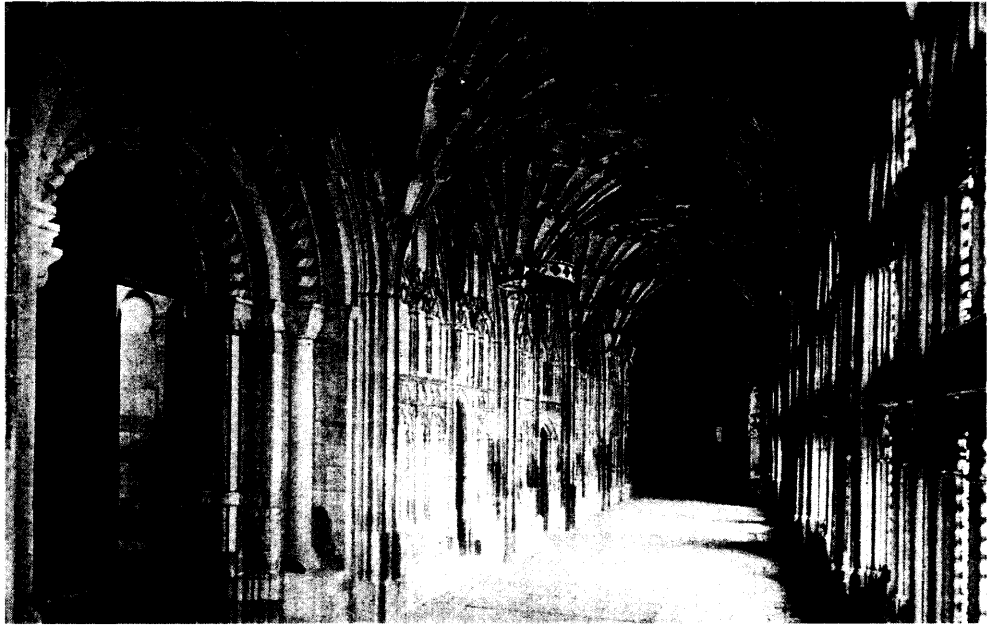


# SACRED MUSIC

Summer 2005

Volume 132 No. 2





*Cloister, Cathedral, Gloucester*  
*Gothic (Perpendicular). 1351—1412*

# SACRED MUSIC

Volume 132, Number 2, Summer 2005

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*Pope Benedict XVI*

## EDITORIAL

It is with great joy that we at the editorial offices of *Sacred Music* have received the news of the election of Joseph Cardinal Ratzinger as Pope Benedict XVI. Cardinal Ratzinger has been a friend of sacred music for some time, a musician himself, he has written movingly on the importance of sacred music and specifically on issues of liturgical musical practice—some excerpts of which have been included in this issue. The question that everyone is asking is, “What will he do?” In other words, “How will he make things better for the liturgy?” We are not oracles, so it is hard to say. His writings will certainly be a guide, but do not *expect* sudden dramatic changes or initiatives—if and when they come, they will be pleasant surprises. Instead expect subtle, gradual—but nonetheless unmistakably sacral—reorientations.

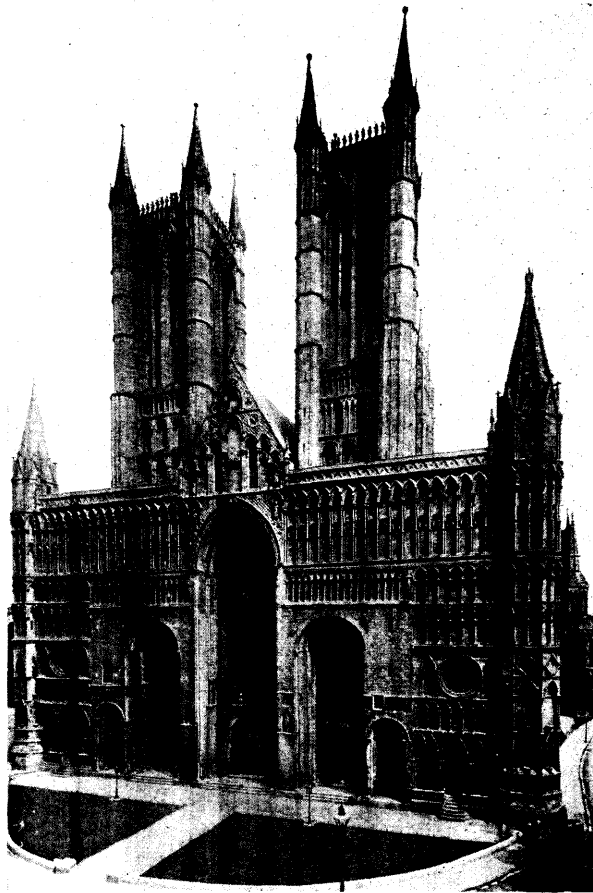
A passage from the website *Chiesa* by Sandro Magister caught our eye:

He had wanted to celebrate his first solemn mass as pope, not in the square, but inside the basilica of Saint Peter. “Because there the architecture better directs the attention toward Christ, instead of the pope,” he told the masters of ceremonies on Wednesday, April 20, his first full day as the elected pope. Only the immense number of faithful who were coming induced him to change his mind and celebrate the mass outdoors.

This, we predict, will be Pope Benedict's guiding principle: the gradual reintroduction of things that "better [direct] the attention toward Christ." To hazard a guess, the first change might be the reintroduction of the huge candlesticks and crucifix on the main altar at St. Peter's Basilica that were removed during the reign of Pope Paul VI in order to "better see the pope." "*Au contraire*," Pope Benedict might say, "we wish the attention to be better directed toward Christ, instead of the pope." Of course his masters of ceremonies may put up resistance, but they can always be "promoted" at an opportune time. You can count on other similarly gradual but unmistakably sacral reorientations of the liturgy and music. This should be an interesting papacy.

