

A young man of twenty from our parish was so offended by the songs about the birds and the bees with 'happy texts' used at his collegiate chapel that he never returned there a second time.

Without prejudicial coaching, some of our grammar school children refer to music done by an area so-called folk group as 'gypsy music.'

Young couples preparing for marriage have expressed their desire for their own church wedding to take place in a space which is 'not like an office building' and for the wedding music 'not to sound like something you hear on the radio.'

We believe that the essence of our people's testimony stresses the importance of perceived technical quality and religious cultural association rather than merely issues of taste or personal preference. It is not the music itself which the people find devotional, but rather it is the religious and cultural associations which the people find most important. The role of Gregorian chant is then focused around people and how we help our people to experience their oneness with the living and worshipping Body of Christ.

The Holy Church has always shown more concern for the musicians admitted to the liturgy than for the music. This fact is borne out in biblical history. I call your attention to the First Book of Chronicles 25 where the arrangements for music in the Temple are outlined. "David, together with your commanders of the army, set apart some of the sons of Asaph, Heman and Jeduthan for the ministry of music in the Temple services" (vs. 1). The 288 men under the supervision of these elder musicians "trained and skilled in music for the Lord" (vs. 7). It would be absurd to believe that in an entire nation with hundreds of thousands of people that there existed only 288 musicians. Clearly the music and musician of the liturgy were separated from music and musicians outside of the liturgy. Most importantly the Temple musicians received a special education to prepare them by masters especially selected by the ecclesiastical authority of the time.

From the very beginning we see that an objective separation of liturgical music and non-liturgical music was made. The essential criterion of the distinction was anthropological and not aesthetic. Some music was used by the people in the liturgical life of the society and some music was not. The music which was used in the liturgy or music which sounded like music used in the liturgy was given a name to describe the quality of the experience of that "ecclesiastical song." This music was called "holy." Music which was used outside of the liturgy or which sounded like music experienced outside of the Temple was called "profane."¹ The origin of these terms was anthropological. The distinction of holy and profane music was then as it is today objectively anthropological even while the aesthetics of the music involved may be entirely accidental.

Vatican II did not alter the ancient method of testing the liturgical worth of music. "Sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action."² In other words, the more frequently the music is associated or used with the liturgical action in a culture's experience, the more holy does the experience of the music become. The important point of this objective method does not lie with how individuals personally experience music as much as it demands that the music be associated in reality with the liturgical action of many people. The music itself may not be what makes us prayerful, but the image of a praying Church which is evoked by music with the prayer association make us prayerful.

We often observe in parish work that young couples preparing their marriage liturgies perceive the distinction of holy and profane music and they desire to maintain it as a rule of prayer. When there are some who voice disagreement with the value of such a distinction, it usually becomes evident that these people have never perceived absolutes

of good and evil or the reality of hell and much less the need of salvation. In a profound way our liturgical discipline, particularly in regards to music, is an important means of faith encounter for these youthful couples.

The pastoral role of music is so important that a means is offered by the Church of transmitting the essential law of sacred music without oppressing “whatever good is in the minds and hearts of men and cultures of diverse peoples.”³ No theory or system of legislation has been devised which can replace the role of Gregorian chant. Most tragic of all is that a most important aspect of the role of Gregorian chant has been lost in our preoccupation with aesthetics and the endless subjective traps of aesthetics and taste.

A re-reading of the writings of Pope St. Pius X can easily show that in his affirmation of Gregorian chant as the supreme model of sacred music, he did not view Gregorian chant as the perfect model solely in its sonic design and theoretical organization, but that an important measure of this “model” is anthropological as well as musical.

“The intrinsic reason for [the value of Gregorian chant] is that the Gregorian chant and Classical Polyphony arose in the Church and for the Church. But all other kinds of modern music arose in the theater and for the theater.”⁴

It is the context of the traditional use of Gregorian chant in living culture which gives it such a special ‘pride of place.’ While insisting that music admitted to the Sacred Liturgy also be truly artistic in quality, Pius X established Gregorian chant as the model for determining artistic quality.

“As a thing of art it [Gregorian chant] has always acquired and still continues to acquire the profound admiration of all learned musicians. It is so superior to any private, national custom that the whole world has always accepted it.”⁵

Ultimately the proof of the artistic quality of Gregorian chant is anthropological. Regardless of the reasons proposed for the artistic merit of Gregorian chant, it is the admiration of “all learned musicians” throughout the world, which Pius X offered as the real testament to its artistic superiority. This same proof can be found throughout the world today. Gregorian chant can be heard from China to Africa and from Europe across the Americas. Recordings of Gregorian chant cannot be kept in stock by publishers involved in the sales of such recordings. The same can be said of the new editions of the chant books. Evidence of an increasing number of parishes using Gregorian chant is being compiled by the Latin Liturgy Association.⁶

These trends cannot be attributed to nostalgia. Many of those who love Gregorian chant and who feel it has a special place in worship are too young to remember the pre-Vatican II Mass. In our experience where we have taught the Ward Method, the children quickly acquire a deep love of Gregorian chant once they have encountered the modes. We seldom hear how Christian Education is supposed to fit the Church’s vision of the liturgy. When discussing the liturgical teaching of Vatican II, we are almost always too microscopic in our study of the Council’s single document on the Sacred Liturgy. A genuine understanding of the Council’s vision requires that we look to see how the Sacred Liturgy is treated in some other documents of Vatican II and particularly in the Decree on Christian Education. Christian Education is not viewed as a privilege but as a right of every person. The Council taught that no person can be justifiably denied this right “that they learn in addition how to worship God the Father . . . especially in liturgical action.”⁷ How wearisome it is to hear again and again why music must be condescendingly infantile so that the people can participate. We are told that “Bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs.”⁸ This exhortation only underscores the importance of education with up-to-date pedagogical methods. The worn out quote used to justify the use of degrading melodies itself insists on the fact that the *ability* to participate in the

liturgical song is a *right* to be ensured by the bishops and pastors of souls. Yet music education in our schools is considered an extra privilege which virtually no students enjoy today. Most people who discredit the use of Gregorian chant in the parish today say the chant is too difficult to sing. These people disregard entirely how easy the chant is to sing for those having exposure to the Ward Method. Such importance is ascribed to Gregorian chant by the Constitution on the Sacred Liturgy that we cannot avoid the conclusion that Christians have a right to receive music education which properly prepares them to sing the chant. Given the fact that we now have already produced a generation of musically illiterate priests and sisters, it is sometimes easy to understand the resistance to the teaching of a skill which the teachers and administrators themselves patently have been denied.

