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SACRED MUSIC

FALL 2007
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SACRED MUSIC

Fall 2007

Volume 134, Number 3

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EDITORIAL

Summorum Pontificum

By William Mahrt



t last the *motu proprio* is out. The release of *Summorum Pontificum* and the accompanying letter of Pope Benedict XVI will provoke much comment from all ranges of the spectrum; these discussions will be followed with great interest. The document could have an impact upon the celebration of the sacred liturgy for many years to come. Among its points that will please some, for example, is the allowing of clerics to use the old breviary; among the points that may cause difficulty is the provision that “priests of the communities adhering to the former usage cannot, as a matter of principle, exclude celebrating according to the new books.” These and many other issues will be the subject of ongoing discussion; a few may require further clarification. Hopefully, the discussion will proceed

with charity and mutual respect.

Much of the commentary that has begun to appear, in the journalism and on the internet, has dealt with purely liturgical matters and not with music; in fact, neither the document itself nor the accompanying letter even mention music; the ramifications for music, however, are many and important. Music, perhaps more than any other element of the liturgy, contributes to that sense of sacrality that Pope Benedict mentions in his letter. So my point here is the relation of the *motu proprio* to the principal aims of *Sacred Music* and our association—that through music the liturgy be made more sacred and more beautiful.

The Pope’s message, at its most basic, stems from his view of continuity with tradition—he frequently mentions the “hermeneutic of discontinuity” as an undesirable position taken by some after the council. This is why he emphasizes that there is but one Roman Rite with two uses, the ordinary (the Missal of Paul VI), and the extraordinary (the Missal of John XXIII, the last version of the Mass before the council, the so-called Tridentine Mass). He specifically mentions his hope that the celebration of the old use will illuminate its continuity with the new use and the potential sacrality of the new use. In this view, it is important that the celebration in Latin of both uses be maintained and cultivated, even side-by-side. From the point of view of both liturgy and music, then, the more frequent celebration of the old use will be a mirror up to the new, pointing out potential ways of celebrating the new use in continuity with tradition, and even perhaps suggesting that some of the ways it is celebrated may not be so desirable. Likewise, then, the frequent celebration of the new use in Latin can be a fruitful point of comparison for its celebration in English, suggesting a more formal and sacral performance there as well. I shall address three specific issues relating to music: the sacrality of the liturgy, the singing of the Mass, and the propers of the Mass.

William Mahrt is editor of *Sacred Music* and president of the CMAA. mahrt@stanford.edu

(1) *The sacred character of the liturgy.* The ceremonies of the old use are fixed and very specific and ensure that the sacred character of the actions is maintained. No interpolated commentary or improvisation is possible, and a hieratic attitude prevails. In the vernacular, the temptation is to become chatty and conversational, and this mitigates the sacred character. The tendency toward arbitrary variation in the new use does the same.

In the high mass music becomes the medium of the celebration thereby enhancing the sacrality of the whole.

The old use is customarily said facing the altar, while the new usually faces the people. Negative commentaries on this practice uniformly describe the priest as turning his back upon the people; this is a caricature, however, for the point is not to neglect the people, but together with the people to face God, and the traditional direction for facing God is the East; even when the church itself does not face East, the direction is described as liturgical East; this is the meaning of the word orientation, facing the orient. Interestingly, this stance of the priest is not prescribed by either use: the Tridentine Mass was always celebrated in St. Peter's in Rome facing the people, since immediately in front of that altar is the Confession of St. Peter, the entrance to the crypt where the first pope is buried; moreover, as a Roman basilica, St. Peter's faces West; the celebrant of the Mass faces East by facing the people. On the other hand, the Missal of Paul VI, including the recent edition of 2002, at several points in the Mass, for example just before communion, prescribes that the priest turn toward the people to address them directly, which presumes he is otherwise facing East. A renewed experience of celebrating Mass *ad orientem* may suggest to us that sometimes the stance facing the people may have created more of a dialogue between priest and people, and less of a direct address by both parties toward God; this more direct address to God is a stance that emphasizes the sacrality of the action. Perhaps it may even suggest a more frequent use of the *ad orientem* stance in the new use.

Pope Benedict expresses the hope that "the celebration of the Mass according to the Missal of Paul VI will be able to demonstrate, more powerfully than has been the case hitherto, the sacrality which attracts many people to the former usage." It was his celebration of the Masses surrounding the death of Pope John Paul II that so impressed the world with the same sense of the sacred action he describes here; I suspect that it was even a factor in his election.

(2) *The singing of the Mass.* In the old use, there is a hard and fast distinction between the low Mass and the high Mass. Either everything is spoken or everything to be said aloud is sung, including the lessons. This is still the ideal in the new use, articulated by *Musicam Sacram*, though it is not often practiced. Most often one hears a "middle Mass," a mixture of spoken and sung elements, where the most striking difference between parts of the Mass is whether they are spoken or sung. When everything is sung, on the other hand, then the striking differences between the elements are those which represent liturgical differences, such as between Old Testament and New Testament lessons, and between lessons and responsorial chants between the lessons. Moreover, music becomes the medium of the celebration, and not just an occasional phenomenon, thereby enhancing the sacrality of the whole.

(3) *The propers of the Mass.* The old use, whether low Mass or high, always includes all the propers of the Mass: introit, gradual, alleluia or tract, offertory, and communion. Except for the chants between the readings, these have mostly been forgotten in the celebration of the new use, though they can be found in the *Graduale Romanum* of 1974 and the *Gregorian Missal* of 1990, published for the new use. Even the chants between the readings have been transformed beyond recognition. Unfortunately, before the council, the high Mass all too often replaced the proper Gregorian melodies with a setting of the text of the Mass propers to psalm tones, often called

“Rossini propers” for the editor of the edition commonly in use then. If the celebration of the high Mass in the old form uses the proper Gregorian melodies, this will set an example for what should also be done for the new use. Even if the Rossini propers are used and co-opted for the new rite, this might just be a step in the right direction, if it does not stop there. At least the proper texts will be sung again. (Musicians should be reminded that for sung propers, the texts of the *Graduale Romanum* should be used and not those of the *Missale Romanum* which were provided for spoken recitation only.) In fact, for the celebration of either use in Latin, the old books of Rossini propers would contain most of the requisite Mass chants. Still, those who use psalm-tone propers should be reminded that, while they provide a setting of the text, they are far from adequate musically, being a kind of utility music, which Cardinal Ratzinger had warned is useless. Still, a beginning with psalm-tone propers would be a base upon which gradually to incorporate a practice of genuine Gregorian melodies. One could begin with communion antiphons, including psalm verses alternated with the Gregorian antiphon, as recently presented in a publication of our association.

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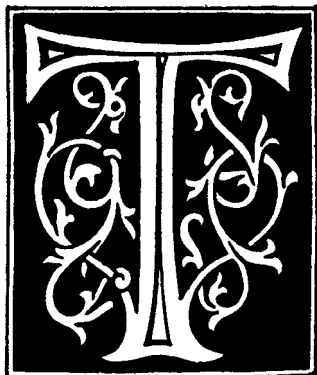
A problem with this program is that the currently available missalettes do not provide any of the texts of the Mass propers from the *Graduale Romanum*. For the Mass for which my choir sings, we provide a leaflet every week containing all the propers with translations and all the music to be sung by the congregation, but this requires considerable effort. Publishers of missalettes might be persuaded to include both options. Another problem may be that not every pastor will want to see the Gregorian propers take the role they should. The pastor may argue against the use of Latin; he may argue against letting the choir sing them, contending that these pieces belong to the congregation; he may argue that they take too long. In such a situation, a gradual approach may be the only possibility—begin with the communion, when the communion is well accepted, add the introit, even if it means beginning it a couple of minutes early. The offertory should be possible, though the priest may have to be reminded that the offertory prayers may be said *sotto voce* when music is sung at the offertory. If there is an offertory procession, there is more time for the chant. Likewise, if incense is used at the introit and the offertory, there will be time for these chants. In unusual circumstances, melismatic offertory verses can be used, or a polyphonic motet sung after the offertory chant. Experience will show what kind of time is allowed at each place.

It is important that when the old use is celebrated as a high Mass, the music be done well. It will have to serve as a paradigm. One such Mass in a large city with properly prepared and performed music could be a leaven for the musical practice of the whole city’s churches. There will be those who will attend this Mass regularly and faithfully; they will come to experience the orderliness and serenity they may have missed at their parish Masses; if the music is excellent, they may find a quality they have missed in their parishes as well. There will be those who will attend this Mass occasionally; they will return to their parishes with new expectations, and may have an influence on how things are done there. There will be the curious and the skeptical, who may attend this Mass once; if it does not radiate beauty and holiness, they will go away confirmed in their belief that it was right to discard it. This poses for musicians a challenge and a high expectation; why should it not, though, for its purpose is the highest a human being can seek. ❧

ARTICLES

A Proposal to Reform the Role of the Cantor at Mass

By Michael E. Lawrence



The purpose of this essay is to examine the typical duties of a cantor in parishes in the United States and which of these duties ought to belong to the cantor and which should not. Then we shall make a proposal for a revised list of duties, as well as for other long-term measures that will make the proposed transition more possible.

In this writer's experience, the cantor is usually responsible for the following: (a) leading the hymns—which typically replace the propers—and the ordinary, much of which, if in a responsorial format (particularly contemporary hymns and settings of the Gloria), requires a great deal of solo singing on the part of the cantor; (b) singing the Responsorial Psalm and the Alleluia; (c) encouraging the congregation to sing via bodily gestures; and (d) announcing the hymns.

In many places, the cantor must do all of this from a podium or a pulpit which is located in the sanctuary, or in some area in the front of the church that is rarely conducive to working with the organist. In addition, the cantor usually makes use of a microphone for every word that is sung.

Unfortunately, this list contains a number of things which are completely unnecessary and perhaps even inimical to congregational singing.

We might start by looking at the hymns and the ordinary. It is highly undesirable for the cantor to dominate this music, since, unless music solely for the choir or schola is employed (such as the propers), it truly belongs to the people to sing. A cantor's dominance here, usually with the aid of a microphone which is turned up too high, is similarly as disturbing as the priest's speaking every word of the Credo into his microphone. Microphones are truly necessary in only a small percentage of churches. From every other place they should be removed.

At the very least they should never be used while the congregation is singing. It is far better to learn vocal projection than to rely on a microphone which becomes vexing and which, as Thomas Day explained in his book *Why Catholics Can't Sing*, competes with the congregation and ultimately discourages them.

Moreover, if the cantor's voice is constantly soaring out over the sound of the congregation, it tends to create a kind of musical monotony: an hour of hearing the same voice over and over again can exhaust the ear. This dominance is also, in many places, the replacement for real congregational singing—hardly the situation envisaged by the liturgical constitution of the most recent Vatican Council. It doesn't seem to be any better, either, to employ music which leaves

the congregation with only a refrain and expects the cantor to be a soloist throughout much of the Mass.

There are instances, however, in which cantors might lead the hymns or the ordinary profitably. Generally this would be in the absence of the organ. Even still, the cantor should not dominate the whole piece, but should rather get the music started by singing the first few notes or the first line of the song. The same applies in much of the Gregorian chant repertoire where, traditionally, the music is begun by a cantor or a smaller group of singers. For our convenience, let us file both of these situations under the category of "incipits."

The music that is more pertinent to the cantor's role in the liturgy consists of the interlectionary chants—the psalm and the alleluia. If the gradual and alleluia from the *Graduale Romanum* would happen to be used, the cantor could conceivably sing these as solos, although this would not be the norm for this music. More typical and to the point would be the responsorial psalm and Alleluias found in the lectionary. These contain legitimate duties for the cantor to carry out. In fact, the singing of the responsorial psalm would seem to be the cantor's most important duty.

What about all of those announcements? This writer considers them to be an unnecessary intrusion into the liturgy, most particularly when announcing the communion hymn. This always rudely interrupts the blessed silence that comes over the church after the Agnus Dei. It seems far better to put the parish bulletin to good use and actually include an order of worship, which would include the hymns. Every other Christian denomination does this; why Catholic churches have not adopted this sensible custom escapes logic. Hymn boards can also be used as is already the case in many places.

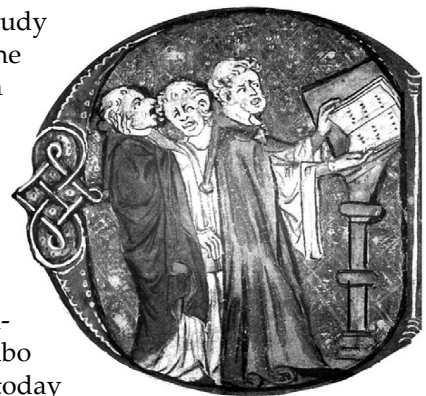
The announcing of hymns also sends another interesting message, as they often seem to suggest that we're being begged to sing. It is another attempted shortcut at real congregational singing. If the people really knew and treasured their repertoire, this wouldn't be perceived as necessary.

Going hand in hand with the announcements is the regrettable custom of using bodily gestures to try to encourage people to sing. Oftentimes these gestures are executed in ways that are difficult or impossible to interpret and prove to be unproductive in addition to being often exceptionally unsuited to the character of the liturgy. Again, if the congregation knew the repertoire, this would not be perceived as necessary.

The final step of this examination section involves the study of the location of the cantor. The General Instruction on the Roman Missal says that the cantor should sing the psalm from the "ambo" or some other suitable place. (§61) This is a worthy attempt at a reasonable restoration of a lost tradition.