#### SACRED MUSIC

P.S. Make sure to vote for your favorite motet setting of the *Justus ut palma* text (by Composer A, Composer B, or Composer C) in this issue. The winner will be performed as the offertory on the Feast of the Birth of St. John the Baptist (June 24th) at the Annual Church Music Colloquium at Catholic University this summer. Please vote for your favorite by e-mailing your preference to [skeris@cua.edu](mailto:skeris@cua.edu).



*West End, Cathedral, Lincoln  
Romanesque (Norman) and Gothic. XII-XIV Cent.*

## MUSIC AT ST MARY'S MISSION

A parish with an enlightened pastor, a nice pipe organ, a well educated director of music, a well trained choir, and lots of money can, if it so chooses, have a great musical program.

But what about the small parish, the poor parish, the mission, with few if any musically trained people and few dollars to spare? What sort of musical program can it have? Must it settle for "Eagles' wings" and a paraphrased *Gloria* accompanied by guitars, and those badly played? Or is there some way it might hope for something better? After all, in the United States, at least, far more parishes and missions approximate the latter description rather than the former.

I wish here to tell the story of the music program which I directed at St Mary's, a rural mission in the southwest American desert.

\* \* \*

St. Mary's mission serves a rural farming community and has about sixty active families. Its pastor, Fr. Raul, serves two parishes as well as the mission, and resides nearly an hour's drive from the mission. The mission has a noon mass on Sunday and adoration and an evening mass on Thursday. A retired priest, friend of the pastor, generally helps out with Holy Week, making possible at least part of the Maundy Thursday and Good Friday liturgies. As the St Mary's community includes many Spanish speaking people, some of whom speak no English, the Sunday liturgy usually includes the use of Spanish for one lesson, the eucharistic prayer, and perhaps a hymn.

Circumstances led to my residency in the area in 2000 and my search for a liturgically tolerable parish, which by early 2001 had turned up nothing. In May of that year I happened to meet some neighbors who, I learned in the first conversation, were *Wanderer* readers. That quickly led to a discussion of churchmanship and their recommendation that I attend St Mary's, a place I had overlooked until then.

I did visit St Mary's and I was impressed by the young pastor and his reverent manner of celebration. As for a music program, there was none. The pastor had persuaded two or three choirs from his two parishes to take turns going to St Mary's and singing at the Sunday Mass. But there was no group from the mission itself.

Now I had mentioned to my new friends that I had a bit of experience in parish music and might respond favorably to an invitation to build a program at St Mary's. They must have passed on my remarks to Fr Raul, for in a couple of weeks he approached me to discuss that very idea.

I took the discussion as an opportunity to outline what Fr. Raul might expect of me should he offer me a position. Specifically I said:

- 1) That it would be my goal to sing the Mass, rather than to sing songs at the Mass.<sup>1</sup>
- 2) That I would make extensive use of Latin, while continuing to use both Spanish and English.

I also made it clear that I had no credentials or education in music, the sum total of my training having consisted in two years of piano lessons and two summers of organ lessons when I was in high school.

Fr. Raul accepted my terms and I accepted the position. At the next Sunday mass he announced that a local choir was to be formed. Ten people came forward, three men and seven women. One of the ladies could read music and proved to be a pretty good cantrix. Two of the people could not carry a tune. The rest were somewhere in between.

Our instrumental resources included an out of tune piano and an electric keyboard. A few months later the mercy of heaven bestowed upon us a Baldwin model C630T organ; it had been at one of Fr. Raul's parishes and was not in use. The console conformed to the AGO standard and the specification included adequate (for an old electric organ) mutations and solo reeds but no mixtures. In fact several registrations sounded surprisingly like a Möller organ the way they were voiced in the 1920s.

For office and practice space we were assigned a sweltering room about ten feet square equipped with a desk and a filing cabinet. At Mass, the inflexibility of the arrangement of the church required that we sit up front on the (liturgical) south side of the altar. About a year later heaven smiled again. In a remodeling of the building (which had not been built as a Catholic church), we acquired a new and spacious choir room, separated from the rear of the nave by a sliding partition: a marvelously convenient arrangement.

For the foundation of our program I turned to *Sacrosanctum concilium*, interpreted in the light of *Musicam sacram* (1967) and *De musica* (1958), with the intention of implementing these documents as far as our ability allowed. I studied the music documents of the American bishops and found nothing that seemed useful for our particular situation.

As a standard for selection of music I insisted that everything we used should be characterized by dignity, beauty, and reverence.

Enunciating a standard of performance was trickier because our abilities, mine as well as those of the singers, were limited. I found comfort in Chesterton's saying that, "if a thing is worth doing, it is worth doing poorly." I felt that a program carried out in conformity to the vision of Vatican II, in so far as possible, even if we could not achieve excellence of performance, was better than a program contrary to that vision, even if performed with excellence. The only standard possible for us was to work hard and do our best. In a humble spirit we took as our motto, "Make a joyful noise unto the Lord."

We set up a weekly practice time and began practice in early July 2001. Practice time included some instruction in the documents that were our foundation. Early in September we sang our first Mass.

\* \* \*

I wanted the very first word we sang to be Latin. To this end I taught the choir to sing the antiphon *Introibo ad altare Dei: ad Deum, qui lætificat juventutem* mean to a simple melody I wrote, not too far removed from Anglican chant. Between repetitions of the antiphon a cantor monotoned *Psalm 42* two verses at a time. We used this as an entrance song for the first several weeks of our work.