We must always remember that Gregorian chant was never intended to be the exclusive liturgical music of the various churches. Beginning long before ecclesiastical plain-song acquired the name "Gregorian chant," the role of tradition in the evolution of new liturgical music can be documented through the centuries. Many popes and theologians spoke of the ancient "Davidic songs and their melodies" which had been saved and preserved.⁹ "The psalms with their ancient well-established textual and musical tradition served as regulators and teachers in the turbulent spiritual upheavals."¹⁰ The heritage of Gregorian chant embodies a tradition which transmits the inarticulate laws of sacred music in musical, anthropological, and experiential dimensions. It establishes pedagogical and other disciplinary standards. In short, its indispensable role cannot be fully explained. It can only be experienced and shared. Within the context of an educational/liturgical process which actually transmits the Gregorian heritage, new sacred music will spontaneously emerge which is spiritually compatible and truly equal to the Gregorian tradition.

DAVID BERGERON

NOTES

¹For a treatment of the biblical distinctions of holy and profane music, see Eric Werner, *The Sacred Bridge* (New York: Schocken Books, 1970), 313ff.

²Second Vatican Council, "Constitution on the Sacred Liturgy," no. 112: *The Sixteen Documents of Vatican II* (Boston: Daughters of St. Paul), 49.

³Second Vatican Council, "Dogmatic Constitution on the Church," no. 17: *Sixteen Documents*, *ibid.*, 127.

⁴Pope St. Pius X, "Study of Cardinal Giuseppe Sarto, Patriarch of Venice, on Sacred Music," June 16, 1893, Part I, no. 6: *Papal Legislation on Sacred Music 95 AD to 1977 AD*, Robert F. Hayburn (Collegeville, Minn: The Liturgical Press, 1979), 207.

⁵Pope St. Pius X, *ibid.*, Part I, no 4a: *Papal Legislation*, 206.

⁶Prof. Robert Edgeworth, Secretary-Treasurer, Latin Liturgy Association, Dept. of Classical Germanic and Slavic Languages, Louisiana State University, Baton Rouge, LA 70803.

⁷Second Vatican Council, "Declaration on Christian Education," no. 1: *Sixteen Documents*, 236.

⁸Second Vatican Council, "Constitution on the Sacred Liturgy," no. 114: *ibid.*, 50.

⁹Werner, *op. cit.*, 132. For a thorough treatment of this subject, see Werner, *Sacred Bridge*, 102-161. Also see Robert Hayburn, *Papal Legislation*, 1-23 and 390-392.

¹⁰Werner, *op. cit.*, 155.



Statue of St. Columba outside of St. Columba Cathedral (Youngstown, OH)

GREGORIAN CHANT, A LITURGICAL ART FORM

This segment of our discussion today will center around a definition of terms. In so doing, we hope to provide a commentary on what is an extremely sensitive subject in liturgical circles. To begin with, it seems important to clarify what is meant by Gregorian chant and thus benefit from a precision of terminology. The word liturgy, too, should be analyzed and its true meaning understood. There are those who question placing Gregorian chant in the category of an art form. These same people have no difficulty in considering Gothic cathedrals and stained glass windows as art forms. But Gregorian chant?

Most of us are aware that the music we call Gregorian is named after St. Gregory the Great, who died in 604 AD. His role in the composition of the chant is obscure. It is fairly certain, however, that the chants we know as Gregorian were composed, compiled, and performed in the era that surrounded and immediately followed his reign.

In the ensuing centuries, this chant enjoyed widespread use throughout the Holy Roman Empire due largely to Charlemagne's insistence that the liturgy and its song should be unified everywhere. Later, with the experimentations in metrics and part-singing that emerged in the later Middle Ages, the chant fell into decline as the Church's universal song and yielded its place of eminence to the musical innovations of the times. A brief but unsuccessful attempt was made to restore the chant in the late 16th century with the preparation and publication of the Medicean Gradual of 1615, but it was not until the mid-19th century that a genuine effort was made on the part of churchmen, musicologists, and musicians to restore the Gregorian chant to its pristine purity.

When we pick up the *Graduale Romanum* and/or the *Liber Usualis*, or any of the chant books published in recent years, we might think that these books have always existed. Not so. It was the period of restoration of the chant that began in the mid-19th century that resulted in the chant repertory that we know today. This work of restoring the chant to its authentic form has an exciting adventure—one filled with extraordinary discoveries and revelations.

But I do not intend to make this presentation a lecture in musicology. I would like, however, to single out one engaging aspect of this work of chant restoration that occupied many knowledgeable collaborators over the period of more than a century. There exists a famous Gregorian chant bilingual manuscript known as the Montpellier H159, dating from the 11th century. It was discovered in a medical library in Dijon in the year 1845. This precious manuscript is the work of a fastidiously systematic music teacher named St. Benigne of Dijon who left to posterity a book that is perhaps the only complete collection of the Propers of the Mass from this early period. Without this manuscript, the work of restoring the chant might have taken many more years than it did.

Up to the time of the discovery of the Montpellier manuscript, the significance of the neumatic signs was only known vaguely. Now, with this as a key, to every neum could be ascribed a definite pitch: Re-Fa, Ti-Do-Re, etc. The mystery of the signs was solved. The neums could now be transcribed into exact notation with all the correct pitches assigned. But there was another problem with the manuscript. The chants were arranged according to modes and not liturgical function. So the entire repertory had to be unscrambled and each chant had to be assigned to its proper place in the Liturgical Year. No easy task.

The Vatican Gradual, which came out more than 50 years after the discovery of the Montpellier manuscript, contained the basic repertoire as found in the manuscripts of the 9th and 10th centuries. Of course in later editions, it included new chants mostly centonized from older melodies to accommodate the new feasts that had been established meanwhile. Speculation widely exists that this repertory actually came from the time of St. Gregory, several centuries prior to the date of the manuscripts themselves.

The discovery of the Montpellier bilingual manuscript in 1845 caused a sensation in the musicological world for the simple reason that it clarified the musical meaning of the hitherto indecipherable musical signs. Its discovery was as significant to the musical world as was the discovery of the bilingual Rosetta Stone found in Egypt in 1799. This stone contained the Egyptian hieroglyphics, which up to that time no one could decipher, plus their Greek equivalents. With this Greek language key, the way to understanding and interpretation was relatively easy.

So, by definition, what we call Gregorian chant, is the repertory published in the Roman Gradual of the early 1900's and, some 30 years later, the Antiphonale.

Musicologists have written and these days are writing much about Gregorian chant. Some years ago a friend of mine, a monk very much concerned about the passing of Gregorian chant from the liturgy of the universal Church, said: "You know, when the chant leaves the Church it will enter the halls of the universities." How very prophetic those words! Much is being written, as we have said, and much debated as to the chant's proper notation, interpretation, and function. In spite of debates over technicalities, all agree that the place held by Gregorian chant in music history is a significant one such as to merit well the attention of ecclesiastics, historians, musicians and laity alike.