However, at least one inconvenient fact has been ignored in the implementation of this idea. It is true that a cantor or a small group of cantors would have sung the psalm from the steps (Latin: *gradus*, from which we get gradual) of the ambo, but there would have been no accompaniment involved as there is today. The fact that the ambo and the organist are often at opposite ends of our churches today makes this a very difficult feat to accomplish, and the larger the

Put the parish bulletin to good use and include an order of worship, which would include the hymns.



church is, the worse the problem gets, not only in terms of acoustical delay, but also in terms of the ability of the organist and cantor to communicate with each other and therefore to sing better and, to be truthful, more easily avoid potential catastrophes.

The methods to mitigate this problem with which this author is familiar do considerable violence to the music. In circumstances in which it is difficult to sing the psalm well from the ambo, the music director should feel free to have the cantor sing from “some other suitable place,” as the GIRM says (§61), so that the quality of the music will be first rate and therefore will be a more efficacious and worthy means of worship. Those in authority over the musicians ought to respect their competence to make this decision.

*Traditional chorales
work for a reason:
they’re singable.*

It is far worse when, as in many places, the cantor sings not only the psalm from the front of the church but the rest of the music as well. It seems that this practice should be ended as soon as possible. Often a kind of three-ring-circus effect happens here, with the priest, cantor, and lector all taking turns at the same podium. In addition, this extends the burden of the logistical difficulties of the musicians mentioned above to the entire Mass rather than limiting them to the psalm.

After all of these reflections, what is left for the cantor to do? If we synthesize all that has been discussed, there are three functions for a cantor according to this author’s proposal:

- (1) Sing the responsorial psalm from the lectionary, if it is used;
- (2) Sing the Alleluia from the lectionary, if it is used;
- (3) Sing those things which we have generically entitled “incipits” above.

These three tasks should be undertaken while keeping the other considerations in mind: a) avoiding every extraneous use of the microphone, and getting rid of it completely if possible; b) singing only the responsorial psalm from the pulpit and doing this only if it allows for appropriate communication with the organist; and c) doing all of this without in any way dominating the congregational singing.

Finally, there is no need for the cantor to lead the ordinary or the hymns which replace the propers. Nor is there any need for announcing the hymns or for employing gestures to try to encourage congregational singing.

In spite of all that has been criticized, it is important to realize that even the most unlikeable practices discussed above often arise out of perceived needs, and that these perceptions may well exist for good reasons, namely the fact that most Roman Catholic congregations do not sing very well. Therefore, in addition to pruning the role of the cantor, action must be taken to ensure that the congregation can truly sing when it is asked to do so. There are no shortcuts to this ideal.

Here are three ideas to improve congregational singing over the course of the next several decades:

- (1) Form a schola to sing at least some of the propers of the Mass. The mistaken idea that the congregation has to sing everything is overburdening them as well as the music directors who are often unfairly held responsible for the people’s instinctive “conservatism.” In this writer’s experience, congregational singing is better when the people have a chance to listen meditatively to music as well as to sing it.

- (2) Invest the time, effort, and money necessary to teach music to all levels of the congregation. Msgr. Schuler recounted how he went to the meetings of the various organizations of his parish and taught them the music of the Mass. Hire parochial school music teachers who are capable of teaching the students to sing the timeless repertoire of the Catholic liturgy. Hire a competent music director who will be able to foster congregational singing in the many ways

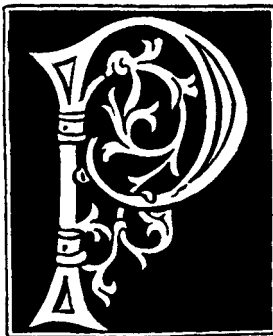
that a good musician can do this. Finally, the ultimate responsibility for these efforts belongs to the pastor, who will probably have to lead the charge, judging from the way that music directors (and the music itself) are regarded in most places. The pastor's supportive involvement communicates the fact that liturgical singing is an important part of the life of the parish.

(3) Schedule good, singable music. Traditional chorales work for a reason: they're singable. Avoid the "authentic" versions of chorales that have tricky rhythms in them, and avoid the repertoire of more recent times which often employs disjunct melodies and rhythms with which even some musicians struggle. Teach Gregorian chant, beginning with the simpler repertoire but not being afraid to progress as time moves along.

If these three ideas are followed, it seems plausible that the perceived need for a cantor who dominates the music at Mass will eventually dissolve. These long term ideas may have to be employed in some places before the role of the cantor can be pruned. Every place is different. However, no matter where one starts, it is clear where we must all end up: with congregations that can make their own genuine musical contributions to the liturgy without the interference of a single dominant voice. Let us pray that we will all—priests, musicians, and laymen—grow in our capacity to add our voices to the New Song of salvation. ✠

In Defense of Singing

By Peter Phillips



People often say things they don't quite mean, and it seems to be a feature of modern life that we are all readier than we once were to take offense. One of my least favorite questions is from people who have genuinely enjoyed a Tallis Scholars concert, but for whom the whole business of singing and concert-giving is obviously no more than a jolly jape. "So what do you really do?" is what I dread to hear at the reception after the event, while feeling guilty that I dread it so much. But perhaps it is the same combination of mindless good will with an inability to project oneself into another's shoes which can lead to an equally dreadful question from members of the public, when they are told they are about to hear a concert of a cappella singing: "You mean, there's no music?" Of course they don't quite mean that; but that is all one to a singer.

The idea that "music" can only mean compositions which include instruments is still very widespread. It is a deeply engrained prejudice, and yet it cannot have been around from before the seventeenth century, since in the medieval and Renaissance centuries singing, usually a cappella, was the norm. Something happened during the Baroque which means that nowadays it is possible for people to think that music which only involves singing cannot be taken seriously. It means that commercial radio stations hardly ever play discs which do not include instruments for fear that everyone will immediately turn off (despite the fact that no station I have ever been interviewed by has dared to put this concern to a proper test). It means that singers themselves are not held to be musicians in the real sense of the word.

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To be fair, it is not only the public who separate singers and instrumentalists from each other: it happens quite spontaneously at music colleges the world over. At the Royal College of Music in London, where I taught, the canteen was famous for maintaining this division by having a separate table for the singers, by which was meant the opera singers, who were renowned for being slow-witted and generally unappetizing. The prejudice against them was wide-spread: if there was less against “early music” singers it was because no-one really believed they existed. They came into the same category as Lesbians for Queen Victoria. At least this meant they were

It is not only the public who separate singers and instrumentalists from each other: it happens quite spontaneously at music colleges the world over.

exempt from joining those other categories of persons widely perceived to be dense; but the fact remained that the only way to impress was to play an instrument really well. The piano or violin were the *sine qua nons*. It was that blinkered, even among aspiring professionals.

Why is it that many choirs cannot rehearse without the aid of a piano, even when the singers involved are perfectly able to hold a line in more private circumstances? Is it because, like the victims of apartheid, they have come to believe all the negative press which surrounds what they do, and panic at the very idea of making the music happen unaided, in a way no self-respecting instrumentalist would? How is this to be explained?

The answer has several layers. I shall exclude opera singers from the discussion since they are not so much seen as musicians as film stars, a race apart living fabulous lives, at the opposite ends of the spectrum from rank and file choral, early-music, or church-music singers. These latter have to justify themselves in the perception of the general public in two fundamental respects: have they trained as intensively as an orchestral musician does? And are they singing in a choir which exists in the first instance to adorn religious worship?

One reason for dismissing singing as a commonplace activity is that everyone is held to be able to sing, and it is true that we all do it: at football matches, in the congregation at church, when someone has a birthday. We do not equally play an instrument: to do that you have to study and practice, a process which is known to be arduous and sets the person doing the practicing apart from his or her surroundings. The committed student of an instrument is a loner in society, a kind of hermit, an innocent with an engrossing mission, whereas a voice requires relatively little effort to put to good effect. Ironically the intimate physical relationship between a voice and the human being to whom it belongs—which has always seemed to me to be the very reason why voices are to be preferred over instruments in making music—has come to mean that, as an instrument, it is taken for granted. There isn't enough magic in singing for patrons who demand value for money when they go to a concert.

None of this is helped by the kind of local amateur choir work which goes on in many parts of the world. If anything points the difference between what orchestral players and singers do when making music, this is it. Such choirs tend to be big, to involve people from the community one knows too well, and to have so many people singing on each vocal part that individual responsibility for that musical line is reduced to virtually nothing. The omnipresent piano, thumping away, is the last straw. Local church choirs may be smaller, but they have the added stigma of only being a side-show. The main purpose of their singing is to back up what the priest is doing, to beautify worship. Admirable as that may be in itself, going to a service to hear good music is not the same thing as going to a symphony hall, which was built to stage concerts. Symphony halls are where professional music-making takes place; choirs singing in churches are not seen as being professional, even when they are. The perception still runs that early music

is essentially church music which is to be sung during services by the local amateur choir. And the performance is free.

These prejudices and stigmas die very hard, at which point I must admit I have a particular hang-up with the fact that all the music I want to do is associated with religious services. This is a very modern, perhaps post-modern state of mind, not possible before the last few years; but there it is. I believe that polyphony encompasses some of the best music ever written, fully capable of being put alongside the best music of every later period. My dream has been to sing whole concerts of it, in the same secular circumstances in which any main-stream repertoire is always presented: in concert-halls where the public pays what it costs to make the event possible, where they can expect to be comfortable (and not have to share the only lavatory in the building with us). I hoped it would be viable to perform this music in international artists' series which otherwise would contain string quartets, piano recitals, or chamber orchestras.

Nothing has been less helpful in this quest than the exclusive association of polyphony with religious worship. Promoters routinely think, especially in the U.S., that it cannot make its full effect without being surrounded by church architecture and religious artifacts: unhelpful in that a lot of people who might enjoy the music react negatively to being in a church. Some just don't want to be there; others may remember how bad the choice of music was when they last went, especially in many Catholic churches with guitars and pedigree-less folksy tunes, many miles from what takes place in a proper concert-hall. Perhaps I exaggerate a little, but all along I have been aware that this mentality has had to be confronted and battled against: that a chamber choir must not cost as much as a similar-sized chamber orchestra, because it is assumed the public will not come to hear it in the same numbers.

The way forward was and is for singers everywhere to stand up for themselves and prove that they are as talented, motivated, and trained as any orchestra player.

This is the rough end of the "music isn't real music without instruments" line of thought, which to my mind is a lazy, out-dated, convenience default setting. Polyphony is still unfamiliar to many people, which is scary, and it also has a double-nature, which can further baffle them. It is at once elitist and democratic, a dichotomy I never feel I have quite fathomed. The elitist part comes from the fact that it was written for an aristocratic audience, who alone in the years it was written would have had the education to understand the clever conceits which the best composers were capable of spinning (and even imitative polyphony at its simplest represents a mathematical conceit of some kind); and yet more or less accidentally this produced a music which relied on the entirely democratic principle that everyone taking part should be of equal importance.

The renaissance period was the only period in musical history when this principle informed all serious music. Since then the autocratic soloist or conductor has held everyone's attention. The concept of the pitiless task-master driving his minions on to ever more unbelievable technical feats is popular, as competitive racing is popular; and it doesn't work so well with choirs as it does with orchestras.

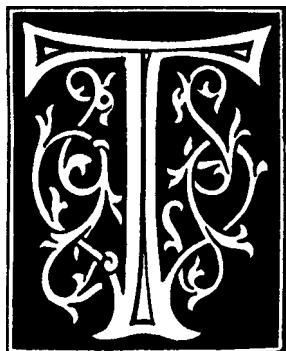
It was into this very unpromising scene, where the Romantic hero was still worshiped, that I naively wandered at the age of nineteen. Initially I just wanted to perform the music I liked best while finding it convenient that very few other groups were doing the same repertoire. Years later, out in the professional world, it became apparent that I was not only recommending great music but trying fundamentally to change public attitudes to concert-going. Yet there are still many people who will not acknowledge that an a cappella show is worth paying to go to hear. There are still far too many radio stations which refuse to broadcast a cappella discs. There are

still too many promoters who would rather book a third or fourth string quartet for their series, than an unaccompanied chamber choir.

The way forward was and is for singers everywhere to stand up for themselves and prove that they are as talented, motivated, and trained as any orchestra player; and that good polyphony has as much to say to the general public as any sonata ever written. One way to prove that, in my opinion, is just to perform it, without dressing it up, without any religious props, as a thoroughly secular activity like any other professional concert. Then it should be judged by the same standards as a professional concert, with no excuses. Ensembles like mine have got some distance down this road after a lot of struggle, but the next time someone asks me who is providing the music at my concerts, I shall remember that there is still a long way to go. ♪

How the Ward Method Works

By Alise Brown



he daughter of a wealthy New York lawyer and financier¹ of the late Industrial Revolution, Justine Ward married and converted to Catholicism in 1904, and became a worldwide authority on Gregorian chant.² In the process, she developed a music method for the Catholic school system that came to be used throughout the world in the first half of the twentieth century, predating the methods of Orff and Kodály, and yet this woman and the method she created are virtually unknown today. This discussion will attempt to create an understanding of the Ward Method in comparison to Orff and Kodály.

The first book of Ward's Catholic Education Series, *Music—First Year*, appeared in 1914 and evolved into what is known today as The Ward Method. This method is based in principles of the Chev  method from France in the 1800s and Gregorian chant. The Ward Method teaches true music literacy in a short amount of time and is easy and inexpensive to use.