We inherited the practice of singing four metrical hymns along with some of the ordinary (*Kyrie, Gloria, Sanctus, Agnus*, and the memorial acclamation). Aside from using *Psalm 42* as mentioned, we initially continued singing these same elements.

Almost all the music we used was drawn from three sources:

- 1) *Flor y canto*, Oregon Catholic's Spanish hymnal, first edition.
- 2) The Episcopal *Hymnal 1940*.
- 3) The *Adoremus Hymnal*.

The Ordinary of the Mass was taken from *Flor y canto*. I selected what seemed to me the most dignified and worthy settings of the movements we sang, within the limits of our performance ability.

Metrical hymns were selected from all three main sources, with most of them chosen from the *Hymnal 1940*. I should have liked to select hymns appropriate to the proper of each Sunday, but without a liturgical index such a task would have required much more time (and patience) than I had. As an alternative in ordinary time, I resorted to one of those lists of monthly devotional themes that have circulated from time to time (e.g., July, month of the Precious Blood; October, month of the Rosary, etc.), and selected hymns appropriate to those themes. But the hymn at communion time was always a communion hymn. As a rule if a hymn was originally written in Latin, we sang it in Latin.<sup>2</sup>

When Advent rolled around, we added to our program the singing of responsorial psalms and alleluia verses. We used both the *Respond* and *Acclaim* and *Responde y aclama* put out by Oregon Catholic, with full choir singing the antiphon and alleluia and the cantrix singing the verses. We used the Spanish version when possible; that is, when the verses of the responsorial were not too hard to learn in the limited practice time we had. On the remaining occasions we used the English, where the psalm verses were always easy.

Likewise, in Advent and the other proper seasons, we used metrical hymns appropriate to the season or to the day.

For about a year we used the same Spanish Ordinary all the time. We alternated two settings of the *Gloria* and sang a single setting of each of the other movements. With regret we used a paraphrased *Gloria*. Our Spanish materials did not include a literal *Gloria* and I did not permit mixing of languages in the ordinary; these constraints left us nothing but paraphrased versions.



In our second year we went over to a simple English ordinary in Advent. We also went to Latin for Lent, using selections from Masses XVI and XVIII in the *Kyriale*. Also in Lent, at the pastor's suggestion, we suspended singing of the responsorial psalm and the gospel acclamation, letting the lectors read these. When we resumed these at Easter they seemed to have a renewed freshness. Excepting the Latin Ordinary in Lent, the Palm Sunday procession, the part of the Maundy Thursday liturgy after the *Gloria*, and the Good Friday liturgy, everything we sang was accompanied by the organ. We simply did not have the skill to do without it.

With due regard for payment of copyright fees for what was not in the public domain, I made up ring binders for the choir, each containing all material for a day, month, or season, in the order it was to be sung. Making copies and keeping the binders current involved considerable labor and it devolved upon me, as I had no one with both the ability and the will to act as librarian. The alternative was for each singer to juggle a lot of books and papers. My efforts paid a handsome return, as no singer ever got lost during the Mass.

I also made up song sheets for the congregation, each sheet containing exactly what was to be sung for a month or for a proper season or day in the order it was to be sung. The song sheets included translations of Latin materials, explanation of monthly devotional themes, and occasional comments on liturgical themes, provenance of hymns, etc. We did not press the congregation to sing. We gave them access to the material but let them choose their own mode of active participation<sup>3</sup> as they saw fit.

Exactly two years after my approach to St Mary's circumstances caused my removal from the area and termination of my work at the mission.

At the time I left I had been teaching the choir to sing the little oration, "*Oremus pro pontifice .... Dominus conservet eum ....*" I was planning to try this little prayer in place of a closing hymn on most Sundays, since the proper provides nothing to cover the exit of the ministers nor to give a sense of (musical) conclusion to the people.

I had also just begun to explore what might be available for the singing of the proper introit, offertory, and communion verses, preferably in Latin. I had intended to get a *Graduale simplex* (which I had never seen and still haven't) and see if it were "simplex" enough for us to handle. If not, or as an occasional alternative to it, I had in mind setting these propers to simple melodies such as I had done with *Psalm 42* in the beginning.

Subsequent plans included teaching the pastor (who wished to learn) to sing the gospel and the preface to the Sanctus, and to teach pastor and people to sing the dialogues preceding these and other elements of the liturgy.

\* \* \*

The single largest problem I faced in implementing the program I have described was the resistance of the people, some of the people, some outspoken people, who frankly preferred "On Eagles' Wings," "Hosea," gospel soft rock, and other toxic substances to the wholesome meat of organ, chant, and theologically and liturgically sound texts, and who suffered severe withdrawal pains when their drugs were taken away cold turkey.

The single greatest asset I had, the *sine qua non* of our program, was a pastor who, though hemmed about by contrary forces, favored the musical and liturgical implementation of the Council and gave me a pretty free hand on the musical side of it.

As director of music, I reserved all decisions regarding music to myself. I always listened to all who wished to comment on any matter, and in fact occasionally decided a matter differently from what I would have done had I not been moved by some comment,<sup>4</sup> but the decisions were mine. Without the free hand given me by my pastor, I could not have managed the choir successfully nor developed the program I did. Nor could the program have survived plebiscitary democracy in choir or congregation.