Gregorian Chant as Liturgy

Granted that the chant has its roots deeply imbedded in the history of the Church. How can we justify calling it "liturgical" in today's context? First, let it be said that there appears to be some confusion today as to the implications of the word "liturgical." We find the word attached to almost anything and anybody that is closely or even remotely associated with a church setting. For example, we have liturgical altars, books, committees, vestments, chairs, railings, priests, musicians; we even have a liturgical press.

To be exact, the word *liturgy* refers to the public acts of the Church, past, present, future, French, German, Ugandan, American, Australian, praying in the name of the Church all together uttering praises and supplications to her sovereign Lord. Liturgy, then is strictly a matter of prayer, solemn, official, and performed by all in the name of the Church. In fact, by definition, the Pius X “*Motu Proprio*” states that the chant shares the same qualities as the liturgy itself.

This is a gigantic concept. The contemporary musician or liturgist whose formation in music has been the *missalette*, has a problem here. You know his question: “But how does Gregorian chant express the sentiment and spiritual posture of the universal Church today?” Well, let us consider how the Church answers this question. Let us hear how Pope John Paul II has underscored the vital role that Gregorian chant must play in the Church’s public acts of worship:

“To the extent that the new sacred music is to serve the liturgical celebrations of the various churches, it can and must draw from earlier forms—especially from Gregorian chant—a higher inspiration, a unique sacred quality, a genuine sense of what is religious.” (*Jubilare Feliciter*, Apostolic Breve 72, 1980)

That this makes Gregorian chant “official,” there can be no doubt. But is this the only reason that wherever and whenever possible, Gregorian chant should be given “pride of place?” (Ch. VI 1963 Constitution on the Liturgy). To be sure a good reason is that the Church’s strong recommendation for its use is official, one that merits our attention because the Church has a right so to declare her intentions to us in this matter, and we who are her constituency should be inclined to defer to her and to follow the declarations so set forth.

There is another reason, often advanced, for devoting ourselves to this music in worship. It is that Gregorian chant is very old. It is a music whose roots are imbedded in the early Church and has enjoyed a long tradition. Thus, when we sing it, we span the barriers of time to link ourselves with our forefathers, to make community with them in prayerful action. Surely, this reason for singing the chant is also a good one.

Furthermore, we ask ourselves: “Shall we study and sing the chant because if we travel to non-English speaking countries, we shall feel at home with our worshipping neighbors when we sing the chant and thus share in our common heritage?” A worthwhile investment on that score also.

But there is yet another reason. To put it simply: When in the presence of an artistic rendition of the chant, in the context of worship, we find that it is *beautiful*. For me, this is the most cogent. What we offer to the Lord in song should be beautiful. In the case of the chant, it radiates its own beauty. No need to rationalize about it. This music *belongs* in the liturgy. The elements of prayer and reflection—the very purpose of the liturgy itself—are structured into its musical design in such a way that no other music known is structured.

At the 1980 International Colloquium of Musicology in Louvain, Oliver Messiaen had this to say:

Music can adapt itself to what is sacred in many ways. There is first, liturgical music. This follows the structure of the office strictly. It finds its true meaning only in the context of the office. Viewed from this perspective, there is only one kind of liturgical music: Gregorian chant.

What Messiaen is saying is that Gregorian chant is out of place anywhere outside the Church. That is its unique quality and meaning, like altars, vestments, ritual, etc. Such a statement cannot be said of most of the music that is being composed and performed in worship services today. Set forth in a great variety of styles, though some of the new music has merit as church music, much borders on the ridiculous. I am reminded here of a published composition by an eminent contemporary composer which I came across

recently designed for children's liturgies. The texts of the Mass are set to "Three Blind Mice." I suppose we are supposed to call this "folk" music and accept it because this musical style is established in the Church at the present time. I like to think that the real "folk" song of the Church, however, is Gregorian chant because of its authenticity, goodness of form, anonymity, universality, appropriateness, and beauty.

Gregorian chant then surely rates the appellation "liturgical" for the reasons cited above and thus merits the close association to liturgy that the Church has assigned to it.

Gregorian Chant as an Art Form

Because it stirs our imagination in its own special way, evoking in us sentiments of prayer and reflection, and because the intellect does not have to reason to its acceptance—because, in short, this music is beautiful when performed well—we can also consider Gregorian chant as a musical form of art and as such it should be fostered, studied, and preserved in the Church.

If we consider the music content of Gregorian chant, for example, we can readily conclude that the words, with which the music shares an intimate partnership, do not have a monopoly on the chant's ability to communicate its message. The music, apart from the words, also shares in this function of communication. Something should be said about this because it is commonly believed that when we speak of ideas as expressed in any art, visual or aural, we base our thoughts solely on *verbal* communication as if only in this way can the mind receive information. This need for verbal articulation before acceptance may be due to our educational formation which has been fused to this concept through lectures, written exams and verbal literature. In fact, it is perhaps this very stance of the dominant role of the *text*, without a consideration of its musical content, that resulted in the demise of Gregorian chant in the 1960's, following the Council's decree permitting the vernacular tongue in liturgical worship.

The message that arises out of a well-prepared rendition of Gregorian chant is very special. In their indigenous ways, the simple chant lines, tonal succession of varying intensity, pitch and fluid movement, wrapping themselves around texts as embellishments and rhythmic energizers, disclose their meaning to the hearer immediately upon perception. And this happens even when the literal meaning of the text may not be clear to the listener. The listener or singer apprehends the chant's message in the ordering of sounds during their passage through time into his sense of hearing. In perceiving this message he may not always be able to articulate his reaction to it in verbal terms. He knows, however, by its tranquil flow of the ordered movements of sound patterns that avoid sudden or brusque shifts of rhythm or dynamic stress and in the unfolding of its musical lines, the chant gives him a feeling of peace and, at the same time, induces interior reflection. The melodic designs of the chant, that rise and fall in even succession, also reveal vocal nuances that change and vary with each vowel coloration of the text. The resulting mind-set, affected by the music itself, enhances the quality of the hearer's worship-response to the mystery of faith that is about to be offered him.

What we are saying here is that music has a power of its own apart from words. It is its own art and language. To be sure, in the chant, music and poetry are closely linked; often inseparable. Yet, we know from experience that a message is often communicated in music when the literal sense of the words is not fully, or even partially apprehended. Most of the best loved operas, for instance, are sung in non-English languages. Their popularity seems unwaning. A few years ago there was as strong trend toward "Englishing" opera. Much money was spent on this venture and elaborate preparations made to render the operatic masterworks in the vernacular. The projects failed. It was clear that the composer's thought was so closely linked to the word meaning in his own language that the disruption of the union of words and music resulting from casting the text into another language frame destroyed—or at least weakened—the dramatic thrust of the composer's original thought.

So, too, with chant. The basic meaning is *prayer*. And in the rendition, the music and the text enjoy a partnership in which each shares its proper role with the other. Even when every syllable is not communicated to the intellect, our response is strong because the music bestirs the emotions or the imaginative facet of our receptivity. Mind and feeling are activated by the aural perception of musical sound. The most perfect communication is achieved, of course, when the mind grasps the meaning of the words at the same time the imagination and emotion are aroused by the meaning of the music, each sharing in providing the maximum response in the listener.

