

SACRED MUSIC

Spring 2004

Volume 131 No. 1





*West End. Cathedral, York
Gothic (Perpendicular). Mainly XV Cent.*

SACRED MUSIC

Volume 131, Number 1, Spring 2004

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*North Transept. Cathedral, Winchester Romanesque.
Begun 1079. Many Later Additions*

FROM THE EDITOR

With this issue of *Sacred Music* we continue our survey of Pope Pius X's motu proprio on sacred music, with a special emphasis on section II which deals with the different types of sacred music. At the pinnacle is Gregorian chant, which is *the* music most proper to the Roman Rite—indeed it is the music of the Roman Rite. According to Pope Pius X, a Mass that consists only of Gregorian chant is to be considered in no way deficient. Gregorian Chant is also the “supreme model” of all sacred music in that it should resemble chant in its “movement, inspiration, and flavor.”

This point about Gregorian chant is repeated by Pope John Paul II in his chirograph of last November 22nd, celebrating the centenary of Pope Pius X's motu proprio. This important document, an English translation of which we will publish in the next issue, repeats many of the important teachings on sacred music which have been sadly neglected for the past forty years. It should be given a careful reading along with the original motu proprio.

SACRED MUSIC

The cost of membership—which includes a subscription to *Sacred Music*—will now be \$30. Make sure to send membership renewal checks to our new treasurer, Mr. Vincent Sly, P.O. Box 960, Front Royal, VA 22630.

EDITORIAL

**Jesus Christ, the Lord of Life and death
called
Ralph Stewart
conductor and founder of the
Naples Orchestra and Chorus,
Musici di Napoli,
music director of St. Leo Catholic Church
in Bonita Springs, Florida,
and former Treasurer of the
Church Music Association of America
to his eternal reward on Wednesday,
February 11, 2004,
Feast of Our Lady of Lourdes,
after a short battle with cancer.
The Church Music Association of America
Requests the alms of an *Ave* for
the repose of his soul.
With great gratitude and fond memory we
shall hold him in our thoughts and prayers.**

**For the CMAA
Kurt Poterack, Ph. D., Editor
Sacred Music**



*Nave, Looking East. Cathedral, Wells
Gothic (Early English). c. 1175-1239.
Alterations XIV and XV Cent.*

THE TYPES OF SACRED MUSIC: GREGORIAN CHANT AS “SUPREME MODEL” (SECTIONS II, III, IV OF THE MOTU PROPRIO)

Section II of the motu proprio speaks of different types of sacred music, the first and foremost of which is Gregorian chant. First and foremost because Gregorian chant is the chant proper to the Roman Rite *and* because it possesses, to the highest degree of any music, the necessary qualities of sacred music—particularly holiness and artistry.

In other words, Gregorian chant is the music of the Roman Rite because historically, it always has been. Gregorian chant grew up as an integral part of the rite itself. It is not that there was a competition at some point to determine which music was the most appropriate for the Roman Rite and Gregorian chant won. But if there had been such a competition, it would have (or at least should have) won because to the highest degree, it savors of holiness and is well-made. In a sense, chant “wins” such a competition—or at least receives a vote of confidence—every century through its use and commendation by popes and great saints. The fact that not everyone of a particular generation may “vote” for chant says more about the people than the music. This was a problem that

TYPES OF SACRED MUSIC

Pope Pius X was having in his day, and this is why he felt it necessary to issue this *motu proprio*.

It was also necessary for Pope Pius X to elucidate that Gregorian chant is the “supreme model” for all sacred compositions. Since it possesses the qualities of holiness and artistry to the highest degree, it is therefore fitting that it be a model. Indeed, in a famous sentence, quoted and endorsed by the present Pontiff in his November 22nd chirograph, Pope Pius X stated that “[t]he more closely a composition for church approaches the Gregorian form in movement, inspiration, and flavor, the more sacred and liturgical it is; and the more it departs from that supreme model, the less worthy it is of the temple.”