\* \* \*

On Maundy Thursday of 2003 our liturgy was celebrated by Fr Raul's elderly friend, who in his young days had celebrated the Tridentine Mass. At the procession to the altar of repose we sang the *Pange lingua* to the customary Gregorian tone but using English words, the singers having had some trouble with the Latin. When our celebrant placed the sacrament on the altar we began the *Tantum ergo* in Latin, using the familiar "St Thomas" tune. All the people knew this, the pastor having used it for years at Thursday adoration, and all joined in. Our saintly old celebrant fell on his knees weeping, and wept for the duration of the hymn and some time after.

If the joy on that man's face had been the only reward I got for two years of labor and trial, it would have been sufficient for me.

Joseph Mansfield

#### NOTES

- <sup>1</sup> Having, as I do, little access to scholarly resources, I was at the time unaware that by happy accident I had used almost the very words of Pope St Pius X.
- <sup>2</sup> I note in passing that most of my singers could speak Spanish, and therefore had little difficulty with Latin pronunciation.
- <sup>3</sup> In harmony with *De musica*, I understood *participatio actuosa* to be primarily interior, and to be fulfilled as much by listening to music as by listening to a lesson or homily.
- <sup>4</sup> I even went so far, in the second year, as to let the people ingest "Hosea" and a couple of other brain-rusters in Lent. I reasoned that (1) some folks were about to go into convulsions if they didn't get just a little fix and (2) as it was Lent it was a good time for me to suffer and offer it up.

**Mark Your Calendars!**

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## A SAMPLING OF POPE BENEDICT XVI'S VIEWS ON LITURGY AND MUSIC

### **Rite and Culture**

The Christian faith can never be separated from the soil of sacred events, from the choice made by God, who wanted to speak to us, to become man, to die and rise again, in a particular place and at a particular time. "Always" can only come from "once for all." The Church does not pray in some kind of mythical omnitemporality. She cannot forsake her roots. She recognizes the true utterance of God precisely in the concreteness of its history, in time and place: to these God ties us, and by these we are all tied together. The diachronic aspect, praying with the Fathers and the apostles, is part of what we mean by rite, but it also includes a local aspect, extending from Jerusalem to Antioch, Rome, Alexandria, and Constantinople. Rites are not, therefore, just the products of inculturation, however much they may have incorporated elements from different cultures. They are forms of the apostolic Tradition and of its unfolding in the great places of the Tradition. [*The Spirit of the Liturgy*, (SF, CA: Ignatius, 2000), p. 164]

## Trent and Music

In the West, in the form of Gregorian chant, the inherited tradition of psalm-singing was developed to a new sublimity and purity, which set a permanent standard for sacred music, music for the liturgy of the Church. Polyphony developed in the late Middle Ages, and then instruments came back into divine worship—quite rightly, too, because, as we have seen, the Church not only continues the synagogue, but also takes up, in the light of Christ's Pasch, the reality represented by the Temple. Two new factors are thus at work in Church music. Artistic freedom increasingly asserts its rights, even in the liturgy. Church music and secular music are now each influenced by the other. This is particularly clear in the case of the so-called "parody Masses," in which the text of the Mass was set to a theme or melody that came from secular music, with the result that anyone hearing it might think he was listening to the latest "hit." It is clear that these opportunities for artistic creativity and the adoption of secular tunes brought danger with them. Music was no longer developing out of prayer, but, with the new demand for artistic autonomy, was now heading away from the liturgy; it was becoming an end in itself, opening the door to new, very different ways of feeling and of experiencing the world. Music was alienating the liturgy from its true nature. At this point the Council of Trent intervened in the culture war that had broken out. It was made a norm that liturgical music should be at the service of the Word; the use of instruments was substantially reduced; and the difference between secular and sacred music was clearly affirmed. [*The Spirit of the Liturgy* (SF, CA: Ignatius, 2000), pp. 146-47]

### Is a Choral Sanctus Permitted?

My former Münster colleague and friend E. J. Lengeling has said, if one understands the Sanctus as an authentic part for the congregation celebrating Mass, "then this not only leads to compelling conclusions for new musical settings, but also results in vetoes for most of the Gregorian and for all the polyphonic versions since they exclude the people from singing and do not take the character of acclamation into account." With all due respect for the eminent liturgist, his opinion shows that even experts can be wide of the mark. First of all, mistrust is always in order when a large part of the living history has to be thrown onto the garbage dump of discarded misunderstandings. This is all the more true for the Christian liturgy, which lives from the continuity and inner unity of the history of religious prayer. In fact, the assertion that the acclamatory character can be attended to only by the congregation is completely unfounded. In the entire liturgical tradition of the East and the West, the Preface always closes with the reference to the heavenly liturgy and invites the assembled congregation to join in the acclamation of the heavenly choirs. The end of the Preface in particular has had a decisive influence on the iconography of the *Majestas Domini*, which was the point of departure for my remarks. Compared to the biblical basis of the *Sanctus* in Isaiah 6, there are three new accents in the liturgical text. The scene is no longer the Temple in Jerusalem, as in Isaiah, but heaven, which opens itself up to the earth in mystery. For this reason it is no longer just the seraphim who are exulting, but all the hosts of heaven in whose acclamation the whole Church, redeemed humanity, can sing in unison because of Christ, who connects heaven and earth with each other. Finally, from there the Sanctus has been transferred from the "he"-form to the "you"-form: heaven and earth are full of your glory. The "Hosanna," originally a cry for help, thus becomes a song of praise. Whoever does not pay attention to the mystery character and cosmic character of the invitation to sing in unison with the praise of the heavenly choirs has already missed the point of the whole thing. This unison can occur in a variety of ways, and it always has to do with being representative of or standing in for others. The congregation assembled in one place opens into the whole. It also represents those who are absent and unites itself with those who are far and near. If the congregation has a choir that can draw it into cosmic praise and into the open expanse of heaven and earth more powerfully than its own stammering, then the representative function of the choir is at this moment particularly appro-