But let us consider the action of music communication for a moment, apart from the words. There are many examples of this in which music acts as a mind-setting agent to bridge the gap of feeling and understanding between the listener and what is taking place visually or aurally. Is this not the function of the introduction to a song, an overture to an opera or choral work, namely to prepare the listener for what is about to be unfolded before him? No words are involved. The organ in a church does not play English or French, nor does a marching band need words. Guitars do not play in Spanish any more than accordions speak Schweitzer Deutsch. In the chant during the unfolding of an Alleluia melisma, the music rolls on without benefit of words. The music alone is reaching out beyond the barriers of words to express the praise of God in a way that words cannot do. Here it has its communicative power as music alone. It was this power of the musical phase of the chant that was ignored when permission was given to make use of the vernacular tongue in the liturgy. Verbal enthusiasts were willing to sacrifice the meaning of the music for the literal meaning of the words. The appeal to the intellect became dominant. The appeal to the emotions was shunted to one side.

Gregorian Chant as a Liturgical Art Form

Though we declare Gregorian chant to be a musical art form we may not stop there. If it is to be considered a *liturgical art form*, we must consider also its place in the liturgy, the public worship of the Church. And it is here that the partnership between words and music achieves its cohesive unity. Music added to words can make the plain meaning of words glow with a radiance that words alone, so to speak, cannot do. Music can reveal an inner meaning to these words that would not be present were it not for the composer's sensitive insight and artistic skill. The composers of the chant—whoever they were—steeped in daily prayer and community singing, knew and felt the meaning of every syllable of the prayers and in making the musical settings that we know as Gregorian chant poured their innermost souls into the creation of what has been effectively termed their “imponderable reinforcements of the human spirit.”

Listen as Paul Hindemith rhapsodizes about this musical miracle in his book, *A Composer's World* (1961):

Take one of the more florid melodies, such as those sung at Easter time or on Whitsunday, which will doubtless be considered by every musician of some taste the most perfect, the most convincing one-line compositions ever conceived. In order to understand fully their overwhelming power, you cannot restrict yourself to just reading or hearing them. You must participate in singing these melodic miracles if you want to feel how they weld the singing group into a spiritual unit, independent of the individual prompting of a conductor, and guided only by the lofty spirit and the technical excellence of the structure.

A word about performance practice will show another phase of Gregorian chant as a liturgical art form. Where does this begin? In a sense, it begins with the composer. Let us say, for example, that he is preparing to make a setting of a given text for the liturgy. He thinks about the meaning of the words and proceeds to write what is, in effect, a musical commentary on that text. A homily, in fact, is as good a way of saying it as any. He decided what sentiment or mood is to be evoked in the listener or singer when the dead

notes on paper are activated into living sound. Now it is up to the director or the singer to find this meaning and interpret it as closely as he can to the composer's intention. At this point, the conductor may not force his own idea as to what the piece means, or should mean, in violation of the composer's wishes.

A more subtle insight into the meaning of the music in relation to the words set forth by the composer is needed to render the chants effectively. Let us consider the Introits for Christmas, the one for the Midnight Mass and the one for the Mass of the day. The music of these two chants suggests a meaning that the words could not possess by themselves.

Dominus Dixit sings of the eternal birth or generation of the Lord in the Holy Trinity—so therefore, the music is *austere, other worldly*; whereas *Puer Natus* is *earthly*—the Word made flesh and dwelt among us.

Dominus Dixit: for midnight Mass. A simple rendition in the mystical 2nd Mode. On the surface, it seems like a cradle song, perceived in the gentle rocking movement of the music between Re and Fa. The birth of the Lord is revealed in the intimacy of the Holy Family, Mary, Joseph, and the animals present. Minor mode—feeling of silence; but there is a more profound meaning.

Intr. 2.
D O-mi- nus * dí- xit ad me : Fí- li- us mé- us
 es tu, é- go hó- di- e gé- nu- i te. *Ps.* Quare

Puer natus: a proclamation to the world. Major Mode—formal announcement, indicated by wide intervals; forward, rhythmic movement, a strong declaration of the presence of the Lord; the Word made flesh and dwelling among us.

Intr. 7.
P U-er * ná- tus est nó- bis, et fí- li- us dá- tus est
 nó- bis : cú- jus impé- ri- um super hú- me- rum é-
 jus : et vocá- bi- tur nó- men é- jus, má- gni consí-
 li- i Ange- lus. *Ps.* Can- tá- te Dó- mi- no cá- nti- cum nó-

The repertory of chants abounds in such meaningful musical homilies and it is the responsibility of the conductor to search them out and communicate them to his singers and to his listeners. In his search for this meaning, the conductor must place himself before the composition he is to interpret as if he were the composer. He must first study the meaning of the words and reflect on their meaning. Then he must consider the musical statement and its relation to those words. He must search for the music's "greater rhythm," to use Dom Mocquereau's terminology, to find the high point of the musical

phrase and the tonal relationships between the smaller divisions of that phrase. For example, is the composer saying:

In TE, Domine, speravi, non confundar in aeternum, *or*
In te, DOMINE, speravi, non confundar in aeternum, *or*
In te, Domine, SPERAVI, non confundar in aeternum, *or*
In te, Domine, speravi, non CONFUNDAR in aeternum, *or*
In te, Domine, speravi, non confundar in AETERNUM.

In each case, the focus of the reflection is different. It is the composer who determines that focus through his use of the elements of music. The interpreter ought not try to recast the musical phrase in order to impose his own meaning on that phrase and thus violate the intention of the composer.

Apropos of this search for the “meaning” of music in order to set forth the composer’s “homily” on a given text, the interpreter is also faced with the complex problems of performance practice. If the sentiment of the music is to be expressed in a manner that allows the text to achieve its fullest communication, one must come to grips with the performance practice of the times. In the case of Gregorian chant, what is the performance practice? How can we know how to recreate these melodies exactly as they were sung in the Golden Age? Much discussion has and is taking place concerning this aspect of the chant. We have no “live” performance from the period on which to base our decisions, no aural Montpellier manuscript, so to speak, no model in sound. Though speculation is rife as to the correct interpretation of the chant, in the monastic houses where the chant is still sung daily in the Office and at Mass, there is general consensus that the tones out of which the melodies are constructed are to be sung in a more or less even manner, that is, of equal duration. Using this as a basic principle of interpretation and giving attention to the purely technical elements of interpretation such as accurate pitch, musical as well as verbal rhythm, varying intensities to place the high points in appropriate relief, many choirs have provided convincing evidence of validity of this approach.