Justine Ward was a privately taught musician who felt called to produce a work to facilitate the spread of Gregorian chant, teaching children musical literacy to accomplish this goal. Ultimately, it was hoped this would lead to Catholics participating in the singing of Gregorian liturgical chant in the Mass,³ the express wish of Pope Pius X, revealed in his *motu proprio* of 1903.⁴ Because of this focus and the characteristics of the Catholic school setting, the method was designed specifically to equip the musically untrained classroom teacher with the skills necessary to teach music well.

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¹W. B. Cutting Dies On Train," *The New York Times*, August 20, 1913, 6:1.

²Richard Lowitt, *Bronson M. Cutting: Progressive Politician* (Albuquerque: University of New Mexico Press, 1992), pp. 321.

³Dom Pierre Combe, *Justine Ward and Solesmes*, tr. Phillipe & Guillemine Lacoste (Washington, D.C.: Catholic University of America Press, 1987), pp. 1-2.

⁴Justine Ward, "The Reform of Church Music," reprinted in *The Chant of the Church*, 5 (1930).

The Orff method is based in improvisation. Lesson plans are decided by the teacher for whatever application is deemed necessary at that time for his or her class. In volume two of the translated version of Keetman's *Musik für Kinder*, the introduction states, "Those seeking a systematic music education method will not find it in these pages."⁵ Musical concepts such as rhythm, melody, and harmony "contribute to aesthetic experience, but are not ends in themselves."⁶

Teachers of Kodály are instructed not to deviate from the given order, because this sequential method is based on research indicating that children develop in similar patterns the world over.⁷ This material is taught in three phases, referred to as Prepare, Present, and Practice.⁸ This sequence teaches preparing for new learning, making children consciously aware of the new learning (showing the symbol for what students have been doing), and reinforcing the new learning through practice;⁹ "only later when it is well known, should it be put to its other pedagogical purposes."¹⁰

Both Orff and Kodály methods use rote singing and echo pattern work to teach material to students first. Once songs are learned, individual elements of melody and rhythm are identified visually. Rhythms are clapped while spoken. Both methods rely on transference to cement the knowledge of music notation to actual singing. If the student does not make that transference, then no actual learning of notation and reading has taken place.

Conversely, the Ward Method relies on direct instruction of musical elements, arranged in sequential learning units that build one upon the other. An excerpt from Book One of the Ward Method discusses intonation exercises, and the information is true of all the material: "It is not necessary to practice each intonation exercise until it can be sung perfectly by all the children. Each exercise prepares for the next one, which, in turn, perfects the one before it."¹¹ Lesson plans are created by taking material from each of the units within a chapter, to teach elements of music such as rhythm and melody to prepare students for singing a song by sight at the end of each lesson. While this might appear to be drudgery for students, the opposite is true. If well taught, a Ward lesson is completed in twenty minutes and filled with guessing games that reinforce the musical concepts by sight in an atmosphere of fun. Students remain unaware that they are being taught to do melodic and rhythmic dictation in real time.

The simplicity of this method can be attributed to Ward's use of the numeric notation system that can be traced to Jean-Jacques Rousseau in the 1700s,¹² and revised by the French music

A Ward lesson is completed in twenty minutes and filled with guessing games that reinforce the musical concepts by sight in an atmosphere of fun.

⁵Jane Frazee in Gunild Keetman, *Music for Children: Orff-Schulwerk*, American Edition, Primary Edition, 3 vols. (Berlin: Schott Music Corp., 1977), p. III.

⁶*Ibid.*, IV.

⁷Lois Choksy, *The Kodály Method I: Comprehensive Music Education* (Upper Saddle River, N.J.: Prentice-Hall, 1999), p. 10.

⁸Class notes from Day 4, Kodály Level I teacher training, Jo Kirk, instructor, August, 2004.

⁹Choksy, *Kodály Method I*, 167.

¹⁰*Ibid.*, 34.

¹¹Justine Ward, *That All May Sing: Book One Teacher's Manual* (Washington D.C.: Catholic University of America Press, 1992), p. 46.

¹²Kenneth Simpson, "Jean-Jacques Rousseau," in *Some Great Music Educators*, ed. Kenneth Simpson (Borough Green, Kent, U.K.: Novello, 1976), pp. 14–19.

teacher Emile Chev . ¹³ This system teaches students to read numbers as solfege syllables; thus, 1 2 3 is sung as do re mi. Chev  built on Rousseau’s rhythmic system where each number stands for one beat, so our previous example of 1 2 3 would equate to three quarter notes. To extend rhythm, a dot is used to signify one beat, so 1 . 2 3 would equate to a half note followed by two quarter notes on the pitches do re mi. At first it might seem that using numbers to indicate pitches is arbitrary. Indeed, the Englishman John Curwen used the same system, but substituted solfege initials so that do re mi is read as d r m. ¹⁴ The advantage of numbers becomes apparent when it is realized that the scale degrees are being internalized at the same time that sight reading is being taught, making teaching of theory much easier. Numbers are also concrete. Students understand that 1 3 (sung do mi) is missing a tone of the scale.

A solid singing foundation is also gained by the learning of compass exercises which teaches the steps and intervals of the scale in melody patterns. All learning is solidified by transposing music to the traditional staff, and later reading from the staff. To add greater retention and a creative aspect, composition of melodies in number notation is begun in the first year of instruction. These melodies reinforce all the concepts of music and may be read by the class as sight work from the board.



Justine Bayard Ward

Perhaps the most significant element of the Ward Method is the use of chironomy. This whole body movement helps students interpret a phrase of music so that the melodic arch is approached by crescendo and left by decrescendo, a sign of mature musicianship, but taught by Ward in the earliest years. This movement of chironomy was developed by Ward and Dom Mocquereau of Solesmes Abbey specifically for use in the Solesmes method of chant, ¹⁵ but Ward adapted it for use by children in the classroom for all types of music.

This movement is taught initially through whole-body rhythm gestures that accompany students’ singing. Not only does it prepare students for learning music by phrases, but it also reinforces steady beat, an element that is vital in the early stages of music instruction. This movement is also used to support the free rhythm ¹⁶ of Gregorian chant, an element of the Ward Method. This aspect of chant is essential in teaching students to navigate easily in mixed meter beginning in kindergarten, but enough material is given in the method that chant does not have to be the main focus if so desired.

Unique to the Ward Method is the lack of clapping a rhythm. Rhythms are spoken aloud while the beat is tapped in the palm of the hand or while whole body Rhythm Gestures are employed. This internalizes rhythm within the beat, allowing true understanding of rhythm as something that occurs within time, rather than an element that stands alone.

Another unique aspect of the Ward Method is the training in vocal placement. Short warm-ups are taught in each lesson on “nu,” pronounced as the “oo” in “noon.” ¹⁷

¹³Kenneth Simpson, “The Galin-Paris-Chev  Movement,” *Some Great Music Educators*, pp. 20–27.

¹⁴Watkins Shaw, “John Curwen,” *Some Great Music Educators*, pp. 30–42.

¹⁵Mocquereau as cited in the preface to Justine Ward, *Music—Fourth Year Gregorian Chant Practicum: Children’s Manual Based on Gregorian Chant According to Dom Andr  Mocquereau* (Washington, D.C.: Catholic Education Press), p. viii.

¹⁶Free rhythm may be more easily understood in modern terms as mixed meter; however, mixed meter contains bar lines, free rhythm does not.

¹⁷Justine Ward and Elizabeth W. Perkins, *Music—First Year* (Washington, D.C.: Catholic Education Press, 1920), p. 15.

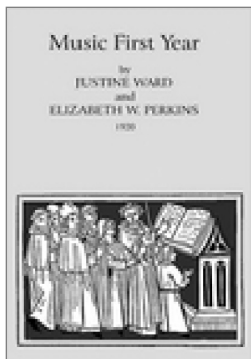
These warm-ups teach proper vocal placement without strain to the vocal chords, and help students learn correct pitch. Ward's method is the only method that deals directly with teaching students to match pitch. This is accomplished through grouping of students of like talent which, if done incorrectly or unkindly, may damage a child's self-esteem. This makes it imperative to attend Ward Method training. It should be noted that this is not the same as asking poor singers not to sing, but rather to be engaged in modeling other activities for class members until these students can match pitch.

A method so pedagogically complete should not be forgotten.

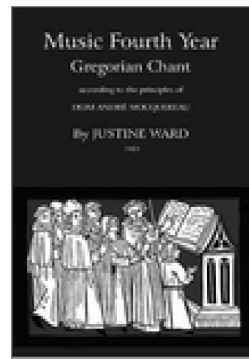
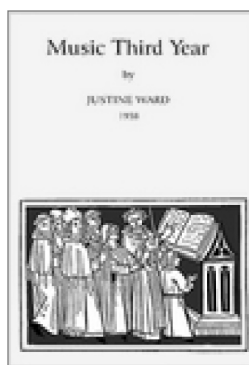
Listening to correct pitches is vital in learning to produce the correct pitch.¹⁸ This period should not last much more than a month if students have two classes of music weekly.

Partly because of the element of chant inherent in the Ward Method, the method did not thrive following the Second Vatican Council. To many, the method was seen as only intended to teach chant. Nothing could be farther from the truth. While chant is taught, the elements of music literacy are presented in a clear and simple fashion that allows anyone to learn to read and sing any type of music correctly. A method so pedagogically complete should not be forgotten. It is hoped that this discussion of the Ward Method will interest teachers of all types and anyone interested in learning music to consider the method.

The Ward Method has been taught in summer sessions at The Catholic University and in other places around the country. The first level will also be taught next summer at the University of Northern Colorado for recertification or new credit. It is not necessary to have any real music background to take Level I training, nor does one have to be Catholic to benefit from, or use, this training. &



The Ward Method



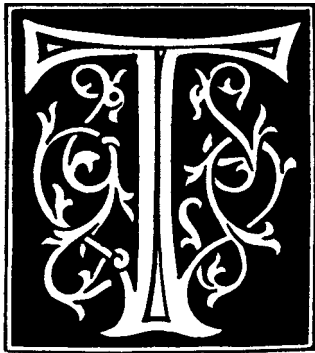
Available from CMAA at MusicaSacra.com/books

¹⁸Ibid., p. 18.

INTERVIEW

One Rite, Two Forms: The Liturgical Life of St. John Cantius

Interview with Fr. Dennis Kolinski, S.J.C.



These parishes have been called “bi-ritual.” Here the 1962 Missal and the 1970 Missal live side by side, precisely as Pope Benedict XVI envisions in *Summorum Pontificum*, the *motu proprio* liberalizing the use of the 1962 Missal. But the term bi-ritual is now problematic. The *motu proprio* clarifies a long-standing issue: there are not two rites but one rite with two forms.

Can the two forms coexist in peace, even in the same parish? The Pope writes: “the fear was expressed in discussions about the awaited *motu proprio*, that the possibility of a wider use of the 1962 Missal would lead to disarray or even divisions within parish communities. This fear also strikes me as quite unfounded.”

The first attempts at two-form parishes came about in response to John Paul II’s first round of liberalization of the Missal of 1962, and they have been working their way toward the cultivation of serious scholas and an active liturgical life in both the new and old forms of the Roman Rite.

No parish in America has taken this model so far as St. John Cantius in Chicago, Illinois. Their Sunday Mass schedule is itself the evidence:

6:30 a.m.—Matins (Office of Readings) & Lauds (Morning Prayer)

7:30 a.m.—Tridentine Low Mass (Latin)

9:00 a.m.—*Missa Normativa* (1970 Missal in English)

11:00 a.m.—*Missa Normativa* (Latin)

12:30 p.m.—Tridentine High Mass (Latin)

2:00 p.m.—Rosary, Solemn Vespers (Evening Prayer), Exposition and Benediction

6:00 p.m.—Compline (Night Prayer)

This model is on display not only on Sunday. Every weekday includes Mass in the old and new forms, plus regular praying of the Divine Office.

The parish also offers a stunning musical program. On one Sunday in June 2007, when many parish choirs are on vacation, parishioners at St. John Cantius enjoyed the *Mass for Five Voices* and *O Rex Gloriarum* by William Byrd, along with *Omnes Gentes Plaudite Manibus* by Christopher Tye (1505–1572), in addition to propers sung in Gregorian chant—and this is in both the new and old forms. The music program of the parish also highlights new sacred compositions, some by the priest-musicians who work in the parish itself.

This activity has attracted the attention of the Church Music Association of America, which plans to hold its first celebrant training seminar in the sung Mass at the parish (October 17–19,

2007), and to plan a visit during the CMAA Sacred Music Colloquium at Loyola University in Chicago (June 16–21, 2008).

Sacred Music interviewed Rev. Dennis Kolinski, S.J.C., Associate Pastor at St. John Cantius:

SM: How long have you been at the parish?

Kolinski: I started here in 1993, and I was one of the first members when the Canons Regular of St. John Cantius began in 1998. This is a specific type of religious. There are monks, there are friars, and there are canons regular. The focus of the Canons Regular is the liturgy. Our spirituality is a liturgical spirituality. The public celebration of the Mass and the Divine Office is the core of what we do. Here we have now seven priests and 26 members. In fact, just two weeks ago we had five new men enter as postulants. They will be vested and will enter the novitiate in August. Then we have a two-year novitiate. Following that, at the recommendation of our superior Fr. C. Frank Phillips, C.R., who is the pastor of our parish, we make a decision about whether they can enter the seminary.

SM: And the liturgical training?

Kolinski: That takes place here. All of our novices take Latin classes. We have classes in liturgy, canon law, church documents, music, history, and much more. Everything we do here is essentially based on *Sacrosanctum Concilium* and *Mediator Dei*, and, in particular with regard to music, we are guided by the centrality of chant and polyphony. The church's music is a treasure of "inestimable value, greater even than that of any other art." It is a very large part of what we do: we have seven choirs here.