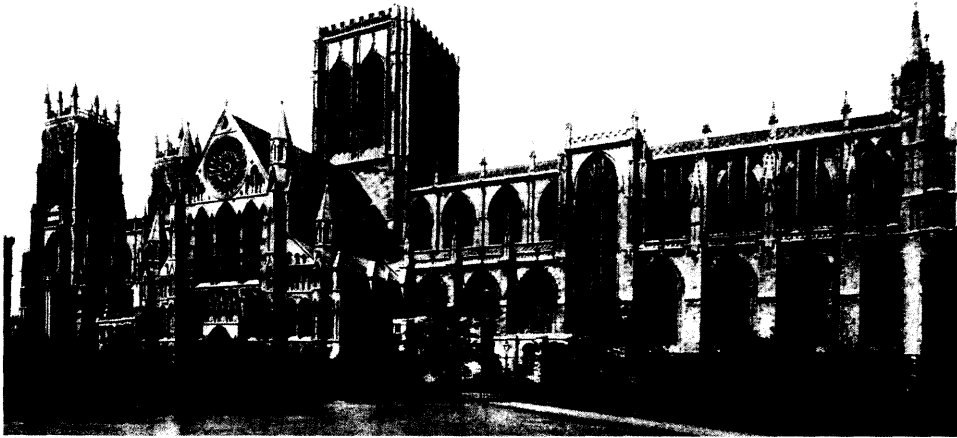
Pope Pius X then proceeds to do something interesting. He gives concrete examples. General principles are fine and necessary, but without some sort of concrete demonstration these are of no use. As a matter of fact, people who are in the wrong typically claim that they are abiding by the general principles. That is, without some sort of concrete implementation of general principles, everyone becomes his own interpreter—and your average man does not wish to find himself guilty of wrong-doing.

So, the Pontiff gives two examples: one of music which follows chant as a supreme model quite well (Renaissance polyphony), and one of music that does not follow the chant well at all (the nineteenth century Italian theatrical style). Note that the polyphonic music of the 16th century does not “sound like” Gregorian chant, but is modeled on it in its “movement, inspiration, and flavor.” In fact, it is hard to believe that anyone would mistake the music of Palestrina, for example, as being anything other than sacred music. There are probably even people who think that Palestrina’s music is the “official” sacred music of the Catholic Church, even though, strictly speaking, chant is—but that is the degree to which it follows the general qualities which chant possesses itself to a high degree.

If one wants to get an idea of the bad sacred music of the time (the Italian theatrical style), he should listen to the CD *The Last Castrato*. Taken from recordings made in 1902 and 1904, these were made by Alessandro Moreschi who had been director of the Sistine Chapel Choir. Yes, sad to say that the Vatican used castrato singers (while not condoning the practice) in its choir until 1903. Aside from the strangeness of the castrato voice, the sentimentality of the liturgical music that even the Vatican choir was singing should make it clearer as to why Pope Pius X felt he had to issue a *motu proprio*. (It should also be interesting to note that, while not sounding the same, the music on this CD has the “movement, inspiration, and flavor” of *Glory and Praise*. The more things change, the more they stay the same?)

Finally, sections III and IV deal with the liturgical text and external form of sacred compositions, respectively. These are issues which are for the most part time-bound, such problems as composers setting the sacred text to *cavatinas* and *romanzas* or changing the liturgical texts. They do, however, amplify the general theme of respecting the sacrality of the liturgy.

DR. KURT POTERACK



*View from South. Cathedral, York
Gothic 1230—1474*

MOTO PROPRIO—TRA LE SOLLECITUDINI (SECTIONS II, III, IV)

3. These qualities are to be found, in the highest degree, in Gregorian Chant, which is, consequently the Chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity.

On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches the Gregorian form in its movement, inspiration and flavor, the more sacred and liturgical it is; and the more it departs from that supreme model, the less worthy it is of the temple.

The ancient traditional Gregorian Chant must, therefore, in a large measure be restored to the functions of public worship, and the fact must be accepted by all that an ecclesiastical function loses none of its solemnity when accompanied by this music alone.

Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.

4. The above-mentioned qualities are also possessed in an excellent degree by Classic Polyphony, especially of the Roman School, which reached its greatest perfection in the fifteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from a liturgical and musical standpoint. Classic Polyphony agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with Gregorian Chant, in the more solemn functions of the Church, such as those of the Pontifical Chapel. This, too, must therefore be restored largely in ecclesiastical functions, especially in the more important basilicas, in cathedrals, and in the churches and

chapels of seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking.

5. The Church has always recognized and favored the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages—always, however, with due regard to the liturgical laws. Consequently modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.

Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theaters, and be not fashioned even in their external forms after the manner of profane pieces.

6. Among the different kinds of modern music, that which appears less suitable for accompanying the functions of public worship is the theatrical style, which was in the greatest vogue, especially in Italy, during the last century. This of its very nature is diametrically opposed to Gregorian Chant and classic polyphony, and therefore to the most important law of all good sacred music. Besides the intrinsic structure, the rhythm and what is known as the conventionalism of this style adapt themselves but badly to the requirements of true liturgical music.

PART III. THE LITURGICAL TEXT

7. The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions—much more to sing in the vernacular the variable or common parts of the Mass and Office.

8. As the texts that may be rendered in music, and the order in which they are to be rendered, are determined for every liturgical function, it is not lawful to confuse this order or to change the prescribed texts for others selected at will, or to omit them either entirely or even in part, unless when the rubrics allow that some versicles of the text be supplied with the organ, while these versicles are simply recited in the choir. However, it is permissible, according to the custom of the Roman Church, to sing a motet to the Blessed Sacrament after the *Benedictus* in a solemn Mass. It is also permitted, after the Offertory prescribed for the mass has been sung, to execute during the time that remains a brief motet to words approved by the Church.

9. The liturgical text must be sung as it is in the books, without alteration or inversion of the words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen.

PART IV. EXTERNAL FORM OF SACRED COMPOSITION

10. The different parts of the mass and the Office must retain, even musically, that particular concept and form which ecclesiastical tradition has assigned to them, and which is admirably brought out by Gregorian Chant. The method of composing an introit, a gradual, an antiphon, a psalm, a hymn, a *Gloria in excelsis*, etc., must therefore be distinct from one another.

11. In particular the following rules are to be observed:

a. The *Kyrie*, *Gloria*, *Credo*, etc., of the Mass must preserve the unity of composition proper to the text. It is not lawful, therefore, to compose them in separate

movements, in such a way that each of these movements form a complete composition in itself, and be capable of being detached from the rest and substituted by another.

- b. In the office of Vespers it should be the rule to follow the *Caeremoniale Episcoporum*, which prescribes Gregorian Chant for the psalmody and permits figured music for the versicles of the *Gloria Patri* and the hymn.

It will nevertheless be lawful on greater solemnities to alternate the Gregorian Chant of the choir with the so called *falsi-bordoni* or with verses similarly composed in a proper manner.

It is also permissible occasionally to render single psalms in their entirety in figured music, provided the form proper to psalmody be preserved in such compositions; that is to say, provided the singers seem to be psalmodising among themselves, either with new motifs or with those taken from Gregorian Chant or based upon it.

The psalms known as *di concerto* are therefore forever excluded and prohibited.

- c. In the hymns of the Church the traditional form of the hymn is preserved. It is not lawful, therefore, to compose, for instance, a *Tantum ergo* in such wise that the first strophe presents a romanza, a cavatina, an adagio and the *Genitori* an allegro.
- d. The antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music, they must never have either the form of a concert melody or the fullness of a motet or a cantata.

POPE ST. PIUS X

CYCLIC FERIAL MASS

BASED ON MISSA XVI OF THE ROMAN GRADUAL

COMPOSER B

IN HONOR OF ST. GREGORY THE GREAT

KYRIE ELEISON

(beat in 2+3)
♩ = 144

Soprano
Lord, have mer - cy. Lord, have mer - cy.

Alto
Lord, have mer - cy. Lord, have mer - cy.

Tenor
Lord, have mer - - - cy.

Bass
Lord, have mer - cy. Lord, have mer - cy.

(optional)
♩ = 144
(beat in 2+3)

mp poco a poco cresc. Lord, have mer - cy. Lord, have mer - cy.

mp poco a poco cresc. Lord, have mer - cy.

mp poco a poco cresc. Lord, have mer - - - cy. Lord, have mer - - - - cy.

mp poco a poco cresc. Lord, Lord, have mer - cy. (n.b.)

p
 Christ, have mer - - - - - cy. Christ, *p*
 Christ, have mer - - - cy.
 Christ, have mer - cy. Christ,
p
 Christ, have mer - - - - - cy.