If it is true that we have all experienced a certain spiritual nourishment and peaceful reflection in the presence of a disciplined and artistic rendition of the chant, why was this music relegated to virtual oblivion after the Second Vatican Council? Perhaps in a world seeking excitement and new emotional “highs,” the sobriety of the chant could not compete with the noisy musical utterances that entered the sacred environments of worship. If there was one reason however, adduced for the rejection of chant, a reason that was accepted by choir directors, priests, and even bishops, it was that the Latin language stood in the way of understanding. And since the chant made use of the Latin language, they said, it must recede to a second place in the hierarchy of musical values. Confusion existed here between verbal and musical language and the decision was made in favor of verbal language.

The result of that decision in favor of the vernacular was to issue a challenge to composers to provide musical settings of the new ritual texts using the vernacular language. Many composers accepted the challenge and have given us numerous and excellent commentaries on liturgical texts. Others have been so preoccupied with finding notes to support the texts, that they have resorted to the idioms of a musical language that is far removed from the spirit of worship as we know it. In such cases, when the texts, even the vernacular texts, are not understood when they are sung (and this is frequently the case) musical language is the only means of communication left. If this musical residue reminds us of a cowboy song or the latest hit song on the hit parade, the moment of spiritual reflection on the meaning of the text is diverted to some other meaning extraneous to the religious focus for which the piece was written in the first place. The musical language dominates and, at the same time, destroys. If in the instance of the chant, assuming an artistic rendition is in progress, even if the verbal language of the chant is not known, the residual musical language proposes reflection that is not chained to worldly meanings and offers serene meditation on the quiet sentiments of peace and joy.

No one could have predicted that in our time the Latin language together with its musical handmaid the chant, would be virtually discarded overnight and the contemporary language of the people substituted. At the same time, we have witnessed the explosive and widespread hostility to Latin and the chant, so much so that many dioceses officially banned their use at parish liturgies. This hostility still persists in some quarters. For example, only a year ago a musician priest of my acquaintance was given the assignment as music director at a major seminary *with the proviso* that neither Gregorian chant nor the music that sounded like Gregorian chant was ever to be performed in the confines of the seminary!

It seems to me that the value of chant as a liturgical art form in the context of Christian life is enormous. In our teaching of the catechism and religion from the earliest grades, we strive to inculcate into the growing and expanding minds of the children and adults a sense of the meaning of Jesus' message to the world. The beautiful tradition that has been developed over the centuries as a result of his giving us that message, and in this case music, should be taught side by side and with equal conviction and enthusiasm as our teaching of the facts and norms of Christian life. If we teach philosophy, science, medieval history, literature, most of which has no direct relationship with our prayer lives, then why is the teaching of the chant with its roots in the primitive church and which does indeed relate directly to our prayer-lives in the Church, so neglected?

DR. THEODORE MARIER



South Tower of St. John the Evangelist Cathedral (Cleveland, OH)

OBITUARY: FATHER GERARD JOHN BENEDICT FARRELL 1919 - 2000

John Benedict Farrell was born October 28, 1919, in Dorchester, Massachusetts the first son of his Boston Irish parents, Daniel and Mary Catherine (Greene)Farrell. The child John had two older sisters, one of whom died at the age of four and a younger brother. His mother died when he was only six years old. During his mother's last illness and after her death, the Farrell children were cared for by his Aunt Catherine. Like Pope John Paul II after the early death of his mother, John Farrell turned to our Blessed Mother for consolation. He attributed his vocation to the religious life and the priesthood both to his own mother in heaven and to the Virgin Mary whom he felt nurtured that desire.

In his earliest years, the future Father Gerard developed a passion for music that would span his entire life. The young John inherited from his father, not only his Irish dark hair and eyes, but also his love of music. John's father reported that his son would

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spend all his time at the Gramophone (phonograph) playing music records day in and day out, over and over again.

While living with his aunt Catherine, he attended public school. When the burden of caring for the Farrell children became too much for his aunt, John and his younger brother were sent to a boys' boarding school run by the Sisters of Mercy. John was a boy soprano and loved singing in the choir for the sisters and for visitors. While he did not have any formal music training he would play by singing and using his desktop as a keyboard. It was not until his voice changed that the Mercy Sisters gave John formal piano lessons. His piano teacher's love for Gregorian Chant was also shared with this eager young student of music. John was glad when his father remarried one of the nurses at the hospital where he worked. His stepmother, Marion, was a widow and had no children of her own. She enabled them to be a happy home once again. John remembers that Marion had exquisite taste in decorating their new home.

John attended St. Peter's High School in Worcester, a school that demanded much homework in addition to his own practicing piano a minimum of an hour a day. A priest, Father Bernard L. Doheny, from Saint Paul's parish, asked him to come and hear his choir. Soon the young musician found himself not only playing the organ but even directing the choir. The exposure to Gregorian Chant that John had received earlier from the Mercy Sisters had by now developed into a deep love for this music of the Church's liturgy. Chant was becoming central to John's life.

Father Doheny directed him to the Benedictines at Saint John's Abbey even though he did not know anyone there personally; the publication of *ORATE FRATRES* was recommendation enough. The added fact that John's middle name was Benedict seemed to be a prophetic sign of his future vocation to the Benedictines. John was given the religious name Gerard when he entered the novitiate in 1940. He graduated from Saint John's University in 1942 and completed his priesthood studies and was ordained in 1946. After his ordination Father Gerard became part of the Saint John's University Music Department for 23 years (1946-69) with interim periods for his music education. Father Gerard received his Bachelor of Music from Montreal University and a Masters Degree in Music at the Eastman School of Music in Rochester, New York in 1951. In 1960 he was awarded a Certificate in Organ and Music Composition from the Royal Flemish Conservatory of Music in Antwerp, Belgium.

Father Gerard was abbey organist from 1946 to 1969 and choirmaster from 1951 to 1969 and became the director of the schola in 1954. In 1952 he introduced the practice of singing Vespers every day of the week, not just on Sunday as previously. As choirmaster he directed the recording for the Liturgical Press several albums of organ music and of Gregorian Chant sung by the monastic schola. He also developed an impressive program of organ recitals that brought leading organists from around the world to Collegeville to perform on the new Abbey organ.

Father Gerard worked with Flor Peters in designing the organ for the new Abbey Church in 1960. It was largely due to his influence that the console was placed in the sanctuary and that The Holtkamp Organ Company was commissioned to make and install the organ. Mr. Holtkamp even flew to Antwerp where Father Gerard was studying to go over the organ specifications with him and his teacher, Flor Peters. Flor Peters gave the inaugural organ concert in the new Abbey Church.

Father Gerard's last years as abbey choirmaster fell in a stormy time for the Catholic Church. Father Gerard supported the liturgical reforms of the Second Vatican Council and strove to implement faithfully, as he put it, "what the Church asked of us." He favored vernacular and diligently began developing English church music by adapting Gregorian melodies to the English language, by composing new pieces, and by drawing upon the hymnody of other Christian traditions. He also sought to follow the directives of Vatican II that Latin Gregorian Chant be retained in the reformed Roman liturgy. Since no suitable agreement and balance could be found with the vernacular and the Chant, Gerard resigned from his position as choirmaster in 1969.