priate. Through the choir a greater transparency to the praise of the angels and therefore a more profound, interior joining in with their singing are bestowed than a congregation's own acclamation and song would be capable of doing in many places.... Does it not do us good, before we set off into the center of the mystery, to encounter a short time of filled silence in which the choir calms us interiorly, leading each one of us into silent prayer and thus into a union that can occur only on the inside? Must we not relearn this silent, inner co-praying with each other and with the angels and saints, the living and the dead, and with Christ himself? This way the words of the Canon do not become worn-out expressions that we then in vain attempt to substitute with ever newly assembled phrases, phrases which conceal the absence of the real inner event of the liturgy, the departure from human speech into being touched by the eternal. Lengeling's veto, which has been repeated by many others, is meaningless. The choral Sanctus has its justification even after the Second Vatican Council. [*A New Song for the Lord*, (NY: Crossroad, 1995) pp. 141-142]

### **A Split Sanctus and Benedictus**

It is true that splitting the *Sanctus* and the *Benedictus* is not necessary, but it makes a lot of sense. If the choir sings the *Sanctus* and the *Benedictus* together, then the break between the Preface and the Eucharistic Prayer can indeed be too lengthy. When this happens, it no longer serves the congregation's silent, yet cooperative entering into cosmic praise because the inner tension is not sustained. On the other hand, if a filled silence and an interior greeting of the Lord along with the choir take place after the consecration event, it corresponds profoundly to the inner structure of the occasion. The pedantic proscription of such a split, which came about not without reason in the development, should be forgotten as quickly as possible. [*A New Song for the Lord*, (NY: Crossroad, 1995) p 145]

### **Active Participation**

Wherever an exaggerated concept of "community" predominates, a concept which is (as we have already seen) completely unrealistic precisely in a highly mobile society such as ours, there also exists the idea that only the priest and the congregation can be acknowledged as legitimate executors or performers of liturgical song. Today, practically everyone can see through the primitive activism and the insipid pedagogic rationalism of such a position which is why it is now asserted so seldom. The fact that the schola and the choir can also contribute to the whole picture, is scarcely denied any more, even among those who erroneously interpret the council's phrase about "active participation" as meaning external activism. ("In the Presence of the Angels..." *Adoremus Bulletin*, Vol. 2, Nos. 6-8, Oct-Dec. 1996).

### **Liturgical Disintegration**

I am convinced that the crisis in the Church that we are experiencing today is to a large extent due to the disintegration of the liturgy, which at times has even come to be conceived of *etsi Deus non daretur*: in that it is a matter of indifference whether or not God exists and whether or not He speaks to us and hears us. But when the community of faith, the world-wide unity of the Church and her history, and the mystery of the living Christ are no longer visible in the liturgy, where else, then, is the Church to become visible in her spiritual essence? Then the community is celebrating only itself, an activity that is utterly fruitless. And, because the ecclesial community cannot have its origin from itself but emerges as a unity only from the Lord, through faith, such circumstances will inexorably result in a disintegration into sectarian parties of all kinds - partisan opposition within a Church tearing herself apart. This is why we need a new Liturgical Movement, which will call to life the real heritage of the Second Vatican Council. *Milestones: Memoirs 1927-1977* (SF, CA: Ignatius), p. 149.

# JUSTUS UT PALMA FLOREBIT

IN THANKSGIVING FOR THE ELEVATION OF POPE BENEDICT XVI TO THE CHAIR OF PETER

$\text{♩} = 138$

Soprano: Ju - stus ut

Alto: Ju - stus ut pal - - - ma flo - - -

Tenor: Ju - - - - - stus ut pal - ma flo .

Bass: Ju - stus ut pal-ma flo-re - bit,

*p*

Soprano: pal - - - ma flo-re - - - bit,

Alto: re - - - bit, flo - - - re - bit,

Tenor: re - - - bit, flo - - - re - - - bit,

Bass: flo - re - - - bit.

*p*

Soprano: flo - - re - - - bit

Alto: flo - re - - - bit

Tenor: flo - - - re - bit

Bass: sic - ut ce - - - drus, quae in Li - ba - no est,

*mp*

*f* ut pal - - - - - ma, *p* Ju - - - - -

*f* ut pal - - - - - ma, *p* Ju - - - - -

*f* ut pal - - - - - ma, *p* Ju - - - - -

*f* mul - ti - pli - ca - - - - bi - tur.

*espressivo, poco meno mosso*

*mf* stus ut pal - (l) - ma flo - - - - -

*mf* stus ut pal - (l) - ma flo - - - - - re -

*mf* stus ut pal - (l) - ma flo - - - - - re - - - -

\* As a liquescent neume

*p* re - - - - bit: *a tempo*

*p* bit:

*p* bit:

*f* Ju - stus ut pal - ma flo - re - bit. ut pal - ma flo - re -



*mf*  
 sic - ut ce - drus,  
*mf*  
 sic - ut ce - drus, quae in Li - - - ba - - - no est,  
*f*  
 sic - ut ce - - - drus,  
*mf*  
 bit: sic - ut ce - drus,

*molto legato*  
 quae in Li - ba - no est,  
*molto espressivo*  
*mp*  
 quae in Li - ba - no est, mul - ti - pli - ca - bi -  
*mp*  
 quae in Li - ba - no est, mul - - - ti - pli - ca - bi -  
*mp*  
 quae in Li - ba - no est, mul - ti - pli - ca - bi -