SM: Back when you were just a parishioner, was there an emphasis on music?

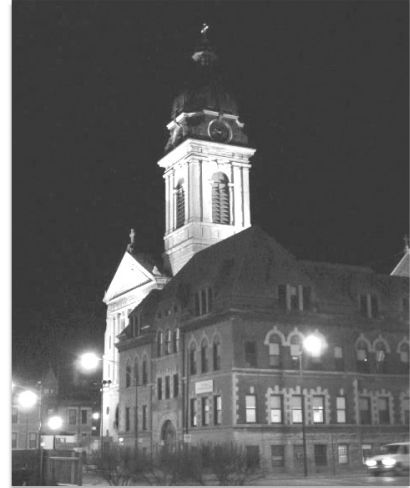
Kolinski: Certainly. Great music has been here from the beginning when Fr. Phillips came here in 1988. He never set out with a grand plan. He was just doing what the church was asking of us. When he was assigned here, the parish was almost dead. He had a great love of music. He is a musician himself. So he used chant and polyphony, and celebrated the Mass beautifully and reverently, with beautiful vestments—all the things that are part of our heritage. There was a choir that he had been working with. He invited them in to sing. Gradually people began to hear about the parish. Little by little the parish began to grow, and great things began to happen.

There was a total of 70 people attending two Masses when he came. Today, we have more than 1,000 families. After John Paul II issued *Ecclesia Dei* in 1988, Cardinal Bernadin approached Fr. Phillips and asked if he would like to be the parish with the indult in Chicago that celebrated Mass according to the old missal. Father was pleased to accept. From that point on, we had the Tridentine Mass but also the normative Mass. Many people who had been attending Masses of St. Pius X came here to reconcile themselves to the church.

SM: How did it go from being one person to the creation of an entire new order of priests?

Kolinski: He was pleased that wonderful things were happening but he also knew that it would come to an end if something were to happen to him. So he had the inspiration to do something to carry on this work in a more formal way. He was drawn to form a new community of men. He talked to Cardinal George, who thought there was something authentic happening, and the men moved in. From then, it's been a whirlwind of activity, with ever more growth and activity.

SM: Tell us about the bi-ritualism of the parish.



St. John Cantius in Chicago, Illinois

Kolinski: Ever since the Tridentine Mass came here, we have continued to also use the *Novus Ordo Missae*. Fr. Phillips originally imagined that the new community would be tri-ritual, as a way of making a bridge between East and West. But it became apparent that there were important juridical issues in formalizing the Byzantine rite here. This plan was tabled, and our focus has been on the two forms of the Roman Rite. Our priests say both the ordinary and the extraordinary forms. We offer all that the church offers within the Roman Rite.

SM: That is a principle the order holds to?

Kolinski: We would not accept someone who came to us and said: "I will say only the Tridentine Form." No, the Canons Regular is a bi-ritual community and we embrace the full range of the church's liturgical offerings. The same is true with regard to the ordinary form. We say that if you can't find what you want here, you have nowhere to go. We have a Tridentine low and high Mass every Sunday, along with a normative Mass in English and Latin. The priests rotate among Masses.

SM: Are all of your Masses sung?

Kolinski: All except Saturday night, the anticipated Low Mass, and the first Low Mass on Sunday. Otherwise, we use Gregorian chant at all Masses, even the English normative Masses.

SM: Do you look at musical ability when considering candidates?

Kolinski: Not especially. There is a wide range of musical ability here. If someone is weak in this area, we work with it as best we can. We don't have anyone who is tone deaf. In fact, there are very few people who are truly tone deaf. But we train people in music, and this makes a difference.

Music is the key aesthetic bridge between the old Mass and the new Mass.

All of those in formation here are part of the schola. Every day of the week, they have some kind of musical rehearsal. All the novices are taught chant. They all lead the Divine Office on a rotating schedule, and that includes intoning.

SM: Many people who attend the old Mass and the new observe few connections between them.

Kolinski: And this is where the music really does make the difference. This is the key aesthetic bridge between the two forms. In a larger sense, the bridge is the church's tradition, of which the music is part. If you want to see a true Vatican II parish, come to St. John Cantius, where the actual instruction from the council is being carried out. Here we have always looked to the future that we are beginning to see coming to fruition today, a future in which chant is the music of the Catholic liturgy.

SM: Can you say more about the new and old propers?

Kolinski: As you imply with your question, they aren't that different. Sometimes the schola only needs to learn one set of propers to prepare for Masses in both forms. And even when they are different, it's not as if the new Mass employs a completely new proper. It is just placed in a different liturgy of the year. And the forms are the same in the psalms and all the parts of the liturgy. Even when the propers are different, we will sing the same ordinary setting in the new and old forms, so that there is continuity.

SM: How do parishioners respond to the liturgical differences between the forms?

Kolinski: In the early days, we had parishioners who would come only to the old form and others who would come to the new form. But not everyone is focused on the differences. I can recall one young man born long after the council who showed up to the 11:00 a.m. Mass, which is the Latin normative Mass from the missal of 1970. He was swept up in the beauty, and thought it was Heaven. Excitedly, he told one of the brothers after Mass: "I will never go to another Novus Ordo Mass!"

SM: Did the Brother tell him that he had just attended a Novus Ordo Mass?

Kolinski: He didn't have the heart to tell him.

SM: So today, most people don't focus on the differences.

Kolinski: There are a few, but most people choose their Mass based on the time of day that is convenient for them. It's true that the 1970 Missal did not grow organically from what preceded it in a manner that it should have. And yet what's really been interesting to us, and very heartening, is that most of the old traditionalists will now attend Mass in the new form. And that includes most of the parishioners who used to attend the St. Pius X chapel. Now, they come to the Novus Ordo and receive communion and just avail themselves of the sacraments in every way. They might still prefer the traditional Roman Rite, to which they have a right, but there is a lot of crossover.

SM: One of the main worries about liberalizing the old Mass was that doing so would be divisive. But that isn't your experience.

Kolinski: Precisely, and those who level that criticism haven't typically experienced what we do here. They just don't know what they are talking about. It's parishes like this that are actually uniting people. We have many traditionalists who are attending Novus Ordo Masses now, and convinced new Mass Catholics happily attending the classical form. There is peace and contentment. In many ways, we are the living example that Pope Benedict is precisely right that the liberalization is good for the whole Church, old and young and everyone in between.

SM: We have a tendency to regard the new form as somehow hermetically sealed off from history. How does having the two forms side by side affect the spirit and attitude you take to the new form.

Kolinski: We always try to do the best we can with the liturgy we are given, with the highest possible attention to detail and rubrical precision. This is of utmost importance. So when we train people, we press this upon them. There can be no mixing of forms and rubrics. And we do not do that. We have a few things here that would be regarded as local custom but it is not a mixing of rubrics.

At the same time, the Tridentine Mass has a flow-over effect on the celebration of the normative Mass. There is a decorum and posture that comes with the ritual that is influenced by the history and provides an excellent model for the new form. There is no casualness about it.

There are so many things that are common to both Masses. But it is best to be familiar with the old Mass in order to fully understand it. If you look at the normative Mass in the light of tradition, and then do it with beautiful music and appropriate vestments, and with the posture that has always been traditional, you don't really see a radical difference. You observe liturgical continuity.

SM: There are more choices with the new form but when faced with a choice, you tend to choose tradition, is that right?

Kolinski: That's right. For example, there are celebrants of the normative Mass in many parishes who like to constantly change, doing canon one this day and canon two this day, and so on. We don't really do that. Each priest tends to stick to one path, and that is a general pattern that we all fall into. We all tend to use the penitential rite that includes the Confiteor.

SM: What if the family of a deceased person requested the sequence *Dies Irae* in the new form. Would you comply?

*There is a decorum
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form.*

Kolinski: We would incorporate it. There are many opportunities for music in the ordinary form of the Mass, and people have a choice. The *Dies Irae* is beautiful and appropriate. Many times, people don't realize that it is there and when they do realize it, they are not sure that it is allowed. So there are ways in which the two-form setting here at St. John Cantius fills out the details.

SM: Are all your Masses said *ad orientem*?

Kolinski: For five years now, that has been true. No one complained. In fact, people love it. In the same way, parishioners want to receive communion at the rail. If someone wants to stand, we permit it, but, for the most part, people prefer kneeling.

And speaking of what people want, let me relay an interesting case. We have a rich community for youth here. There are boys' camps. We have a youth choir with more than 100 kids in it. This choir does amazing things. They will go out to a retreat center for a few days. If somehow it turns out that they are doing things that prevent them from chanting the Divine Office with the brothers, they get very upset! They want to practice their faith. Most Catholics do.

SM: What books are in the pews in the church?

The chant is always unaccompanied.

Kolinski: We don't keep anything in the pews. We try to avoid the clutter. But as people are walking in, we have materials they can pick up depending on what Mass they are attending. We have the *Adoremus Hymnal*. We have an English-Latin booklet on the Tridentine Mass, as published by the Coalition in Support of Ecclesia Dei. We have a missalette put out by Paluch here in Chicago. It is a good publication with nice images and good ordinary settings. We print hymns in the bulletin.

As for the ordinary settings, most people have memorized them, so they can sing along. This is what happens when you come week after week. Many people bring their own liturgical books, like the *Liber Usualis*, the *Gregorian Missal*, or the *Graduale*. For the traditional Mass, people bring a variety of missals. Some people attempt to sing the propers with the schola, which is fine.

SM: Do people sing at the Tridentine Mass?

Kolinski: Oh sure, many people sing, and we encourage that. Now, I've heard some people say that they prefer the low Mass and that's fine too.

SM: Is the chant accompanied or not?

Kolinski: The chant is always unaccompanied. Sometimes at weekday Mass, we use light accompaniment. But the norm here is unaccompanied. We believe that this is best and most fitting with tradition.

SM: Many priests, when the *motu proprio* came out, must have felt slightly intimidated by the prospect of learning the classical form of the Mass. What would you recommend as baby steps toward solemnity?

Kolinski: The first essential step is to be perfectly faithful to the rubrics. Don't see them as a burden or a skeleton on which one has to be creative, but rather as a means toward faithfulness.

Second, I suggest that priests be attentive to singing the acclamations in the English Mass, instead of just saying them. Singing the Mass is the normative way, and always has been. We need to restore this. It is not difficult. The problem is that many priests haven't been trained in seminary. It is a small step but it makes an enormous difference. Celebrants can start with just one section of the Mass. Sing it and observe what happens.

The next step is to say or sing some parts in Latin. There is so much that can be done with language in the ordinary form that provides a bridge to the extraordinary form, which otherwise

might seem completely forbidding. There are so many ways to approach a higher level of solemnity.

SM: We are all looking forward to the priests-training seminar in October.

Kolinski: It is going to be wonderful! Priests just need a bit of training and formation. This seminar is going to provide a wonderful opportunity for celebrants. It's not only about technical training. We also have the chance to clarify some core concepts about what the liturgy is about and what its center is. Once we have a clear conception of the ideal, progress is much easier. Also, our special visitors are going to absolutely love our church and the community we have here. ☺

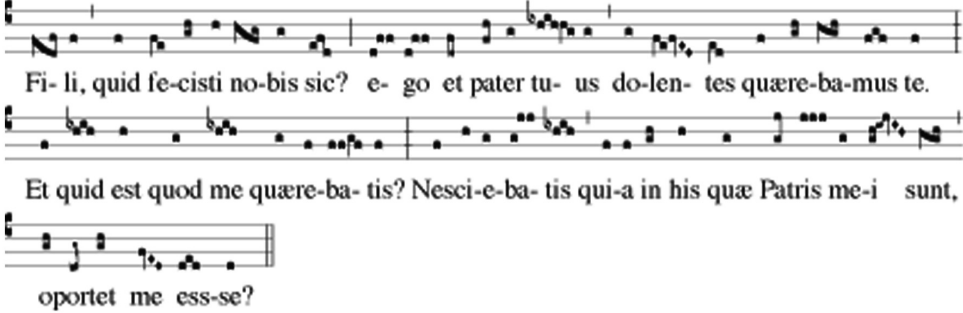
REPERTORY

Two Narrative Communions: *Dicit Dominus, Implete Hydrias Aqua* and *Fili, Quid Fecisti Nobis Sic?*

By William Mahrt

Di-cit Do- mi- nus: Im-ple-te hy-dri-as a- qua et fer-te ar-chi-tri-cli- no. Cum gu-
stas-set architri- cli- nus aquam vinum factam, di- cit sponso: Servasti vinum bo-num
us-que adhuc. Hoc signum fecit Jesus primum coram disci-pu-lis su-is.

Jesus saith to them: Fill the waterpots with water and carry to the chief steward of the feast. When the chief steward had tasted the water made wine, he saith to the bridegroom: Thou hast kept the good wine until now. This beginning of miracles did Jesus in the presence of his disciples. John 2: 7–11

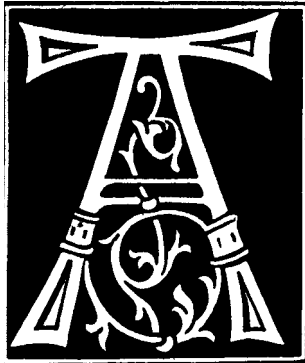


Fi- li, quid fe- cisti no- bis sic? e- go et pater tu- us do- len- tes quære- ba- mus te.