A new chapter in Father Gerard's life then began, with the remainder of his life's work in church music and Gregorian Chant now taking place away from Collegeville and the milieu of the monastic liturgy. He returned to the East Coast and studied early music and paleography at Boston University and Harvard University. In 1976 he became professor of Gregorian Chant and Catholic Church Music at Westminster Choir College in Princeton, New Jersey, and also taught Chant at Duquesne University in Pittsburgh. He gave organ recitals across the country, and he became known as a national leader in Gregorian chant studies through his many scholarly publications. It was a special joy for him when he was welcomed back to Collegeville by the Saint John's community beginning in 1996 to teach week-long courses in Gregorian Chant in the graduate summer program of the School of Theology. For his faithful work in preserving the Gregorian Chant legacy, he was awarded the medal Pro Ecclesia et Pontifice by Pope John Paul II in 1996.

Priestly work was always important to Father Gerard. He served as associate priest at Saint Paul's Church in Princeton, and on May 26, 1996 he celebrated the Golden Jubilee of ordination at his home parish of Saint Denis in Dedham, Massachusetts.

After a two-year battle with cancer, Father Gerard returned home to the abbey on December 30, 1999. From his infirmary bed he was pleased to hear, via closed circuit television, the closing Latin chant antiphon to the Blessed Virgin that now ended the evening monastic prayer. Finally at peace with the many turns his monastic life had taken, and thankful for the rich opportunities he had been given, he died at 6:30 a.m. on the feast of the Baptism of Jesus.

Father Gerard is survived by his sister Edna Todesca of Dedham, Massachusetts and brother Francis Farrell of Walpole, Massachusetts and his monastic confreres.

The Mass of Christian Burial was celebrated for Father Gerard Farrell at Saint John's Abbey on Wednesday, January 12th with burial in the abbey cemetery.

We commend our brother Gerard to your prayers.

ABBOT TIMOTHY KELLY, O.S.B.,

REVIEWS

Choral Works

Children of the Heavenly Father, Swedish melody, arranged by Marie Pooler. SATB, optional accompaniment. Harold Flammer Music Choral Series A 5123. \$1.40. Distributed by Shawnee Press, Inc., Delaware Water Gap, PA 18327

This hymn comes from the Lutheran tradition, and with its lyrics focused on the Father, it would make a good choral Offertory meditation during the final months of the Year of the Father, leading up to the Third Millennium celebrations. The lovely, simple melody is very short, which could lead to monotony through the four stanzas; but Marie Pooler has provided choral interludes between each stanza that contribute some welcome contrast. The harmonization is diatonic overall, and the parts are not difficult to sing.

DR. SUSAN TREACY

Praise the Lord by George Frederic Handel, arranged by Hal H. Hopson. SATB, accompanied. Harold Flammer Music Choral Series A 5123. TTBB, accompanied. Harold Flammer Music Choral Series C 5070. \$1.40. Both versions are distributed by Shawnee Press, Inc., Delaware Water Gap, PA 18327.

This chorus, which could be used as an Offertory meditation, is from Handel's oratorio *Judas Maccabeus*. The reviewer has sung it with a church choir and found *Praise the Lord* to be a work which, while not too difficult to sing, creates an impressive effect and is enjoyed by the choir. The imitative sections are short and predictable; and there is enough repetition to facilitate quick learning. The text makes this anthem suitable for general use or for liturgical occasions calling for festive songs of praise.

S.T.

Ave Maria by Jacques Arcadelt, edited by John Leavitt. SATB, optional keyboard. Harold Flammer Music Choral Series A 2089. \$1.40. Distributed by Shawnee Press, Inc., Delaware Water Gap, PA 18327.

This beloved classic of the choral repertoire has been edited, with dynamics and tempo markings, for a middle school mixed choir. The editor has supplied, in addition, a brief paragraph on the composer and on high Renaissance choral style, as well as a translation of the lyrics. Arcadelt's

Ave Maria, with its homophonic texture and simple beauty, would be a good way to introduce a young or new choir to praying this essential prayer in Latin and to singing the Church's patrimony of Renaissance polyphony.

The following four pieces might be appropriate for a concert of Christmas music prior to Midnight Mass. Many parishes have such a concert to set the tone for the transcendent beauty of the Mass that follows, with its Propers focused on the profundity and joy of the Incarnation. Additionally, parishioners can be exposed to much worthy religious music which might or might not have a true place in the liturgy, and they can have opportunities to raise their voices in active participation by singing well-loved carols.

S.T.

O Come All Ye Faithful, arranged by Timothy Mayfield. SATB, children's choir, organ, with optional brass, handbells, timpani, and congregational refrain. Harold Flammer Music A 7295. \$1.40. Distributed by Shawnee Press, Inc., Delaware Water Gap, PA 18327.

Arranger Timothy Mayfield has set three stanzas of this carol from the Catholic tradition and involves the congregation on the first and third. For the parish with the resources of handbells, an adult choir, and a children's choir, this could be an effective way to end a pre-Mass concert, or perhaps as a processional hymn, especially with the added brass quartet (2 trumpets, 2 trombones) and timpani. The overall key is F major, with harmonies that are diatonic and calculated to please. The children's parts are extremely simple, mostly short acclamations of "Come and adore Him." The middle stanza is in D major, and is sung *a cappella* by the adult choir. Here the arranger retains only the harmonic structure of the choir, for the melody has disappeared. The final stanza is in unison, with a descant for sopranos and tenors.

Thou Must Leave Thy Lowly Dwelling (The Shepherds' Farewell) by Hector Berlioz, English words by Paul England. SATB, accompanied. Novello NOV 29 0235, distributed by Harold Flammer Music. Distributed by Shawnee Press, Inc., Delaware Water Gap, PA 18327.

Possibly the most famous number from Berlioz's oratorio *L'Enfance du Christ*, this beautiful chorus is quite accessible to most choirs. Because the text is set strophically, the repetition

of the music assures that it will not be too difficult to learn. Rather than a literal translation of the original French lyrics, Paul England's English text is more generalized, but reverent and proper to the theme of Christmas.

S.T.

I Saw Three Ships, traditional English, arranged by Richard Lloyd. SATB, with organ. Novello, NOV 29 0567 01, distributed by Harold Flammer Music. Distributed by Shawnee Press, Inc., Delaware Water Gap, PA 18327.

Richard Lloyd's arrangement of this well-known carol is well within the capabilities of most church choirs, for most of it consists of unison singing with a countermelody that is sometimes used as a descant sung by sopranos, but later on is sung by altos and tenors. The harmonic language is essentially diatonic, and the arranger makes a number of stock modulations, but the most interesting section harmonically is at stanza 6, when the choir at last sings in four parts in the distant key of B major.