*mp*  
 mul - ti - pli - ca - bi - tur,  
*mf*  
 mul - ti - - pli -  
 tur, mul - ti - pli - ca - bi - tur.  
*mf*  
 tur, sic - ut ce - - - drus,  
*f*  
 tur, mul - ti - pli - ca - bi - tur: sic - ut ce -

ca - - - - - bi - tur,  
 si - cut ce - drus  
 quae in Li - - - - - ba - - - - - no est,  
 drus, quae in Li - ba - no est, mul - - - - - ti - pli - ca - bi - tur,

mul - ti - pli - ca - - - - - bi - tur,  
*mf* mul - ti - pli - ca - bi - tur, *molto espressivo*  
*mp* mul - ti - pli - ca - - - - - bi - tur, si - - - - -  
*mf* mul - ti - pli - ca - - - - - bi - tur, *mp* si - - - - -  
*mf* mul - ti - pli - ca - bi - - - - - tur, *mp* si - - - - -

mul - - - - - ti - pli - - - - - ca -  
 cut ce - - - - - drus mul - - - - -  
 cut ce - - - - - drus mul - - - - -  
 cut ce - - - - - drus mul - - - - -

bi - tur, mul - ti - pli - ca - (a) - - - - - bi -  
 ti - - - - pli - - - - ca - - - - (a) - - - - - bi -  
 ti - - - - pli - - - - ca - - - - (a) - - - - - bi -  
 ti - - - - pli - - - - ca - bi - tur.

tur. Ju - - - - - stus,  
 tur. Ju - - - - - stus,  
 tur. Ju - stus ut pal - ma flo - re - - - - bit, sic - ut ce -  
 Ju - - - - stus ut pal - ma flo - re - bit, sic - ut ce -

ju - - - - - stus mul - ti - pli - ca - bi - tur.  
 ju - - - - - stus mul - ti - pli - ca - bi - tur.  
 drus, quae in Li - ba - no est, mul - ti - pli - ca - bi - tur.  
 drus, quae in Li - - - - ba - no est, mul - ti - pli - ca - bi - tur.

# JUSTUS UT PALMA

Andante sostenuto

Soprano  
*p* Jus - tus ut pal - ma flo - re - bit. *mf* jus - tus ut pal - ma flo -

Alto  
*p* Jus - tus ut pal - - - ma flo - re - bit. *mf* jus - tus ut

Tenor  
*p* Jus - tus ut pal - - - ma flo - re - bit.

Bass  
*p* Jus - tus ut pal - - - ma flo - re - bit.

Andante sostenuto

S  
re - bit. jus - tus ut pal - ma flo - re - bit: si - cut

A  
pal - ma flo - re - - - bit, flo - re - bit: si - cut ce - drus,

T  
*mf* jus - tus ut pal - - - - ma flo - re - bit: si - cut ce - drus, si - cut ce - drus

B  
*mf* jus - tus ut pal - ma flo - re - bit: si - cut ce - drus. si - cut

13

S  
ce - drus, si - cut ce - drus, quae in Li - ba - no, in Li - ba - no est,

A  
si - cut ce - drus - si - cut ce - drus, quae in Li - ba - no est,

T  
8  
quae in Li - ba - no est, si - cut ce - drus, quae in Li - ba - no est,

B  
ce - drus, si - cut ce - drus, quae in Li - ba - no, in Li - ba - no est,

17

S  
mul - ti - li - ca - - - bi - tur, mul - ti - pli - ca - - - bi - tur.

A  
mul - ti - pli - ca - - - bi - tur, mul - ti - pli - ca - bi - tur.

T  
8  
mul - ti - pli - ca - bi - tur, mul - ti - pli - ca - bi - tur.

B  
mul - ti - pli - ca - bi - tur.

JUSTUS UT PALMA

23

S *p* Jus - tus ut pal - ma flo - re - bit. *rit.*

A *p* Jus - tus ut pal - - - - ma flo - re - bit. *rit.*

T *p* Jus - tus ut pal - - - - ma flo - re - bit. *rit.*

B *p* Jus - tus ut pal - - - - ma flo - re - bit. *rit.*

23

The musical score is for a vocal quartet and piano. It consists of five staves. The top four staves are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the piano accompaniment. The music is in 4/4 time and B-flat major. The lyrics are 'Jus - tus ut pal - ma flo - re - bit.' with a 'rit.' (ritardando) marking at the end of each line. The piano part features a steady accompaniment with chords and moving lines in both hands.

# JUSTUS UT PALMA

**Moderato**

Jus - tus \_\_\_\_\_ *poco accel.*

S. \_\_\_\_\_  
A. Jus - tus \_\_\_\_\_  
T. \_\_\_\_\_  
B. \_\_\_\_\_

Jus - tus \_\_\_\_\_

**Allegretto**

7

*molto rit.*

flo - re - bit, \_\_\_\_\_ flo - re - bit, si - cut ce - drus, \_\_\_\_\_ si - cut

flo - re - bit \_\_\_\_\_

13

\_\_\_\_\_ quae in Li - ba - no \_\_\_\_\_ est, \_\_\_\_\_ quae in Li - ba - no est, \_\_\_\_\_ *accel.*

ce - drus, si - cut ce - drus, quae in Li - ba - no est, \_\_\_\_\_ quae in Li - ba - no est, mul - ti - pli -

*molto rit.* **Andante Maestoso**

19

mul - ti - pli - ca - bi - tur, \_\_\_\_\_ mul - ti - pli - ca - bi - tur, mul - ti - pli -

ca - bi - tur, mul - ti - pli - ca - bi - tur, \_\_\_\_\_ mul - ti - pli - ca - bi - tur, mul -

mul - ti - pli - ca - bi - tur, mul - ti - pli - ca - bi - tur, \_\_\_\_\_ mul - ti - pli -

JUSTUS UT PALMA

*molto rit.*

24 ca - bi - tur, mul - ti - pli - ca - bi - tur. mul - ti - pli - ca - bi - tur.

ti - pli - ca - bi - tur, mul - ti - pli - ca - bi - tur, mul - ti - pli - ca - bi - tur.

ca - bi - tur, mul - ti - pli - ca - bi - tur.