pp
 have mer - cy. Christ, have mer - cy.
p *pp*
 Christ, have mer - - - cy. Christ, have mer - cy.
pp
 have mer - cy. Christ, have mer - - - cy.
p *pp*
 Christ, have mer - - - cy. Christ, have mer - cy.

mf Lord, *mp* Lord, have mer - - - cy.
mf Lord, *mf* Lord, have mer - cy. *mp* Have mer - - - cy, (n.b.)
mf Lord, *mf* Lord, have mer - cy. *mf* Lord, have
mf Lord, *mf* Lord, have mer - - - cy. *mf* Lord, have

mf Lord, *poco rit.* have mer - cy. *f*
mf Lord. *f* Lord, have mer - cy. *f*
 mer - - - cy, *f* have mer - - - cy. *f*
 mer - - - cy. *f* Lord, have mer - cy. *f*
poco rit.

Tempo primo f

Ho - - - san - - - na in the

Lord. Ho - san - na in the

Ho - san - - - na

Lord. Ho - san - - - - na in

Tempo primo

high - - - - - est. *ff*

high - - - - - est. *ff*

in the high - - - - - est. *ff*

the high - - - - - est. *ff*

Maestoso
♩ = 58

SANCTUS

Ho - ly, ho - - - ly, ho - ly Lord God

Ho - ly, ho - - - - - ly, ho - ly Lord

Ho - ly, ho - - - ly, ho - ly Lord

Ho - ly, ho - - - ly, ho - ly Lord God of

Maestoso
♩ = 58

of pow'r and might.

God of pow'r and might.

God of pow'r and might: Heav'n and earth are

pow'r and might: Ho - - - ly. Heav'n and

Un poco più mosso
♩ = 126

Un poco più mosso
♩ = 126

Heav'n and earth are full of your glo - - -
 full of your glo - - - ry, full of your glo - - -
 earth are full of your glo - ry, glo - ry, full of your glo -

Tempo primo
mp poco a poco cresc.

mf Ho - - - san - - - na in the
 ry. Ho - san - - na in the
 ry. Ho - - - - san - - - na
 ry. Ho - - - - san - - - - - na in

Tempo primo

f high - - - - - est.

f high - - - - - est, *p* Bless - - - - - ed is

f in the high - est.

f the high - - - - - est. *p* Bless - - - - - ed is

Dolce (Tempo secundo)

f he who comes in the name of the Lord, in the name of the

f he who comes in the name of the Lord, in the name of the

Dolce (Tempo secundo)

AGNUS DEI

$\text{♩} = 60$ *p*

Lamb of God, you take a - way the

Lamb of God, you take a - way the

Lamb of God,

Lamb of God, you take a -

$\text{♩} = 60$

sins of the world: have mer - cy on us.

sins of the world: have mer - cy on us. *mp* Lamb

have mer - cy.

way the sins of the world: have mer - cy on us.

of God, you take a - way the sins of

You take a - way the sins

Lamb of God, you take a - way the sins of the world:

have mer - - - - cy on us.

the world:

of the world: have mer - cy on us.

have mer - - - - cy on us.

mf Un poco piu mosso

Lamb of God,

Lamb of God, you take a - way

Lamb of God, you take

Lamb of God, you take a -

Un poco piu mosso

you take a - way the sins of the world: grant

the sins of the world: grant

a - way the sins of the world: grant

way the sins of the world: grant

way the sins of the world: grant

us peace, grant us peace.

us peace, grant us peace.

us peace, grant us peace.

us peace, grant us peace.

us peace, grant us peace.

us peace, grant us peace.

Rall.

p

p

p

p

Rall.



Nave, Looking East, Cathedral, York Gothic. XIII-XIV Cent.

REVIEWS

Book Reviews

By Flowing Waters: Chant for the Liturgy by Paul F. Ford. The Liturgical Press, Collegeville, Minnesota.

On the copyright and credits page of this handsomely produced volume, one is disquieted to read that "*By Flowing Waters*. . . is in no sense an official liturgical book. It is designed as a collection of chants, chiefly from biblical and liturgical sources, for use during the liturgy when alternatives to official liturgical texts may be chosen." This would suggest the notorious rubrical authorization of "another suitable song" as the rationale for this book. But an examination of the contents does not really bear this out. Chants are provided for all the proper parts of the Mass—as well as several Ordinary settings and some miscellaneous hymns and responsories. The point of the caveat on the copyright page may well be that throughout the book the Psalm texts and other scriptural portions are from the New Revised

Standard Version, which, as is well known, has been refused recognition for use in the liturgy in the United States.