Et quid est quod me quære- ba- tis? Nesci- e- ba- tis qui- a in his quæ Patris me- i sunt,

oportet me ess- se?

Son, why hast thou done so to us? Thy father and I have sought thee sorrowing. How is it that you sought me? Did you not know that I must be about my father's business?



Among the Gregorian propers of the Mass, perhaps the most varied are the communions. In fact, recent scholarship has proposed that this variation is the result of a program of composition in which the communion antiphons reflect the diversity of liturgical seasons. James McKinnon¹ in a seminal article set out the seasonal differences:

Advent and Christmas: texts from Old Testament prophets (including David) in a restrained and lyrical musical style.

Post-Christmas: narrative texts drawn from the gospels of the day sometimes in an extravagant musical style.

Lenten Weekdays: an original series of communion antiphons, dating from before the time that Thursdays were celebrated liturgically and in consecutive psalm-number order; some of the series have had the psalmodic texts replaced with texts from the gospel of the day.

Lenten Sundays and Holy Week: mainly psalmodic texts, but with a few gospel texts of striking depth and dramatic value.

Easter Season: New Testament texts, both epistles and gospels, the gospel texts being from the gospel of the day, but the epistles not from the epistle of the day. For the time from Ascension to Pentecost, most of these New Testament pieces are actually borrowed from responsories of the night office.

Sundays after Pentecost: a series of texts centered upon themes of Eucharist, sacrifice, and harvest, placed in psalm-number order (though they are not consecutively numbered psalms), but including texts from the wisdom literature and the gospels; the series begins with four of the replaced psalm-based communions from the weekdays of Lent, proceeds to a series of Eucharist, sacrifice, and harvest texts, with a few concerning justice toward the end.

¹James McKinnon, "The Eighth-Century Frankish-Roman Communion Cycle," *Journal of the American Musicological Society*, 45 (1992), 179–227. This is an article well worth the attention of anyone who sings the Gregorian propers, for it illuminates the communion antiphons for the entire year.

Thus, even though there is a psalm-number ordering, the communion chants show a striking thematic content, not that of a single theme for a particular Sunday, but rather a broad thematic sweep through the series of communion antiphons of the season.

Two communion antiphons for the post-Christmas season can illustrate a small part of the richness of this repertory. They are on narrative texts which include an element of dialogue; their musical setting distinguishes the participants of the dialogue by range. They reflect the gospels of their days, which in turn narrate a series of epiphanies, initial manifestations of the Lord to the world—Jesus' first miracle at the wedding at Cana and his manifestation of precocious wisdom as an adolescent in the finding in the temple.

Dicit Dominus, implete hydrias aqua summarizes the story of the wedding at Cana through the narration of a dialogue. The narrator introduces the Lord's words in a middle range, centered upon the third F to A. The Lord's words are in a lower register, at first around the third D to F, but rise to a peak on C. The initial lower register and repetition of the same figures emphasize the dignity and gravity of the Lord, but the rise to the peak gives his words an element of eloquence that rounds out his short speech. The narrator develops the dialogue by filling out a triad, F-A-C, introducing the chief steward. The surprise of the chief steward at tasting the best wine saved for the last is palpable in the register of his speech, which outlines a higher triad, A-C-E. The narrator concludes by recounting that this was Jesus' first miracle done before his disciples. This summary also brings the piece to a musical closure, emphasizing the F triad, just as F had been the center of the beginning of the narrative. The ranges of the characters in the narrative are a third apart from each other, and their differences are made quite clear by each beginning with his own characteristic third.

A striking feature of this differentiation of pitch is that it is similar to the use of register in the singing of the passion during Holy Week. There also three different registers distinguish three similar participants in the narrative, and in the notation of our present chant book, they are distinguished by three symbols: the narrator (C=chronista), Christ (†), and the turba—everyone else who speaks in the narration (S=synagoga). The history of this is varied and interesting. The letters C, T (for the cross), and S, were understood as indicating the characters only since the fifteenth century. Before that the letters used were more various, and indicated sometimes range, sometimes tempo. The oldest seem to have represented tempo: c=celeriter, fast; l=leniter, gentle, slack; t=tenere, hold, i.e., slowly. In a recent paper, it was pointed out that these letters antedate the use of such letters in the oldest of the neumed manuscripts of Gregorian chant, those of St. Gall and Einsiedeln, and seem to have their origin in Northumbria.² Others represented pitch, a=alte or s=sursum, high; l=inferius, low, etc. It seems that the narrative with differentiated pitches was originally sung by a single deacon, and that it is not until the thirteenth century that there is clear evidence of the assignment of these parts of the narrative to separate singers. In the tradition of chant singing that I was taught, these three parts were distinguished by tempo, the narrator in a medium tempo, Christ in a slower tempo, representing dignity and gravity, and the synagoga in a quicker tempo, representing a rashness or foolishness.

A charming variation on this pattern can be seen in the communion antiphon *Fili, quid fecisti nobis sic?* traditionally assigned to the First Sunday after Epiphany, now used on the feast of the Holy Family. It gives an epitome of the finding of the Child Jesus in the temple. There is no narrator, only a dialogue between Mary and Jesus. But now, it is the mother who takes the lower

²Michel Huglo and Barbara Haggh, "The Oldest Gospel MSS with the Letters for the Passion," Eighteenth Congress of the International Musicological Society, Zürich, July 16, 2007; see also Kurt von Fischer, "Passion 1. Monophonic Passion," *Grove Music Online*, ed. Laura Macy (accessed August 1, 2007), <http://www.grovemusic.com>.

register; the higher register represents Jesus as a child whose voice has not yet changed. Mary's speech begins with the third, D-F, rising to a peak in the middle. This lower register effectively portrays the mother in a mode of reprimand, calling forth all of her authority in a firm and low voice. The Child's response begins with the third, F-A, and when he utters the revealing punch-

We have advocated the communion antiphons as a good place to begin singing the Gregorian propers.

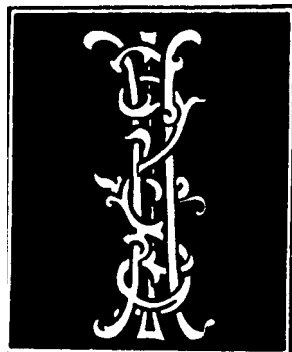
line "Do you not know that I must be about my Father's business?" it rises to its peak in reiterated C's, dramatically juxtaposing his youth and his divinity. The expected relation of ranges is reversed in this piece, and this little detail makes the Child's epiphany, revealing himself as being about his Father's business, immediate and charming.

We have advocated the communion antiphons as a good place to begin singing the Gregorian propers. What better way to introduce a choir to the repertoire than through such vivid and attractive pieces? The article of James McKinnon is an indispensable key to the richness and variety of this repertoire and will repay close study. The progress

through the year, stopping at each stage to explore yet another one of these gems, can be a path of discovery and delight for a choir. When the full year rolls around and the singer recognizes that this is where he came in, there is a realization for the first time of the immense scope of the repertoire; this newly found familiarity with pieces studied before is, in my experience, a great revelation to the singer, and at this point his devotion to the enterprise is assured. ♫

Extraordinary Masses for Ordinary Time

By Michael Procter



In the summer season there are long stretches with few peaks to characterize the liturgical landscape, so I thought this would be a good opportunity to look at a few Mass Ordinary settings which can be sung at any time.

I recently read Richard Terry's splendid 1907 book, *Catholic Church Music*, newly in print from the Church Music Association of America, and was fascinated to see his repertoire list. Some of the settings he mentioned have certainly stood the test of time—and not only since he wrote a hundred years ago, but since they were composed in the "Golden Age" of polyphony.

Leaving out the many "modern" (mainly nineteenth century) works, here is Terry's list with comments and some additions in italics:

Michael Procter is leader of the male-voice ensemble Hofkapelle and founder-director of the International Academy of Sacred Music in Venice. micproc@aol.com. Masses marked "EMP" are available from the author. Details on the web at <http://www.Edition-MP.com>

Masses by Polyphonic Composers

Anerio	Missa brevis	(SATB)	
<i>Ippolito Baccusi</i>	<i>Missa Quel rossignoul</i>	(SSATTB)	EMP
Byrd	Mass for 3 voices	(STB)	
	Mass for 4 voices	(SATB)	EMP
	Mass for 5 voices	(SATTB)	
Casciolini	in A minor	(SATB)	
Croce	Missa (<i>Prima</i>) Sexti Toni	(SATTB)	EMP
	Missa (<i>Secunda</i>) Tertii Toni	(SATTB)	EMP
	Missa (<i>Tertia</i>) Octavi Toni	(SATTB)	EMP
	<i>Missa Quarta</i>	(SSATTB)	EMP
	<i>Missa Decantabat populus</i>	(double-choir)	EMP
	<i>Missa Percussit Saul mille</i>	(double-choir)	EMP
<i>Ivo de Vento</i>	<i>Missa Surrexit pastor bonus</i>	(SSATTB)	EMP
	(<i>Andrea</i>) Gabrieli	Missa brevis	(SATB)
Goudimel	<i>Missa Pater peccavi</i>	(SSATTB)	EMP
	Le bien que j'ay	(SATB)	
Hassler	Dixit Maria	(SATB)	
	Mass for 8 voices	(double choir)	
Heredia	for 4 voices	(SATB)	
	<i>Lassus</i>	<i>Missa Congratulamini</i>	(SSATTB)
Lotti	Quinti Toni	(SATB)	
	Puisque j'ay perdu	(SATB)	
<i>Monteverdi</i>	Octavi Toni	(SATB)	
	Simple Mass	(SATB)	
Palestrina	<i>Missa In illo tempore</i>	(SSATTB)	<i>Beauchamp Press</i>
	Iste Confessor	(SATB)	
	Missa Brevis	(SATB)	
	Eterna Christi munera	(SATB)	
	Papae Marcelli	(SATTBB)	EMP
	Ecce ego Johannes	(SATTBB)	
	Dum complerentur	(SAATTB)	
	<i>Missa Ascendo ad Patrem</i>	(SATTB)	EMP
	Assumpta est Maria	(SSATTB)	EMP
	<i>Missa Dies sanctificatus</i>	(SATB)	EMP
	<i>Missa Fratres ego</i>	(Double choir)	EMP
	O admirabile commercium	(SATTB)	EMP
	Hodie Christus natus est	(double choir)	
	Tu es Petrus	(SATTBB)	
	<i>Missa Ut Re Mi Fa Sol La</i>	(SSAATB)	EMP
<i>Missa Praeter rerum seriem</i>	(SSATTBB)	EMP	
Rore	Mass in F	(SATB)	
Tallis	<i>Mass Gloria tibi Trinitas</i>	SATTBB	<i>Antico Edition</i>
	<i>Mass Mater Christi</i>	SATBaB	<i>Cardinal's Music</i>
<i>Taverner</i>	<i>Mass O Willelme (Small Devotion)</i>	SATBaB	EMP
Tye	Euge Bone	(SATTBB)	
Viadana	L'ora passa	(SATB)	

Victoria	O quam gloriosum	(SATB)	
	Quarti Toni	(SATB)	
	<i>Missa Salve Regina</i>	(SSAB SATB)	EMP

Many of these are in the repertoire of good choirs. I would say that Terry's comment, "The Masses above all require a well-trained choir for their performance," on Palestrina masses should apply to all these works. I have omitted several fine masses, especially by Heinrich Isaac and Adrian Willaert, which really do only work with men's voices. I do not know the masses of Casciolini, Heredia, or Lotti and as far as I know they have disappeared from the repertoire, perhaps unjustly. Can anyone report on them?

Some of the works listed are available on CPDL.org. I have referred to some of the pieces before: the two Eastertide masses (de Vento *Surrexit pastor bonus* and Lassus *Congratulamini*) and the little Palestrina *Dies sanctificatus* are very worthwhile. The Palestrina is simple and effective while the other two are more challenging.

Three of the settings are among my very favorite pieces: Andrea Gabrieli *Pater peccavi* (scored with one tenor and two basses, sometimes very useful) and the glorious and little-known Monteverdi *In illo tempore* are wonderful soundscapes, while the celebrated *Papae Marcelli* of Palestrina, if sung at the correct pitch a fourth lower than written, is one of the most glorious pieces ever written.

The same must be said of the "Byrd 4-part" which should be sung a fourth or even a fifth lower than printed. By way of a change, the Taverner "Small Devotion" Mass, which should be known as the *Missa O Willelme*, is one of the few pieces in the list composed specifically for a choir including boys' voices and thus ideally suited to modern mixed choirs.

I hope I can be forgiven for drawing special attention to the masses of Croce. I am leading the team currently producing the Quartercentenary Edition of all his sacred music. The three five-voice masses are all lovely, the only 6-voice mass is especially fine. I have performed two of the double-choir masses in St Mark's in Venice but the third (*Sopra la Battaglia*) modeled on Janequin's famous *La bataille* would nowadays be difficult to justify in a liturgical setting.

I am currently editing Croce's magnificent Mass for four choirs, the *Missa Jubilate Deo*, which I can thoroughly recommend for a grand festive celebration. The Rore I have included although it needs particular comment. The Mass was originally composed for Ercole II of Ferrara, and in the manuscript the *Septimus* voice sings only the text *Hercules secundus dux ferrariae quartus vivet et vivet*, repeated throughout the mass, except in the reduced-voice sections, to the melody associated with the opening of the Josquin motet *Praeter rerum seriem*. In my edition I have retexted this voice either with Mass Ordinary text or with a text in honor of the Holy Trinity. Others may wish to tackle the text themselves. It is a very difficult work, in the unusual seven-voice scoring.