The musical score consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line and above the piano accompaniment. The tempo marking 'molto rit.' is placed above the first measure of the vocal line. The number '24' is written to the left of the first measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static accompaniment in the left hand.

"The just man shall flourish like the palm tree:  
he shall grow as the cedar in Lebanon."



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# REVIEWS

## Choral Music

*Sicut cervus*, by Z. Randall Stroope. SATB *divisi a cappella*. MF 2143. \$1.40. Mark Foster Music Company, P.O. Box 4012, Champaign, IL 61824-4012, A Division of Shawnee Press, Inc., Delaware Water Gap, PA 18327.

Most readers of *Sacred Music* will, of course, be familiar with Palestrina's beautiful setting of Psalm 42: 1-3 (*Sicut cervus / Sittivit anima mea*). Liturgically, the text is specified in the Traditional Latin Mass to be sung during the Easter Vigil, after baptisms while the holy water is carried to the font in procession, before the renewal of baptismal vows (This reviewer had the privilege of singing the first part of Palestrina's motet in its traditional liturgical place during this year's Easter Vigil). In the *Novus ordo* Mass of the Easter Vigil the text appears as the Responsorial Psalm after the seventh reading. Z. Randall Stroope has provided a very lovely contemporary setting of the text in a style reminiscent of Copland, Lauridsen, and Pärt. There are no inordinately dissonant harmonies, except at the words, "faciem," part of the phrase "Quando veniam et apparebo ante faciem Dei mei?" ("When shall I come and appear before the face of my God?"). The motet begins with a chant-like statement of the first line of text sung by the whole choir in unison. After this, the choir is divided into a number of configurations until the chant-like passage returns near the end, and the motet closes in an SATBB texture. The *divisi* sections consist of SAB voices singing over an SATB grouping; there are also sections for SSAA and TTBB configurations. There are some meter changes, but they are employed in a way that naturally suits the inflection of the text. Such a rich texture may at first appear daunting, but after analyzing the score, the competent Kapellmeister will see that there are a number of doublings of harmonies or of melodic parts, and that if he takes an organized approach to teaching the music, the choir will find this motet very rewarding and prayerful.

Susan Treacy

*When at Creation's Dawn There Was No Sound*, by James E. Clemens. SATB *a cappella*. MF 2142. \$1.30. Mark Foster Music Company, P.O. Box 4012, Champaign, IL 61824-4012, A Division of Shawnee Press, Inc., Delaware Water Gap, PA 18327.

James E. Clemens has set lyrics by poet Jean Janzen, lyrics that portray the ancient connections of music with God's creation of the world.

When at creation's dawn there was no sound,  
God hummed a brooding song of birth profound:  
the symphony of nature all around. Alleluia, alleluia.

For every sound comes from the Maker's hand,  
the cleansing rush of river, drift of sand.  
Each scraping insect sings across the land,  
Alleluia, alleluia.

That music stirs in us through day and night,  
a unity of soul and body's light,  
through which our breath and voice rise into flight.  
Alleluia, alleluia.

So let our songs now echo nature's praise.  
All strings and cords in sweet vibrations raise  
to glorify our God through all our days.  
Alleluia, alleluia.

The music is easy to learn, featuring a tune that has a hint of modality or perhaps the pentatonic style of Southern folk hymns. Often the melody is sung over a sustained tone rather like the drone of a bagpipe. Only towards the end does the choir break into a four-voice texture, and even then, in this C-major anthem, the parts are not too difficult. This anthem could be useful for general use, as a song of praise.

S.T.

*The Bread of God*, by Jeffrey Van. SATB & organ MF 2144. \$1.30. Mark Foster Music Company, P.O. Box 4012, Champaign, IL 61824-4012, A Division of Shawnee Press, Inc., Delaware Water Gap, PA 18327.

Minnesota-based guitarist and composer Jeffrey Van has composed an effective and simple setting of John 6: 33 and Luke 24: 30. These Eucharistic texts will be welcome during this year of the Eucharist, and choirs will find this anthem easy to

learn. The first thirteen measures are sung in unison before the choir breaks into four parts. After beginning in D major, the anthem modulates at measure 22 to F major when the lyrics change to the passage from Luke, which portrays the revelation of Our Lord to the Emmaus disciples as He broke the bread and gave it to them. The short last section returns to D major and features unison singing until the final four measures, when the choir closes with long chords on the lyrics "life unto the world."

S.T.

## CD Reviews

*Ecce Sacerdos Magnus*: Music from Saint Joseph Cathedral in Honor of Bishop James A. Griffin's Twentieth Anniversary. Saint Joseph Cathedral Choir, Columbus, Ohio, Paul A. Thornock, Director of Music, (Available from St. Joseph Cathedral, 212 Broad Street, Columbus, Ohio; [www.saintjosephcathedral.org](http://www.saintjosephcathedral.org))

Not every American cathedral choir maintains a particularly high standard of repertoire or performance; here is one which emphatically does. This program of motets and anthems from the sixteenth through the twentieth centuries is carefully selected and brilliantly performed; it provides an encouraging glimpse of what can happen if cathedral music is taken seriously.