This textual problem would appear to make the collection inadmissible for liturgical use in this country. In any case, one would be surprised to see it making much headway in the pews of very many parishes, although it certainly would be a significant improvement, musically speaking, over the "songbooks" full of jaunty sacro-pop tunes and melancholy ballads which currently infest the *Ecclesia orans*.

By Flowing Waters is, in fact, an English version of the *Graduale Simplex*. Whatever one's feelings about that publication (mine are not very positive), this attempt to adapt Gregorian melodies to English words is, one may well feel, doomed to the same kind of failure with which its many predecessors have met. There is simply no way to do the trick without distorting something—either the rhythm of the music or the rhythm of the words.

Without adverting for the moment to the musical problems of an almost exclusively responsive format, or to the question of the appropriateness of taking chant "snippets" from the Divine Office

and other sources and Shanghai-ing them into service at Holy Mass, it seems clear that people who would like to sing or hear chant at Mass probably would just as soon sing or hear the authentic melodies from the *Graduale Romanum*, and sing or hear them in Latin. The well-enunciated (by Msgr. Schuler and others) principle of “vernacular texts need music specifically composed for vernacular texts” holds good today.

Now, to advert to some musical considerations, is there not a certain monotony and consequent discontent almost built in to the idea of singing practically everything with short, quite unchallenging refrains for the people and longer, but still pretty unchallenging verses for the cantor (useful as this practice certainly is, if not overdone)? The proponents of the “ritual-music” theory of functionalism as the main principle of musical liturgy have tended to advocate this sort of thing, and practically everyone involved in making music in church has used it for some purposes, but the treasury which the Council commanded to be preserved “*summa cura*” surely affords greater riches to be explored.

But one’s primary objection to *By Flowing Waters*, carefully crafted and musically tasteful as Professor Ford’s work undeniably is, remains one of emphasis. Where the *Graduale Simplex* becomes the standard book of chant, the richer repertoire of the *Graduale Romanum* is almost inevitably lost (*vide* St. Peter’s in Rome.)

Calvert Shenk

The Restoration of Gregorian Chant. Solesmes and the Vatican Edition by Dom Pierre Combe (tr. Th. Marier-Wm. Skinner), (Washington, CUA Press 2003) xxxiii & 451 pp., ISBN 0-8132-1348-7 cloth, \$59.95.

Thanks to the generous material assistance of the Dom Mocquereau Fund and the intellectual labours of translators Theodore N. Marier (1912/2001) and William Skinner, we are now the richer for an English version of the *chef d’oeuvre* of a Benedictine of Solesmes, the late Dom Pierre Combe (1913/93). The book contains, in abundant detail, the myriad of quotations and documentary testimonials which transmit a clear picture of the conditions and the difficulties under which the restoration of the Gregorian melodies

and the publication of the *Editio Vaticana* came about. Everyone who is in his study of Gregorian chant has made an effort to arrive at an objective view of the period in which this restoration began and then developed and grew, is familiar with the chief historical events in this process.

Combe’s book, however, for the first time collects, systematizes and sheds light upon the significance of all the documentary evidence preserved in the archives of the Abbey of Solesmes, from the Vatican Commission and from a great many other witnesses and collaborators. The result is a precise depiction of the part played in the grand project by the chief personalities, including Dom Gueranger, Dom Jausions, Canon Gontier, Dom Pothier, and Dom Mocquereau, among others. In addition, the conditions of the time and the tools for scholarly investigation available then, are explained; the relationship of Dom Mocquereau to Dom Pothier is clarified, the founding of the “Paleographie Musicale” described; and the scientific basis of the research and its results set forth. It goes without saying that a significant part of the book is devoted to the question of official church statements and the ultimate recognition of the melodic restoration. Here one finds a detailed record of the seemingly endless discussions at church music congresses and between many important personalities, as well as the collaboration at Rome of Fr. Angelo de Santi S.J. and Mons. Carlo Respighi, and the personal attitude of Pope Pius X. Thus we also learn how the problem of the then-current antithesis Regensburg-Solesmes eventually resolved itself by dint of the paleographic developments.