I would like to record my opinion that the *Assumpta est Maria* is one of the poorest of Palestrina's Masses—if it is really by him. No doubt it will continue to be sung for the Feast of the Assumption, in which case I would plead for the following considerations to be taken into account:

1. The Mass is another in high clefs and should be transposed down a fourth;
2. The Kyrie is probably originally an *alternatim* setting, with the form

Kyrie – *Kyrie* – *Kyrie*
 Christe – *Christe* – Christe
Kyrie – *Kyrie* – *Kyrie*

where the petitions in *italics* are sung to chant.

The Assumption is of course one of the very great peaks in the liturgical landscape, and there are several masses particularly appropriate to this day to which many have a special devotion. Besides the *Assumpta est Maria* just discussed I would highly recommend Victoria's *Salve Regina* mass, or one of the many Missae de Beata Virgine now available in modern editions: Heinrich Isaac wrote several, including one which exists in *alternatim* versions for 4 and 6 voices, and which can either be sung with chant sections or with organ improvised versets (a recording was reviewed in the previous issue).

Palestrina's own *Missa de Beata Virgine* is very fine, and also exists in two versions, one with the then standard tropes, the other with the trope texts replaced by text from the Ordinary. Isaac's tremendous *Missa Virgo prudentissima* is entirely appropriate, being based on the magnificent antiphon for the feast. ♪

ARCHIVE

The Gregorian Religious Dance

By F. André Mocquereau

[Dom Mocquereau wrote this introduction to Gregorian Chant for book four of the Ward series, published in 1921 by Catholic Education Press, Washington, D.C. The book is newly in print from the Church Music Association of America: musicasacra.com/ward]



You have asked me to introduce to the American public your first book on Gregorian Chant, the fourth volume of your series of music textbooks prepared for the use of the children in the Catholic schools of the United States.

I accept with all the more pleasure because it gives me an opportunity of expressing publicly the high esteem which I hold your method as well as the gratitude I feel toward you. I will explain.

Your book on Gregorian Chant reflects truly and luminously the most exact doctrines of Solesmes. How could it be otherwise? Your zeal of long standing for the Gregorian cause, encouraged by the success of the recent Gregorian Congress in New York (1920), brought you to Quarr Abbey, the Solesmes of our exile, on the Isle of Wight. There, during many months (May 1921 to January 1922) you followed closely the liturgical offices.

You listened with attention and piety to the choir of monks as they sang the Divine Praises, and, little by little, the charm and the beauty of the Gregorian melodies captivated your soul—both as a Christian and as an artist. What a lesson, what an initiation in itself.

F. André Mocquereau (1849–1930) wrote this on the Feast of the Nativity of Our Lord, 1921.

But that was not all. Merely to appreciate and enjoy the charm of those sacred melodies did not satisfy you. You wished to understand wherein lay the secret of that sweetness, that legato, that phrasing, that great rhythm—broad and undulating—which characterizes the singing at Solesmes.

At Quarr Abbey you were gladly offered every possible facility, and, in this regard, Solesmes has given you all that it has to give. All the secrets of the *Nombre Musical Grégorien* were revealed to you, with the laws which govern the plastic expression of the rhythmic flow (*chironomie*). Your own intelligent, cordial, and artistic reception of our doctrines produce—both in your mind and in my own—a result which was far beyond my expectations.

We have rendered one another a mutual service!

And it is upon this, Madame, that I must congratulate you, or—still better—congratulate myself in having such a pupil, and that I must thank you. Let me explain.

These doctrines—my own—which I explained in terms which were perhaps at times dry, scientific, and even a little obscure, you have transformed in a truly marvelous manner.

“Rhythm is the science of beautiful movements.”

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

means are used—light veils whose floating folds express the suppleness of the rhythmic movement—to instill in the imagination of your pupils a vivid sense of the graceful outline of melody and rhythm in our beautiful chants.

Again, what a happy idea are those rhythmic or chironomic games in which the children are shown the outline of a melody by a gesture of the hand and must compose a melody which conforms to that outline.

I owe you, Madame, the full expression of my thought. Your “Gregorian Chant” has enlightened me regarding the value of our *chironomie* and in the following respect: from a pedagogical standpoint, you have made an unexpected use of the plastic expression of the rhythmic movement.

Until now, I had always looked upon this study—the science of outlining by manual gesture the undulations of the rhythm—as the culmination, the summit of all rhythmic training; as a branch of the subject which should be reserved almost exclusively for directors of music and choirmasters.

You, Madame, have made it basic, the foundation of all your training. You treat it as an educational element of primary importance—and in this you are absolutely right. I will not attempt to conceal the fact that your first attempts along those lines filled me with a secret scepticism; but before long I changed my mind. The art of beautiful movement—of hands, of feet, of the whole body—the Gregorian movement—I had almost said the Gregorian religious dance—became in your eyes the principle means of engrafting in the souls of your little pupils a sense of that winged rhythm—supple and soaring—of our melodies, from the simplest to the most elaborate.

The idea was a real stroke of genius, for by this means the humblest can enter deeply into the spirit of the melodies, yet as though at play, and all can arrive rapidly at a full understanding of

Gregorian rhythm and at the technique required for an intelligent and perfect rendering. Your plan realizes and puts into execution the Platonic definition of rhythm as “order in movement,” and that of Saint Augustine: “Rhythm is the science of beautiful movements.”

And note well that, at one stroke, every other element which enters into the composition of a melody is placed in a secondary rank: pitch, intensity, duration, etc. Have I not good reason for thanking you?

I must also mention in your “Gregorian Chant” the ingenious arrangement of the matter, and the discretion with which your method develops it and adapts it to the capacity of the children.

Everything takes place as though in a family circle, in a pleasant conversation between mother and children. The musical and rhythmic principles, both theoretic and applied, of the most varied nature, are distilled, drop by drop, and as though by little pecks, to the dear little ones who receive it all without apparent effort, and learn in this manner, almost as if in play, those things which will enable them to sing joyously, like so many little birds, the praises due to their Creator and Redeemer.

I have spoken of the purely musical training, but although you are an artist, you are still more a Christian, and you could not have lost sight of the true meaning and purpose of Gregorian Chant which is to uplift the soul and enlighten the mind. To bring about this result you turn to the sacred scriptures and to tradition, and explain carefully to your pupils the liturgical pieces which they are to sing.

Thus, the antiphon *Asperges* gives you a chance to explain the symbolism of water in the Old and New Testaments. With the Sanctus, they are to lift their gaze to heaven and are shown the scene as it is described in the Apocalypse; with the Agnus Dei, they read of the types and prophecies regarding the Divine Lamb—and so on as regards the other liturgical melodies.

That these doctrines may make a deep impression, you have appealed to the eye by means of pictures—and what pictures! Lovely miniatures which represent and develop the thought content of the scriptural and doctrinal symbolism. And why should I not add that we owe these pictures to the fine talents and enlightened piety of the Benedictine nuns of Sainte Cécile. Thus, nothing will be lacking for the full education of your dear children.

If they put this teaching to practice, they will be well prepared to unite their youthful voices to those of the choirs of angels.

And finally, very dear Madame, allow me to wish for your books on Gregorian Chant the same brilliant success which has met your books on music. Both are based on the same principles, which are those of the distinguished educator, the Reverend Thomas Edward Shields.

Both are developed according to the same method, with the same simplicity and the same maternal concern for the children. I am fully convinced that both the teachers and the pupils in all the Catholic schools of the United States will welcome with joy this new spread, little by little, throughout Europe.

The wish is far from being chimerical. Clear indications of this broader circulation are already visible here and there, and soon we will enjoy its full realization.

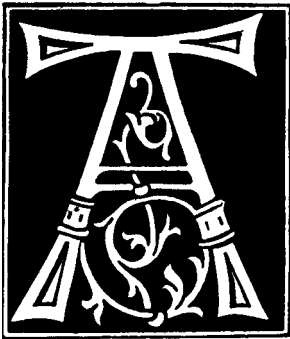
I am happy to be able to sign this letter on the joyous feast of Christmas, and thus, with your permission, to place your book written for children under the protection of the Divine Child and of the Virgin Mother.

Receive, very dear Madame, with all my gratitude, the expression of my most respectful and devoted sentiments. ❧

Concerning Hymns

By Adrian Fortescue

I. The Earliest Christian Hymns



Although in one sense the hymn is the latest addition to the Divine Office, in another it is the oldest form of Christian prayer. It depends on what we mean by a hymn. For instance, is the *Te Deum* a hymn? Most people would say not. It is certainly not composed in meter. It is prose, divided into verses like the psalms. Yet its title in the breviary is *Hymnus ambrosianus*. If then by hymns we mean poems in regular meter, either by accent or by quantity, they are a late addition to the office that exists only in the Latin West. There are no hymns, in this sense, till the fourth century; they were not admitted to the Roman Office till the twelfth. No Eastern rite to this day knows this kind of hymn. Indeed, in our Roman Rite we still have the archaic offices of the last days of Holy Week and of the Easter octave, which, just because they are archaic, have no hymns.

But there is another kind of hymn that goes back to the very dawn of the Christian religion, that still remains, not only in all the Eastern rites but in that of Rome too. This is the unmetrical hymn, formed on the model of the psalms.

It would seem as if the first Christians deliberately avoided poems in meter. They must have been familiar with them. Both the Greek and the Latin languages had an abundance of lyric poetry before the time of Christ. It would have been easy to write religious verse in those meters. But they did not; and when later in the East something of the kind first appeared it was sternly discouraged.

But they sang. Some sort of chanting was inevitable in public prayers where all present took part. Besides, music was always a natural way of stirring up enthusiasm, to which the Christian Church had no sort of objection. St. Paul tells his converts to "speak to each other in psalms and hymns and spiritual canticles, singing and making melody from their heart to the Lord" (Eph. 5:19). What then did they sing? The first little community of poor folk could hardly rise to the grand classical meters of Greek poetry. Then they seem to have had a definite feeling against such meters. This classical poetry savored too much of the world and its dangerous sweetness. Most lyrics were erotic. To the Christian, poetry was part of what he most hated and feared, the world with its attractions to lead men from God. That stern early Christian, living from day to day with the sword of the Roman magistrate over his head, living always with the red dawn of the Last Day in his eyes, had no use for sweet meters, any more than he had for other arts. To him the fashion of this world, with all its pretty toys, was already passing away.

There is no doubt as to what he sang in the first place. He sang the Psalms of David. Christians had one book that was, at first, their whole literature, the Bible. In the first generation

Adrian Fortescue (1874–1923) was the foremost English liturgist of his generation. He wrote this essay as the introduction to *Pange Lingua: Breviary Hymns of Old Uses with an English Rendering* by Alan G. McDougall (London: Burns & Oates, 1917). English spellings have been changed, some accommodations have been made in Latin typography, and some paragraphing has been altered, but otherwise the punctuation and style is the same as the original.

it was the Old Testament. The New Testament was only then being formed.¹ In the Old Testament they found all they wanted, the history of the world as they knew it, prophecies that told them of Christ, the words of God to guide their life, prayers, and hymns. They sang the psalms, of course, in Greek. To them psalms were what they are to us, prose divided into short paragraphs.² So in awe they sang the threatening psalms; when they were joyful they sang the happy ones.

We do not know how they sang them. The only thing of which we can be quite certain is that they did not sing in anything approaching our plainsong psalm tones, because they did not know the diatonic scale. Then, since the spirit will not be quenched, the early Christian sometimes sang words of his own. The psalms were the main thing. They were in the Canon, they were the official hymns of the church from the beginning; the Jewish converts brought them with them from the synagogue. The hymn that Our Lord sang as he went out from the Supper to the garden, the night before he died (Mt. 26:30), was a psalm, no doubt one of the Hallel psalms at the end of the Paschal Supper. But, besides this, the first Christians sang impromptu words of their own, praising God through Christ, as the Spirit moved them. When they did so they sang on the lines of the familiar psalms of David. Where else should they get their model? So these first Christian hymns, all the earliest hymns, are prose songs in short paragraphs, built up like the psalms of the Psalter.

We have examples in the New Testament. St. Paul quotes one. He writes to his Ephesians:

Wherefore it is said:
Awake thou sleeper,
and arise from the dead,
and Christ shall enlighten thee. (Eph. 4:14)

There are two other examples in the Pastoral Epistles, in which everyone sees examples of this earliest Christian poetry. One is in I Tim. 3:16. St. Paul speaks of the “great mystery of piety,” and goes on:

Which was shown in the flesh,
justified in the spirit,
appeared to angels,
was preached to Gentiles,
was believed in the world,
taken up to glory.

In 2 Tim. 2:11–14, he says that there is a faithful saying:

If we die with him we shall live with him,
if we bear with him we shall reign with him,
if we deny him he will deny us,
if we believe not in him, he will remain faithful,
he cannot deny himself.

¹Although the New Testament is now so much more important to us than the Old, we must remember that the archetype of the Canon of Scripture is the Old Testament. At first that was the whole Bible, to Christians as to Jews. When the apostles speak of scripture they mean the Old Testament only. Indeed, the way in which the books of the New Testament came to be considered canonical was by making them equal to those of the Old.

²Even in Hebrew the rhythm of the psalms is something very different from that of Greek and Latin poetry. It is much more like what we should call rhythmic prose in parallel and antithetic phrases.