S.T.

God Rest You Merry, Gentlemen, traditional English, arranged by John Joubert. SATB, accompanied. Novello NOV 29 0423 03, distributed by Harold Flammer Music. Distributed by Shawnee Press, Inc., Delaware Water Gap, PA 18327.

Another standard carol, *God Rest You Merry, Gentlemen*, is given by John Joubert a non-standard arrangement in a true twentieth-century harmonic idiom. Nevertheless, Joubert has made his arrangement accessible to both listeners and singers alike. Out of eight stanzas he has the choir singing in unison on all except 6 and 7. On stanza 6 Joubert paired sopranos with altos, and tenors with basses, each pair singing in thirds while the pairs also sing in canon. The same technique is also used for stanza 7, only this time the pairs are singing at the interval of a fourth, thus suggesting the parallel-fourth sound of the medieval *organum*. Throughout this setting the organ has some of the most interesting material. For instance, a bass *ostinato* on stanza 1, and on stanza 3 the melody in augmented form and homorhythmic texture.

S.T.

Book Review

Instruments in the Church: A Collection of Source Documents by David W. Music (*Studies in Liturgical Musicology*, No. 7). Lanham, Maryland: The Scarecrow Press, Inc., 1998. 240 pp. \$40.00 cloth. ISBN 0-8108-3595-9

David W. Music, a professor of Church Music at Southwestern Baptist Theological Seminary, has gathered together under one cover a collection of original source material in English translation, relating to the use of musical instruments in church. Throughout history, musical instruments used in Christian worship have been viewed with a range of opinions from distaste to ambivalence to positive acceptance. Professor Music has made a good selection of documents from the entire range of opinions and also features readings from both Catholic and Protestant sources.

The book consists of five large sections arranged in chronological order, which are further divided into chapters—seventeen in all—devoted to specific topics. The two chapters of Part I feature the Old and New Testament of the Bible. The translation used is the King James Version; Music helpfully supplies the transliterated Hebrew names for the musical instruments mentioned in the relevant passages. For the New Testament he does the same with the Greek names of musical instruments. For the Church musician, the most interesting passages are those which describe music in liturgical worship, and many of these are cited by later writers whom Music includes in his book, in disputes about the place of musical instruments in church.

Part II, "The Postbiblical and Medieval Eras," considers the rejection of instrumental music by patristic writers, and Medieval opinions on the use of organ in the Western Church. Music has drawn mainly from the late James McKinnon's fuller treatment of the subject in his book *Music In Early Christian Literature* (Cambridge, 1987), but also from a number of other translations, including the monumental edition of *The Ante-Nicene Fathers*, translated by Alexander Roberts and James Donaldson in the late nineteenth century. The Fathers' writings are represented by three main positions concerning musical instruments: (1) the mature Church no longer needs instruments, which were allowed by God during its infancy; (2) allegorical interpretations of Old Testament mentions of musical instruments; and (3) the connection of musical instruments with

immoral practices and pagan worship. Of particular interest are the source documents on the use of the organ in the medieval Church. Professor Music explains that caution is called for because of the ambiguous use of the Latin term *organum*, which has more than one meaning, and because it is not always clear whether the ancient organ was an actual musical instrument or something "more like a siren—something that was merely intended to make a loud noise." (44)

Part III covers the sixteenth and seventeenth centuries, a time of religious turmoil and of more debate over the place of musical instruments in church. In Chapter 5, pertinent documents are included, which reflect the views of the major Protestant reformers, as well as three writings representing the Counter-Reformation. These include brief excerpts from the decrees of the Council of Sens (a local council of 1528) and the Council of Trent (from the session of September 1562), and from a treatise by Martin Aspilcueta, a Spanish canonist also known as Navarrus, who was critical of organists and choir singers. "The Role of Instruments in Roman Catholic Spain and Italy" is the topic of Chapter 6, and seventeenth-century England merits a chapter of its own. These writings describe or give guidelines for the use of musical instruments, which were increasingly in use during the seventeenth century in the newer, concert styles of church music.

Part IV, covering the eighteenth and nineteenth centuries, begins with a chapter on Roman Catholic Italy and France. By the eighteenth century, instrumentally accompanied, concerted music was commonplace in Catholic churches throughout Europe, but the documents indicate that there were various abuses to be held in check. Ironically, in this chapter, two out of the three writers included are Protestant. After Pope Benedict XIII, there are excerpts from travelogues of Charles Burney and Felix Mendelssohn. To represent "Instrumental Requirements in Germany and Austria" (Chapter 9) just two composers were included, J.S. Bach to represent Protestant Germany, and Mozart's letter to Padre Martini to represent Catholic Austria. The remaining chapters in Part IV deal with the acceptance or rejection of instruments by various Protestant denominations in nineteenth-century England and America.

The final section of the book, Part V, covers the twentieth century, and deals with four areas of controversy which are peculiar to this century. Chapter 14 details the introduction of the piano

into evangelistic worship. Chapter 15, "Roman Catholic Pronouncements on Instrumental Music," contains pertinent excerpts from St. Pius X's *motu proprio* on sacred music and from *Sacrosanctum Concilium*, Vatican II's Constitution on the Sacred Liturgy. Chapter 16 deals with "instruments from folk, rock, and pop cultures," and includes an article, "Guitars and Pianos," from *Sacred Music* (Vol. 111, Summer 1984) by editor emeritus Monsignor Richard J. Schuler. Chapter 17 covers electronic instruments, with readings on the electronic organ, synthesizer, and pre-recorded accompaniments for soloists, choirs, and congregational singing. On the aforementioned topic, a valuable Catholic source which is not included is the Instruction of the Sacred Congregation of Rites (*De musica sacra*) of 1958, Nos. 60-73, in which reservations are expressed about electronic organs and pre-recorded music.

As an appendix, a bibliography of selected books and articles for further reading is included. Professor Music has provided a useful resource for both Catholic and Protestant church musicians. *Instruments in the Church* provides material which can guide the church musician in understanding performance practices of different historical styles of church music. Further, the book gives insights into different controversies of the past and present, and might help the church musician to surmount current difficulties with a knowledge and understanding of the past.

OPEN FORUM

Chant Controversy!

I am astonished to read the uninformed and uncritical review of Katherine Bergeron's book in the new *Sacred Music*. (Vol. 126 #4) This book, loaded up with the author's agenda, needed a detailed exposure from the viewpoint of the Catholic liturgical revival. Instead, we are merely told that it is beautiful, lucid, wonderful, absolutely fascinating.

To read the kind of review that the book deserves, we have to go to a secular source, the *Journal of the American Musicological Society* (Summer 1999), where Jann Pasler exposes the ignorance, bias, and misunderstanding of Ms. Bergeron. Not the least important is background: Bergeron knew nothing about chant until college, where she encountered it in the context of John

Cage and Sun Ra. Pasler sang it in elementary school from the *Liber Usualis*!