Mr. Thornock's well-balanced choir, with several professional section leaders and numerous enthusiastic volunteers, and his smaller *schola* singing most of the earlier polyphony, perform with consistent musicianship, enviable blend and balance, and, to my ears, faultless intonation. Additionally, all the nineteen works on this disc are interpreted appropriately to their periods and their styles, with a rare sense of choral color and expressivity. The generous acoustics of the cathedral contribute a good deal to the excellent effect.

The selections include such well-known works as the *Ave verum* of Byrd and the *Sicut cervus* of Palestrina, along with Randall Thompson's once much-performed *Alleluia*. Rarities such as the *Panis angelicus* of Vilette and Herbert Howells's *Here is the little door* (an enchanting Christmas anthem, and a personal favorite of this reviewer)

keep the program from seeming hackneyed. Whether singing with an unforced, intimate quality on the more meditative pieces or roaring out such standbys as Stadler's *Ecce Sacerdos*, this choir and its director know exactly what they are doing, and what they are doing is very much worth hearing.

Calvert Shenk

*Vir Dei \* Sponsa Christi*: Music for the Feasts of St. Benedict and St. Scholastica. The Monks of Saint Benedict, Norcia (Italy) Ensemble Musica Traditio. (Available from Basilica di San Benedetto – 06046 NORCIA (PG) – Italia)

In 2000, Father Cassian Folsom, OSB, the well-known scholar and liturgist, moved his newly-formed monastic community of Maria Sedes Sapientiae from Rome to Norcia, the birthplace of St. Benedict and St. Scholastica, where the monks were given the use of the Basilica di San Benedetto. This CD represents the musical and liturgical life of this small but spiritually significant community.

Here are the propers and the ordinary of the Mass for the feasts of St. Benedict and St. Scholastica, including the monastic sequence for each feast (sequences which I am willing to wager practically none of the readers of this journal have ever heard!) For the Feast of St. Benedict, the propers are sung in chant by the monks, and the ordinary is the *Missa Brevis* of Palestrina, sung by the monastery's resident professional male ensemble, Musica Traditio.

For the Mass of St. Scholastica, the procedure is reversed, and most of the propers are sung in polyphonic settings by Palestrina and Anerio, while the ordinary is in chant (Mass XV with Credo I.)

The chanting by the monks is straightforward, unaffected, and unmistakably prayerful, and the small male ensemble of polyphonists (seven singers, with one falsettist, one alto, two tenors, and three basses) sings with accuracy and a sure sense of phrase. The recording was made at the basilica, and the lovely acoustics are one more delight in a disc full of beauty. Here is a monastery where the sons of St. Benedict carry on with great distinction the noble tradition of the liturgy as *Opus Dei*.

C.S.

## NEWS

**Job Description:** Director of Music - St. Catherine of Siena Catholic Church - 1020 Springvale Road - Great Falls, VA 22066. Phone: 703-3572. Full-time position for 1,300 family parish. Responsible for all weekend liturgies, adult professional choir, treble choir of girls and boys, weddings and funerals. Rodgers/Ruffatti organ. Strong organ and conducting skills required to prepare weekly polyphonic settings of the ordinary for 10:30 a.m. Latin High Mass (Novus Ordo). All major feast days are with orchestra. Knowledge of Gregorian chant is necessary; expertise would be a plus. Salary commensurate with experience and negotiable with pastor. MA degree preferred. Send resume and recording to Music Search Committee at above address.

†

**Job Description:** Pastoral Assistant for Administration. St. Mary Church, Anacortes, WA. This is a full time position for a pastoral musician with a passion for the musical treasury of the Catholic Church! Our PA for Music and Liturgy must be a skilled singer and choral conductor with a broad knowledge of Sacred music from Gregorian Chant to Renaissance Polyphony to the best work of the 20th Century and beyond. We have several parish ensembles ranging from a men's chant choir to the Choral Cantors, a quartet of young professional singers, so there is an opportunity to cover a huge variety of truly Sacred repertoire. The PA for Music and Liturgy must also be comfortable with hiring, directing and arranging music for small instrumental ensembles, since brass and string quartets are often used to enhance special liturgies. Additionally, the PA for M&L also recruits, trains and schedules Altar Servers, Lectors and Eucharistic Ministers. Finally, the PA for M&L assists with some office work (such as preparing the weekly bulletin) and therefore must possess a reasonable degree of computer literacy.

†

The Archdiocese of Milwaukee Tridentine Community celebrated a Requiem Mass for Pope John Paul II. The Pope died on the First Saturday in April and this memorial was on the First Saturday in May. This was an Anniversary Requiem High Mass (Month's Mind) followed by the traditional Absolution at the Catafalque, with music from the Graduale Romanum including the Dies Irae, as well as polyphonic settings from the Church's treasury of Musica Sacra.

This Mass was on Saturday May 7, 2005, at 9:00 AM at St. Mary Help of Christians, 1204 S. 61st Street, Milwaukee, Wisconsin. For more information about the Milwaukee Tridentine Community got to the web site [www.ordoantiquus.org](http://www.ordoantiquus.org).

†

## CONTRIBUTORS

*Joseph Mansfield* is an amateur organist who played his first service at age 14 in a Baptist church. He served various churches in 27 years as a high Anglican and entered the Roman Catholic Church in 1989. He took B.A. and M.Ed. degrees in psychology, then made a career in computer programming. He retired to a small village in Mexico in 2003. Email may be sent to [jose@chattanooga.net](mailto:jose@chattanooga.net). Web page <http://www.prodigy-web.net.mx/6366924115>.

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## ERRATA

The e-mail address of Mr. Jeff Ostrowski was incorrectly listed in the last issue. It is: <http://jeff.ostrowski.cc>.