The author has chosen a form of presentation which in itself is quite convincing. He analytically arranges the plenitude of testimonies in chronological succession, and since he practices scrupulous honesty in the persistent application of this method to every detail, the result is a scientific synthesis which embodies not some contrived conclusion of the author, not the personal opinion of the reader, not the view of some authority, but objective, impersonal historical truth. Dom Combe is to be congratulated for choosing this method.

Furthermore, the language of the book is as clear and expressive as possible, so that the reader can grasp at once the meaning and content of each statement. It is of course true that since the

subject treated here is rather specialized, it possesses a kind of inner exclusiveness which the general reader cannot penetrate completely without some effort. And after reading this book one will surely not recall each and every detail. But for those interested in the subject, the book will be appealing and even exciting, step by step convincing as well as fascinating. The book is in fact an historical tome with very complete documentation in the form of quotation, narration, and references, a treasure trove of sources and descriptions of a noteworthy stage in the development of Gregorian chant which will be indispensable for all future research in this field.

The fact that this standard work on the restoration of Gregorian chant has been published in the present day and age, when many almost abandon hope for the continued existence of this prayerful musical art, eloquently testifies to the belief of author and translators that better times are coming for *music sacra*. They are confident that the patrimony of Gregorian chant which was regained with such great effort in the face of so many difficulties, and which was explicitly recommended by the last Council, will maintain its position as the *cantus proprius liturgiae Romanae*. And when it does, much of the credit will belong to works such as that of Fr. Pierre Combe and their influence upon church musicians of coming generations.

Don Capisco

CD Review

For Unto Us a Child is Born: The 25th Anniversary Christendom College Choir & Schola Gregoriana.
Directed by Kurt Poterack. Christendom Educational Corporation. \$15.00.

Dr. Poterack leads his forces through an exquisite selection of chants, motets, and hymns for Advent and Christmas. Current students and alumni compose the choir and schola, along with a fine brass quintet from Winchester, Virginia. The performances are well-honed, the repertoire includes both well known and comparatively unfamiliar pieces (such as a Tallis *Magnificat*). As an alternative to the usual Christmas album, this should do much to spiritualize the season!

Very expert organ playing by Jacinta Whittaker (the large Prelude in G by Bach) contributes mightily to the musical distinction of this disc. But everyone seems decidedly “up” for this recording, and it can only enhance the reputation of Christendom College in circles where *musica sacra* is valued.

Calvert Shenk

Choral Music Reviews

In this issue of *Sacred Music* I selected for review a suite of choral anthems by Peter Pindar Stearns, published by Paraclete Press. Stearns’s style has been labeled “neo-Romantic,” and generally speaking this is true, as his harmonies are tonal, with occasional forays into dissonance. All in all, his style is elegant and reverent. For the impoverished choir director Paraclete Press offers a discount if one orders online from their website.

The Lord is my Shepherd, Op. 152, by Peter Pindar Stearns. SATB & organ. PPM09822. \$2.10. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. www.paracletepress.com

This setting of the King James Version of Psalm 22(23) is set in 6/8 meter and begins with a brief melodic organ solo using an 8’ flute stop, to introduce the pastoral element into the music. The choral parts are of medium difficulty and are interspersed with organ interludes, which serve to separate the verses of the psalm. The publisher has designated this anthem as being for “General” use, but it might also be suitable for the 4th Sunday of Easter (Year A).

Thou Wilt Keep Him in Perfect Peace, Op. 211, by Peter Pindar Stearns. SATB & organ. PPM09811. \$1.60. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. www.paracletepress.com

Isaiah 26: 3, 4, 8 (again in the KJV) was the inspiration for this effective anthem. Each of the four phrases begins either in unison or as a solo (sectional) passage, then blossoming into four-part choral writing of moderate difficulty. The

publisher has designated this anthem as being for "General" use.

Two Communion Motets, Op. 212, by Peter Pindar Stearns. SATB *a cappella*. *Bread of the World* PPM09808. *The Living Bread* PPM09815. \$1.20. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. www.paracletepress.com

Bread of the World is set to the 1827 hymn text by the Anglican bishop Reginald Heber. Every other phrase begins with brief imitative passages. The same technique is used for *The Living Bread*, which has lyrics "adapted" from John 6: 51-52. The adaptations are attempts to make the language "inclusive," and consist of changing occurrences of "any man" to "any," and "he" to "they." Aside from this instance of "political correctness" these two anthems are lovely and should not present too great a challenge to most choirs.