None of these verses shows any trace of meter in the Greek. There is a rough sequence of accent in them, hardly more than you would find in any such groups of short phrases, just as we find in the Greek psalms. They could very well be chanted to music of free rhythm. We should call them rhythmic prose. But we have in the very Gospels examples of the same thing. The *Magnificat*, *Benedictus*, *Nunc dimittis* are just such Christian psalms formed on the model of the old ones.

After the time of the New Testament, Christians went on composing, perhaps improvising, such psalms. Pliny tells us that they met together before dawn "to sing a hymn to Christ as a god."³ It would be such a hymn as these.

When Justin Martyr's "President of the brethren" sent up praise and glory to the Father of all,⁴ no doubt he did so in such rhythmic phrases. And we have still one or two wonderful examples of this earliest Christian poetry. One is quoted by St. Basil.⁵ It is often attributed to St. Athenogenes, who was a martyr in the second century. In any case, it is probably the oldest Christian hymn we have, after those of the New Testament.

Kindly light of holy glory
of the immortal heavenly Father,
holy, blessed,
Jesus Christ.
Coming to the setting of the sun,
seeing the evening light,
we sing the Father and Son
and Holy Ghost, God.
It is right at all times
thee with pure voices to praise,
Son of God.
Giver of life,
all the world gives thee glory.

This hymn is still sung in the Byzantine rite, in the evening service "at the lighting of lamps." Its venerable antiquity, its fragrance of the first centuries make it one of the greatest of all Christian hymns.⁶

The Apostolic Constitutions quote another hymn, hardly less venerable:

We praise thee
we sing to thee,
we bless thee for thy great glory,
Lord King,
Father of Christ, the immaculate Lamb who takes away the sin of the world,
To thee praise is due,
to thee a hymn,
to thee glory,
God and Father, by thy Son in the Holy Ghost, for ever and ever. Amen.⁷

³The younger Pliny's letter to Trajan (ep. 96, al. 97), in Teubner (1896), p. 231.

⁴*Apol.* lxv, i.

⁵*De Spiritu sancto*, 73 (M.P.G., xxxii, 205).

⁶Why do we never sing it in our churches? There are a dozen translations in English verse. Where could anyone find a better evening hymn than this, coming right down from the catacombs? Our hymnbooks know nothing of such a treasure as this, and give us pages of poor sentiment in doggerel lines by some tenth-rate modern versifier.

⁷*Const. Apost.*, vii, 48.

The latter part of this hymn (*Te decet laus*) is sung at the end of Matins according to St. Benedict's rule.⁸

Then there are two such hymns that we all know very well, the *Gloria in excelsis Deo* and the *Te Deum*. The *Gloria in excelsis* is Greek,⁹ the *Te Deum* Latin. Either is a perfect example of the early Christian hymn, before meter was used.

These hymns were "private psalms" (*psalmi idiotici*). They are often treated simply as psalms, and sung with the canonical ones in the office.¹⁰

II. Hymns in Eastern Rites

So in the first three centuries there grew up a flourishing school of Christian poetry. It was real poetry, though it was not in meter. It was poetry in the same sense as the psalms. It has left but few remnants in the West; but it developed greatly in the East. To this day, the Eastern rites contain a vast amount of such prose poems. To take the most obvious example, the canonical hours of the Byzantine Rite are composed for a great part of them. If you take up a Byzantine Horologion or a volume of the Menaia you will find pages of such prose hymns under various names, heirmos, troparion, kontakion, katabasia, kathisma, oikos, and so on. Arranged in the great Canon they form the heart of the Orthros (our Lauds). These little hymns consist of about six to eight lines each. They have a rough rhythm by accent, so rough that they cannot be counted as more than rhythmic prose. There is often rime at the end of the lines, more or less completely carried out, sometimes an assonance of vowels that does not amount to what we should call rime. There is constantly rhythm of meaning, if not of sound. The same idea is repeated in different words, or the same phrase recurs, as in the psalms.

As an example of Greek liturgical hymns, a fragment of the famous Golden Canon composed by St. John Damascene (fl. ca. 754) may serve:

The Day of Resurrection,
 let us make glorious the Pasch, the Pasch of the Lord.
 From death to life, from earth to heaven, Christ our God has led us,
 as we sing his victory.
 Let us cleanse our senses,
 and we shall see Christ radiant in the light of his rising,
 we shall hear him greet us clearly,
 as we sing his victory.
 The heavens rejoice and the earth is glad;
 all the world, seen and unseen, keeps this feast,
 for Christ our everlasting joy
 has come back to life.

That is the first Ode of the Canon. The ninth is:

Be enlightened, new Jerusalem, be enlightened,
 for the glory of the Lord is risen in thee.
 Sion leap and rejoice.
 And do thou rejoice, all holy Theotokos,

⁸Cap. xi. *Te decet laus* is published, with its plainsong melody, by the Solesmes monks in the *Manuale pro Benedictionibus et Processionibus* (1906), p. 17. Nothing better could be found to sing at the end of an evening service.

⁹It is in *Const. Apost.*, vii, 47.

¹⁰As we still sing the Athanasian Creed at Matins.

for thy child has risen again.
 Blessed, holy and most sweet promise,
 that thou wilt be with us all days to the end.
 These are thy words, Christ, who canst not deceive,
 and we, trusting them, with firm hope rejoice.
 O great and most sacred Pasch of Christ;
 grant, Wisdom, Power, and Word of God,
 that we may see thy presence in thy kingdom
 in the day that has no evening.¹¹

Such jagged lines, with a suggestion of rhythm, give a fair idea of the Greek. They sing these troparia to melodies whose rhythm is as free as that of the words.

There are psalms in the Byzantine office too. But the psalms have never held so great a place with them as with us. These heirmoi, troparia, and so on, are the characteristic feature. They have an enormous number of them and still compose them. There are all sorts of rules for composing a troparion. Although its rhythm is so free, it is subject to many laws as to the sequence of ideas, the length of the lines, repetitions, etc. To compose a Byzantine troparion correctly is quite as difficult as to write a correct Ambrosian hymn.

Such is the only kind of poetry the Byzantine rite admits. There have been distinguished Greek Christian poets in the ordinary sense, who wrote of Christian ideas in the classical lyric meters. But their verses have never been admitted to liturgical use. Modern Greeks too have a number of religious poems, neither better nor worse than their patriotic poetry and love-songs. But they never sing them in church. They seem still to keep the idea that metrical poetry is of the world, not suitable for the house of God.

III. *The Old Roman Office*

In the West the development has been curiously different. Beginning by being much sterner than the Greeks, as to the composition of the office, Latins ended by being more lax.

At first Latins, especially Romans, did not approve of that prolific development of human compositions in the Divine Office. While Greeks were filling their canonical hours with troparia written by contemporary people, the West was sternly rejecting almost everything that was not holy scripture. So, for the first six centuries or so, the chief difference in the office between East and West was that in the East it was made up largely of the prose poems described above, while in the West it was nearly all from the Bible. There were lessons from the Bible, and by way of hymns only the psalms. Except the prayer at the end there was hardly anything that was not taken from scripture. The Western Church put down all that development of *psalmi idiotici* for the principle of keeping severely to the inspired texts in her office. Except the *Te Deum* and, in Mass, the *Gloria in excelsis* we have no examples of private psalms (unless one calls the Athanasian Creed one). Nor have we anything like the Greek troparia. Even the short antiphons before the psalms were mostly taken from the psalm itself. The chants of Mass too, first the gradual, then the later introit, offertory, communion antiphon were all biblical.

It is worth noting, as extremely typical of the spirit of the Roman Rite, how persistently, for centuries, the Roman Church rejected anything but just this bare, austere framework of her office. That spirit, indeed, in spite of later concessions, made only after long hesitation, is still characteristic of Rome. The Eastern people were poetic, exuberant, emotional. The Roman was

¹¹The whole Golden Canon is in Lequien's edition of St. John Damascene (Venice, 1748), i, pp. 685–686. It is sung at the Orthros of Easter Day.

none of these things. He was naturally reserved, very conservative of the old tradition, shy of new ornament. He was a splendid law-giver, not at all naturally a poet.

Excudent alii spirantia mollius aera . . .
Tu regere imperio populos, Romane, memento

is true of Christian Rome too.

IV. *The First Metrical Hymns*

In the fourth century a new movement of Christian poetry began, first in the East. By that time the old prejudice against honeyed meters had been forgotten. There had long been attempts to write more private psalms. The heretic Marcion made such a psalter, to rival that of David.¹² An Egyptian bishop, Nepos, in the third century had composed new psalms, which were sung by many people with delight.¹³

Then, in the fourth century, came regular poems on Christian themes. It is sometimes said that the arch-heretic Arius was the first to write such poems. If so, this may perhaps account for the way the Eastern Church put down the whole tendency. Arius hit upon the happy idea of fitting Christian, in his case heretical, words to well-known tunes, sailors' songs, and songs of travelers. He had a beautiful voice himself; so, says Philostorgius, he "insinuated his impious ideas into simple hearts by the charm of his music."¹⁴

But heretics were not alone in making use of metrical songs. Synesios of Cyrene († about 415, not a very orthodox person) and St. Gregory of Nazianzos († 390) were famous Christian poets. They used the old Greek lyric meters, and so wrote hymns like the Latin hymns of our office. But the Greek-speaking church would have none of these hymns. This does not mean that people were forbidden to sing them. This new Christian poetry had a great vogue. But it was not sung in church. It never became part of the liturgical offices. Yet it was from this source that hymns, in the usual modern sense, came to us in the West.

V. *St. Hilary*

Whenever we speak of Latin hymns we think of St. Ambrose as their founder. That is a true concept. It is the immortal glory of Ambrose to have introduced to the West that form of prayer which was to have so enormous a development. Ambrose is the father of Latin hymns. But he was not the first Latin to write hymns. Before him comes the unsuccessful attempt of another great Latin father, St. Hilary of Poitiers († 366). Both Hilary and Ambrose learned from the East that Christian lyric poetry could be written. St. Hilary was in exile, among Greeks, from 356 to 360. Here he heard Greek metrical hymns. When he came home to Gaul he tried to write them in Latin. St. Isidore of Seville says he is "the first who was famous for writing hymns."¹⁵

Later a great number of hymns were attributed to St. Hilary, as to St. Ambrose. It was not till 1887 that three fragments were discovered which we may say, with reasonable certainty, are really his composition. These were found by J. F. Gammurini in the same manuscript at Arezzo in which he discovered the *Peregrinatio Siluiae*. After much discussion it seems now that these

¹²Murator's Canon mentions this; line 85.

¹³Eusebius, *H.E.*, vii, 24.

¹⁴Socrates, *H.E.*, vi, 3; Philost., *H.E.*, ii, 2.

¹⁵*De eccles. Officiis*, i, 6 (M.P.L., lxxxiii, 743). St. Jerome says Hilary wrote a whole book of hymns (*de Viris illustr.* 100).

fragments have established themselves as authentic. Two of them are acrostics in alphabetical order. The meter of the first is Horace's glyconic line, alternating with the shorter asclepiad (with many licenses). It begins:

Ante saecula qui manens
semperque nate, semper ut est pater,
namque te sine quomodo
dici, ni pater est, quod pater sit, potest.¹⁶

St. Hilary's hymns are not such as would become popular. They are theological treatises in verse, the same kind of discussions as in his work *de Trinitate*. Nor did they become popular. There is no evidence that any hymn really by him was adopted later into a service of the Church. As far as St. Hilary is concerned we must count the attempt to introduce Christian lyric poetry in the West as a failure.

VI. St. Ambrose

All the more remarkable is the instant success of St. Ambrose (fl. 397). He too had constant intercourse with the East, as his letters show, though he never went there. From the Eastern Churches Ambrose borrowed two innovations which were to have a profound effect on Western services. One was the antiphonal manner of singing psalms, the other was the use of metrical hymns. Before his time psalms in the West had been sung by one cantor, as a solo, the people adding only the last neums of each verse, or repeating the same verse between those of the cantor, much as we still sing the inuitatorium at Matins. At Antioch they had another way, two choirs singing alternate verses. Isidore of Seville says this Greek custom was like two Seraphs singing in turn, that Ambrose brought this custom to Milan, and from Milan it spread throughout the West.¹⁷ The other Greek custom was that of singing metrical hymns. We have seen that, although the Byzantine rite would not allow such hymns into its office, there were, in the fourth century, poets who wrote them. Ambrose, himself a poet, composed hymns of the same kind in Latin. He chose a singularly simple meter, easily learned, and taught the people of Milan to sing them. They were not yet part of the Divine Office. For many years still, especially at Rome, it was felt that metrical hymns were too light, too popular a thing to allow in liturgical services. But, from the time of St. Ambrose, the hymns were there. They gained in popularity year by year, till at last even the severe conservatism of Rome gave way and admitted them to the Canonical Hours.

On Palm Sunday, 385, Ambrose was holding the Basilica Portiana at Milan against the Arians. The Emperor (Valentinian II, 375–392) sent soldiers to seize the church. The Catholic people gathered round their bishop and held it against the soldiers outside. Till Maundy Thursday they were besieged in the church; then, at last, the Emperor gave way. St. Monica was among the people in the church. If St. Augustine was not in the church, he was at Milan at the time. To carry the people through those long anxious days Ambrose made them take turns in singing psalms, in his new antiphonal way, and the hymns he had composed. St. Augustine tells us all about it: "The good people spent the nights in the church, ready to die with their bishop, thy servant. There was my mother too, taking a great part in the anxiety and in the vigils. And I myself, though I had not yet been enlightened by the Holy Ghost (it was before his baptism), was excited, because the whole city was disturbed and alarmed. Then it was arranged that hymns and psalms should be sung, after the custom of Eastern parts, lest the people should be worn out

¹⁶The text of the three hymns is in Dreves: *Analecta hymnica*, torn. 1.