Pasler writes such lines as these:

"In its approach the book is myopic." "Bergeron ignores completely that there was an international movement to restore Gregorian chant at the end of the nineteenth century." "We need ... more awareness of the challenges, responsibilities, and implications of new historical methods."

Pasler's review of 13 pages (!) is everything that Tortolano's little blurb is not. And it is not the only critical treatment, for Peter Jeffery is equally challenging in *Early Music* (August 1999) while still hoping for a continuing dialogue.

Jerome F. Weber
via E-mail

Architectural Ruminations

Anent the editor's short discussion of Tucker's article found in 'News' of Winter '99:

Similarly the 'building wreckers' have adopted a 'linear' theory as opposed to the 'simultaneous theory' utilized in typical Baroque church architecture.

This is negatively demonstrated best by the clearing of statuary, altar rails, and the "dis-ornation" of stained glass windows. Perhaps the new 'necessity' of placing the baptismal font at the very entrance to the church is similarly linear-inspired.

Very good insight, indeed . . .

Lawrence Stich
Brookfield, WI

Grass Skirts and Disaggregated Neumes . . .

Thanks for noting developments here on Guam concerning Gregorian Chant and the 'traditional' Latin Mass in *Sacred Music* (Vol. 126 #2). Things have changed considerably since the New Year.

Until the end of 1999, we (our small schola) had been singing a *Missa Cantata* once each month: Propers of the Mass using psalm-tones, Mass VIII

and Mass XI with Latin hymns or motets at the Offertory and Communion. Mass closed with the appropriate Marian antiphon. Gradually the entire congregation (some 30+) each Sunday learned to sing the Kyrie, Gloria, Credo III, Sanctus and Agnus Dei as well as the Salve Regina.

As of January 1 this year, we now sing two *Missae Cantatae* each month using Masses XI and, as of Lent, Mass XVII at the Capuchin Friary—second and fourth Sundays. (The first and third Sundays the Mass is a low Mass) Then—great surprise!—we were asked to sing the first 'traditional' Latin Mass in over thirty years at the Cathedral/Basilica on the Feast of St. Peter's Chair at Antioch (Feb. 22).

To add to everything else—I have been asked by the Rector of the newly established International Seminary of *Mater Redemptoris* here on Guam to teach Gregorian Chant to the ten adult seminarians from Italy, Spain, France, US, USA, Guam, and the Philippines. They are so eager and excited, it is a real joy as well as a challenge for me. Next I was asked to begin teaching Latin to the same seminarians! So we meet twice weekly for three hours to study Chant and Latin. So, coupled with my regular weekly classes in Gregorian Chant for the Carmelite nuns here, which continue now after four years, I am kept pretty busy and am convinced there is a future for good music in our parishes which are fed-up with the 'pablum' of post-Vat II music.

Dan Bradley, Director
The Gregorian Institute of Guam
Yigo, Guam

NEWS

On May 8 the Italian bishops' conference issued a new list of music approved for use at Mass, dropping all music influenced by contemporary styles, often referred to as "rock and roll" music.

‡

"Jubilee Mass 2000" by Dr. Noel Goemanne, which was premiered Easter Sunday, was commissioned by and dedicated to the parishioners, priests, and religious of St. John the Evangelist, New York City. The Belgian-born Dr. Goemanne is a composer, and the organist-choirmaster of Christ the King Catholic Church in Dallas, Texas, where he has served with distinction for the past 27 years. Among his published works are more

than 200 original compositions, including 17 masses, numerous piano pieces, anthems, motets, and organ works.

†

There was an interesting exchange between the American Bishop Trautman and the Vatican's Cardinal Jorge "El Martillo" Medina in the pages of the Jesuit biweekly *America* on the recent attempt of the Vatican to reform ICEL. Bishop Trautman's article was published in the March 4th issue and the Cardinal's reply is in the May 13th issue. The main points raised by Bishop Trautman and responded to by the Cardinal are: 1) the composition of original liturgical texts by ICEL; 2) the requirement that ICEL members receive a *nihil obstat* from Rome, and how this effects "collegiality;" and 3) the requirement that liturgical translations "accurately and fully convey the content of the original texts."

Cardinal Medina's letter should be read in its entirety since it is a masterful reply, but I will give three very interesting quotations. In regard to the composition of new liturgical texts the Cardinal says that "there is the danger that the authentic and integral transmission of the tradition will give way to a product which aims to *replace* the tradition with an entirely different reality, and which fails to convey the wealth contained in the former." (emphasis added) This is precisely as I have pointed out before. From the very beginning the Liturgy Club made it clear that, rather than using the vernacular as a "magnifying glass" with which to give people greater access to the tradition, it was going to be used as a "club" with which to bust up the tradition (cf. *Worship*, May 1964).

He also writes that though "the prayers of the Roman Rite . . . [were] . . . composed in particular circumstances, they transcend the limits of their original situation to become the prayer of the Church in any place and in any age. The preservation and effective transmission of these precious treasures in a given vernacular is the first and most important purpose of liturgical translation. While prayer can and should be allowed to be *formed* by culture, one must never lose sight of the far more important fact that it must be *formative* of culture." Finally in regard to the specifics of translation Cardinal Medina writes that "as occurred in many of the most venerable translations of the Bible from Saint Jerome right down to our own day, docility to the original text may result in constructions which stretch the limits of the receptor language, though these constructions should flow

gracefully enough to become comprehensible, familiar, and beloved by those who hear them and pray them repeatedly." (Something which that doctrinal stinker, Archbishop Cranmer, nevertheless understood perfectly well when he translated the Roman collects for the Book of Common Prayer).

†

On the same subject, a rumor has been going around that the Vatican has already commissioned some hand picked Latinists—unassociated with either ICEL or the NCCB—to translate select portions of the Sacramentary. I have heard this rumor from two reliable sources, so it probably has much truth to it. The question is: "What are they going to do with those translations?" Is the Congregation for Divine Worship (CDW) simply going to ignore ICEL and do their own translation? Does the CDW want these translations in hand as a kind of "second opinion" against which to check ICEL's work? Or will these translations be a stimulus to ICEL to not drag its feet ("It's taking you a long time? Well, we just happen to have these translations lying around so you won't have to do so much work after all!")? It should be interesting. Stay tuned!

†

Hot off the wire! Our member, Calvert Shenk, has been appointed Director of Music and Associate Professor at Sacred Heart Major Seminary in Detroit, MI. *Si quaeris organistam amoenam ... Congratulations Cal!*

†

CONTRIBUTORS

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(These three talks were delivered during the 1985 "Gregorian Chant in Pastoral Ministry Today" conference and have been reprinted with the permission of the copyright holder - The Dom Mocquereau Fund.)