Jesus, the Very Thought of Thee, Op. 225, by Peter Pindar Stearns. SATB & organ. PPM09812. \$1.60. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. www.paracletepress.com

Jesus, the Very Thought of Thee features the well known lyrics sometimes attributed to Saint Bernard of Clairvaux, though here they are simply listed as "Latin, 12th century (stanza 5, 15th century)." The translation is the classic one by Edward Caswall (1814-78), but it too has been "inclusivized" slightly. Compare the two versions of Stanza 2 below.

Caswall

No voice can sing, no heart can frame,
Nor can the memory find
A sweeter sound than Jesu's Name,
The Saviour of mankind.

Caswall, alt.

No voice can sing, no heart can frame,
Nor can the mind recall,
A sweeter sound than Jesus' Name,
The Savior of us all.

The music is truly lovely, so it is sad that the composer (or publisher) felt it necessary to tamper with the traditional language. If one can live with this bowdlerization, then Stearns's anthem would make an accessible and beautiful addition to any choir's repertoire.

Jesu, My Lord, Op. 244, by Peter Pindar Stearns. SATB & organ. PPM09813. \$1.60. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. www.paracletepress.com

The lyrics of this anthem are said to be "Traditional," but if one substitutes "Sweet Sacrament" for "Jesu, My Lord," the result is the refrain of "Jesus, My Lord, My God, My All," by Father Faber. The organ-accompanied anthem begins and ends with *a cappella* passages of melismatic, chant-inspired, imitative writing. There are also sections of unison and of *fauxbourdon*-like writing that contribute to a sort of tastefully ecstatic quality.

Susan Treacy

NEWS

It is with great sadness that we report to our readership the death of Mr. Ralph Stewart, former treasurer and long-time member of the Church Music Association of America. He was diagnosed with liver cancer in September and passed away peacefully on February 11th, Feast of Our Lady of Lourdes, at 6 PM. An obituary will follow in the next issue. Say a prayer for the repose of his soul. †

The Centre for Ward Method Studies of the B.T. Rome School of Music at The Catholic University of America in collaboration with the Church Music Association of America (CMAA) will sponsor *The Fourteenth Annual Summer Music Colloquium: Liturgical Music and the Restoration of the Sacred* which will be held on the campus of the Catholic University of America from June 22-27. Highlights will include liturgies in English and Latin, Choral Clinics, and an international guest faculty including Wilko Brouwers of s'Hertogenbosch, The Netherlands, Gisbert Brandt, Cologne, Germany, and William P. Mahrt of Stanford University. For further information look to the cua-summers@cua.edu website or contact the President of the CMAA, Fr. Robert Skeris, at skeris@cua.edu. †

The Centre for Ward Method Studies at Catholic University also announces the Summer 2004 workshop study courses in Gregorian Chant and the Ward Method of Music Instruction. These

include three three-week courses which meet five days a week between June 28 and July 16, Monday through Friday. The courses include MUS 543-Ward I, MUS 544-Ward II and MUS 547-Ward IV. Information can be obtained from the cua-summers@cua.edu website or by contacting Fr. Skeris at the above e-mail address.

†

The Stamford Schola Gregoriana presented a Gregorian Chant Symposium commemorating the 1400th Anniversary of the death of Pope St. Gregory the Great, which was held March 12, 13 & 14, 2004, at the Church of St. John the Evangelist in Stamford, CT. The symposium was jointly sponsored by The Church of St. John the Evangelist (in celebration of the 150th anniversary of the founding of the parish), The Centre for Ward Method Studies at the Catholic University of America, and The Church Music Association of America. Highlights included, among other things, a chant workshop, a film on the Nuns of Regina Laudis Abbey, a lecture on the aesthetics of chant in the liturgy, and a Solemn High Mass featuring the *Missa Papae Marcelli*.

†

The *Schola Cantorum Franciscana* of the Franciscan University of Steubenville, under the direction of Susan Treacy, is now in its eleventh season. Each month during the academic year the *Schola* sings at two Sunday Masses and one (week-day) Latin *Novus ordo* Mass at Franciscan University's Christ the King Chapel. Every December the *Schola* also participates in the university's annual Service of Lessons & Carols for Advent. Several times a year the *Schola* is invited to sing at off-campus venues. In September and November 2003 the *Schola* provided the music for Traditional Nuptial Masses at Saint Boniface Church, Pittsburgh, Pennsylvania. The September wedding featured a Gregorian Ordinary (*Missa cum júbilo*), psalm tone Propers, and 3-part polyphony—Josquin's *Ave verum corpus*, and *Ave crux benedicta*, by Claudio Monteverdi. For the November wedding the *Schola* sang the *Kyrie, Sanctus, Benedictus*, and *Agnus Dei* from the *Missa Simile regnum est coelorum*, by Tomás Luis de Victoria, and the full Gregorian chant Propers for a Nuptial Mass. Additionally, the *Schola* sang Palestrina's *Sicut cervus*, Bruckner's *Locus iste*, and Richard Proulx's arrangement of *Salve Mater misericordiae*. The next morning at Sunday Mass the *Schola* repeated the Bruckner and led the faithful

in the singing of *Missa cum júbilo* and English Propers for the Feast of the Dedication of the Lateran Basilica by Dr. Treacy.

†

On the weekend of 5-7 March Franciscan University hosted its 8th sacred music conference. This year's guests were Calvert Shenk (CMAA Board member) and Fr Kenneth Myers, of the Diocese of Pittsburgh. On Friday, March 5th, Calvert Shenk played an organ recital featuring the music of J.S. Bach; he was also a guest lecturer, on the topic, "*Cantate Sacerdotes*: Music in the Seminary," and served as guest choirmaster for the Sunday Mass. Father Myers, chaplain of the Pittsburgh Latin Mass Community, lectured on the topic "*Participatio actuosa*: Actual or Active Participation?" and he was the main celebrant for the Sunday Mass. Saturday morning began with sung Morning Prayer from the Liturgy of the Hours, led by the *Schola Cantorum Franciscana*, including psalm antiphons by Dr. Susan Treacy, and was followed by the two lectures. For the Sunday Mass the *Schola*, directed by Calvert Shenk, sang the *Kyrie, Sanctus, Benedictus*, and *Agnus Dei* from William Byrd's *Mass for 4 Voices*, along with the Gregorian chant Propers. The Communion motet was Calvert Shenk's 1989 setting of *Anima Christi*.

†

The Bugnini-Liturgy and the Reform of the Reform by Laszlo Dobszay is Volume V of the series *Musicae Sacrae Meletemata* and has recently been published by the Catholic Church Music Associates and can be purchased by sending a check for \$24 to Catholic Church Music Associates, P.O. Box 960, Front Royal, VA 22630. This thought-provoking book from the pen of a musicologist and chant historian who is also a practicing church musician and conservatory professor, presents a unique perspective upon present-day liturgical questions which affect the Catholic church musician's daily work in a fundamental way. Prompted by the growing dissatisfaction with the "new liturgy" introduced *after* (and not *by*) the last Council, the author analyses post-conciliar Catholic ritual worship as a liturgy, which is to say according to the proper nature of this special field of religious life, according to its own *Eigengesetzlichkeit* or specific inner laws.

The first five chapters treat such topics as the hymns of the Hours, Holy Week, the Divine Office, the chants of the *Proprium Missae* versus '*alius cantus aptus*,' and the Lectionary and

Kalendar. The last three essays treat of the Tridentine movement and the "reform of the reform," the high church/low church dichotomy in Catholic church music, and church music "at the crossroads," on the example of Hungary.

At the beginning of the XXIst century it seems clear that there can be no understanding of the present parlous state of *musica sacra* in Catholic worship without understanding the intellectual pedigree of the "reform" which birthed it. This "reform" has its own intellectual pre-history, and in order for some of us to continue the search for improvements in the present situation, its origin and genesis must be properly delineated and understood. Diagnosis precedes prognosis. What this book offers is a great essay in diagnosis. In many cases, the author's insights deserve to be taken to heart by all concerned.

CONTRIBUTORS

Dr. Kurt Poterack is a full-time choirmaster and professor of both music and theology at Christendom College in Front Royal, Virginia. He also serves on the Board of Directors for the Church Music Association of America.

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