¹⁷*De eccl Off.*, i, 7 (M.P.L., lxxxiii, 743–744).

with anxiety and fatigue. From that day to this the custom has been kept; many, indeed nearly all, thy flocks throughout the world have copied it."¹⁸

So these two elements of Divine service, the alternate singing of psalms and hymns, were first introduced by St. Ambrose at Milan, and then spread from that city all over the West. For his hymns he chose what was perhaps the simplest of the lyric meters, iambic dimeters. These are used by Horace in his first ten epodes alternately with trimeters. Ambrose uses nothing but lines of four iambs each. We know this meter very well; it is the one in which by far the greater number of our breviary hymns are written. With the necessary change of the iambus to a foot of two syllables with the stress-accent on the second, we know it in English hymns as long meter:

O blest Creator of the light,
Who mak'st the day with radiance bright.
And o'er the forming world didst call
The light from chaos first of all.

It is not a very exciting measure. The unchanging repetition of iambs in sets of four may even seem wearisome when we compare it with the variety of meters in Horace. But no doubt St. Ambrose knew best in choosing it. It is simple and so suitable for popular singing; it is easy to fit to simple melodies and easily remembered. In any case, because of his choice this plain little measure has acquired enormous importance. It is so much the usual meter of Latin hymns that the church supposes it always as the normal one. She provides special doxology verses for hymns of this meter in the seasons, and does not trouble about any other.

To people who, till then, had known no metrical religious poetry, the sweetness of these hymns of St. Ambrose seemed almost magical. The Arians accused him of bewitching the people with the charm of his hymns. He does not deny the charge, but says that the confession of the Trinity has indeed a magic effect.¹⁹

St. Augustine describes his emotion when he heard the people of Milan sing these hymns: "How I wept when I heard those hymns and chants, thrilled by the sweet sound of thy church. The music sounded in my ears, and thy truth then spoke to my heart; religion burned in me, my tears flowed and yet I was glad in them."²⁰ When his mother died, he says that he found peace only in repeating one of St. Ambrose's hymns: "Then I slept and I watched again; I found no little comfort to my sorrow when alone in my bed. I remembered the true verses of thy Ambrose, that thou art:

Deus creator omnium,
polique rector uestiens
diem decoro fame,
noctem sopora gratia,

Artus solutos ut quies
reddat laboris usui
mentesque fessas alleuet
luctusque soluat anxios.²¹

They are wonderful lines, all the more moving for their true Roman severity. Augustine is not the only mourner who has found comfort in that hymn.

¹⁸*Aug. Conf.*, ix, 7.

¹⁹*Sermo c. Auxent.* 34 (M.P.L., xvi, 1017-1018).

²⁰*Conf.*, ix, 6

²¹*Conf.*, ix, 12, 32.

Altogether he quotes four hymns by St. Ambrose. This one: *Deus creator omnium*, then *Aeterne rerum conditor*,²² *Iam surgit hora tertia*,²³ and *Intende qui regis Israel*,²⁴ which is also quoted and referred to Ambrose by Celestine I (422–432).²⁵ Such evidences are of special value, because there is great doubt as to which of the many so-called Ambrosian hymns really are authentic. The fashion set by the saint became so popular that he had innumerable imitators. These hymns, all written in imitation of his, in the same meter, were called “Ambrosian” as a general name. Indeed for many centuries “hymnus ambrosianus”; was the usual name for a religious poem in iambic dimeters. St. Benedict nearly always calls this “ambrosianus,”²⁶ as distinct from the older “psalmus idioticus.” A Council at Tours in 567 speaks of “the Ambrosian hymns we have in the canon (meaning in the office).”²⁷

These are not hymns composed by St. Ambrose, but all those of this class. When Pope Gelasius I (492–496) wrote hymns, he could think of no other way of making them; the *Liber Pontificalis* describes his work by saying: “He also made hymns in imitation of Ambrose.”²⁸ This being so, it is evident that we cannot consider all the immense number of so-called Ambrosian hymns as authentic compositions of St. Ambrose. The question arises, which are really his? There was a time when critics were disposed to admit none as genuine, except those four of which we have direct external evidence in St. Augustine. The latest critics now admit more. Father Dreves, who became perhaps the chief authority in Europe on the subject of Latin hymns, allows fourteen as certainly authentic, four more as probable.²⁹ Besides those quoted above the best known will be *Aeterna Christi munera*, for the Feast of Apostles at Matins. Franz Xaver Kraus’s judgement is worth quoting: “The highest truths deeply felt and expressed in language, if simple, yet full of dignity, give a great poetic value to St. Ambrose’s hymns.”³⁰

VII. The First Period of Latin Hymns

The movement begun by St. Ambrose was to have far-reaching consequences. Long before metrical hymns were allowed at the canonical hours, a great crowd of imitators and followers carried on what he had begun. In the writing of Latin hymns there are three obvious periods to distinguish. The primitive period, from St. Ambrose to about the time of Charlemagne (800–814) is the most important. It contains a great quantity of magnificent hymns. Besides the many anonymous “Ambrosian” hymns, these poets should be mentioned specially. Aurelius Prudentius Clemens, a Spaniard († about 405), wrote *Ales diei nuntius* that we sing at Lauds on Tuesdays; the splendid Christmas hymn, *Corde natus ex parentis*; our hymn for the holy Innocents, *Salute flores martyrurum*; and others now, alas, too little known by our people. Prudentius is certainly our second greatest hymn writer, after St. Ambrose. Caelius Sedulius, probably a Roman, in the middle of the fifth century, wrote the Christmas hymn at Lauds: *A solis*

²²*Retract.* i, 21, I.

²³*De Nat. et Graf.* lxiii, 74 (M.P.L. xlv, 284).

²⁴Serm. 372, *de Nat Dni. cap.* 2 (M.P.L. xxxix, 1663).

²⁵In his speech at the Roman Synod of 430 (Mansi, iv, col. 550, D.).

²⁶E.g. *Regula S. Ben.* 13.

²⁷Mansi, ix, 803.

²⁸Ed. Duchesne, i, 255.

²⁹*Analecta hym.* L. pp. 10–21, following L. Biraghi: *Inni sinceri e carmi di S. Ambrogio* (Milan, 1862).

³⁰*Real-Enzyklopädie*, 1. 676. See also Trench: *Sacred Latin Poetry* (London, 1874, p. 87). He speaks of the hymns as having nothing soft, perhaps little that is tender, but instead iron strength and the old Roman Stoicism transformed by Christianity.

ortus cardine,³¹ and a poem in hexameters of which parts have been adopted in the Roman office for the introit of Masses of our Lady, and versicles and responsories of her office:

Salve sancta parens, enixa puerpera regem,
 qui caelum terramque tenet per saecula, cuius
 numen et aeterno complectens omnia gyro
 imperium sine fine manet, quae uentre beato
 gaudia matris habens cum uirginitatis honore
 nec primam similem uisa es nec habere sequentem;
 sola sine exemplo placuisti femina Christo.³²

Venantius Fortunatus, Bishop of Poitiers († about 600), supplies a number of our most splendid and best known hymns. He wrote *Pange lingua gloriosi proelium certaminis* that we sing on Good Friday, and *Vexilla regis prodeunt*, perhaps the greatest of all hymns. He wrote, too, *Salve festa dies, toto uenerabilis aeuo*, and our Matins hymn for our Lady *Quem terra pontus sidera*, of which the Lauds hymn *O gloriosa femina* is a continuation. Paul the Deacon, Benedictine monk at Monte Cassino († 799), wrote the hymn of St. John the Baptist, *Ut queant laxis*,³³ which is not only the first Sapphic hymn, but has acquired a secondary immortality through giving names to the notes of our scale.³⁴

VIII. Second Period

The second period of Latin hymn-writing is the Middle Ages, from Charlemagne to the Council of Trent (1545–1563). This is so prolific a time that one can scarcely hope to pick out even the chief names. The hymns are, generally, less grand and less correctly written.

All manner of licenses and playful extravagances begin. Nevertheless there are scores of exquisite medieval hymns, including those of St. Thomas Aquinas. One may name a handful of writers chosen almost at random. Wipo, the Burgundian chaplain of Konrad II († about 1048), wrote *Victimae paschali*. Hermann the Lame (Herrimannus Contractus), Monk at Reichenau († 1054), is author of *Alma Redemptoris Mater* and *Salve Regina*. St. Peter Damian († 1072) wrote a most beautiful hymn, now too little known: *Ad perennis uitae fontem*. Bernard of Morlas, monk at Cluny (about 1140), wrote a long poem *de Contemptu mundi*, that Dr. Neale has made famous in England by his translation. The translation begins: "The world is very evil; the times are waxing late." The well-known verses, "For thee, O dear, dear country," and "Jerusalem the golden," are taken from this. Bernard of Morlas is also author of the hymn to our Lady *Omni die dic Mariae*. Peter Abelard († 1142) wrote, *O quanta qualia sunt ilia sabbata*. Some, including Dr. Neale, count Adam of St. Victor (Augustinian Canon at Paris, † 1192) the greatest of all medieval poets. He wrote a number of sequences for feasts, none of them used as sequences now, though all would make magnificent hymns. *Laudes crucis attolamus*, *Zyma uetus expurgetur* (for Easter), *Heri mundus exsultauit* (for St. Stephen), *Roma Petro gloriatur* (for St. Peter and St. Paul) are by him.

But one cannot make a list of even the chief names of medieval hymn-writers where so many are great. Every one knows the immortal Eucharistic hymns of St. Thomas Aquinas († 1274). The Middle Ages brought all manner of further developments. Rhythm by stress-accent instead of

³¹This is the beginning of an alphabetic acrostic hymn on all our Lord's life. We have another fragment of it for the Epiphany: *Hostis Herodes impie* (now *Crudelis Herodes*).

³²The poem is the *Carmen paschale*. These are lines ii, 63–69. Sedulius's *Carmen paschale* was so famous that it was used in the Middle Ages as the model for teaching boys the rules of prosody.

³³The story is that he composed it when he had a very bad sore throat, which lends point to the first verse.

³⁴Do, re, mi, fa, sol, la, are the first syllables of the half-lines.

by quantity, never absent from the possibilities of Latin poetry, spread greatly. Besides hymns in the now recognized sense, there were rime-offices, arrangements of the whole Canonical Hours in verse; there were tropes, verses intercalated into liturgical texts, proses and sequences, which obeyed no law of scansion, hymns and religious songs for private use, so-called macaronic verses, that is, partly in Latin and partly in the vulgar tongue, carols, glosses in verse which took each word of some well-known prayer, the *Pater noster* or *Ave Maria*, and made a verse on it. There were psalms in verse and even buffoonery on Christian texts. It was the commonest practice to write hymns on the model of other older ones.

That is why we have many cases of two hymns beginning with the same words. St. Thomas's "Pange lingua" has become even more famous than the original "Pange lingua" of Venantius Fortunatus, on which he modeled it. End-rime, assonance, alliteration become common. There are all kinds of new meters. The trim garden planted by St. Ambrose has become a wilderness of wild flowers. In all this medieval religious poetry there is much that we could not use now. Many of the hymns are quite bad, many are frigid compositions containing futile tricks, puns, misinterpreted quotations of scripture, twisted concepts, whose only point is their twist. But there is an amazing amount of beautiful poetry that we could still use. If we are to have vernacular hymns at all, why do we not have translations of the old ones?

Those of the present Roman Breviary are the first that suggest themselves. But they are by no means the only ones, they are not even always the best apart from the fact that nearly all have been spoilt by Urban VIII's disastrous revision.

IX. *Third Period*

The third period of Latin hymn-writing is the modern time, from the Council of Trent. Of this nothing special shall be said here.

Whatever good the Renaissance may have done in other ways, there can be no question that it was finally disastrous to Christian hymns. There came the time when no one could conceive anything but the classical meters and classical language. So they wrote frigid imitations of classical lyrics. It is the time when people thought it effective to call heaven Olympus, to apply pagan language to God and his saints. There is nothing to be done with this stuff but to glance at it, shudder, and pass on.

The reason why the Renaissance hymns are so utterly and finally bad is not that the real classical poetry is bad. On the contrary, Horace and his meters are exceedingly beautiful. The reason is that those absurd Renaissance people did not realize that, because an original is beautiful, it does not follow that a bad imitation will be. As time went on hymns became worse. The seventeenth century brought those strange hymns composed in France, whose metrical correctness is poor compensation for their utter want of inspiration. Through the eighteenth and nineteenth centuries people still wrote Latin hymns. They had become by now like the Latin verse of Oxford Dons, correct enough according to the rules (it seems as if their writers are conscious that correctness is all they can offer), correct, too, in sentiment, with here and there an ingenious little trick of ideas, an apt parallel or a clever inversion. But there is not a trace left of the feeling of Ambrose and Prudentius, not a spark of the fire nor a ray of the grace of old hymns. Indeed, we may not hope for real Latin poetry any more, because Latin is now a dead language to all of us. However well a man may read, write, or even speak Latin now, it is always a foreign language to him, acquired artificially. It is no one's mother tongue. Does a man ever write real poetry in an acquired language?

X. *Hymns in the Divine Office*

There is now another question, quite distinct from that of the origin and development of the hymns themselves, namely, when were they admitted into liturgical services? It is not easy to

answer this exactly. Their admission was a gradual process; it took place almost everywhere else before at Rome.

We should expect Milan, the home of Western hymns, to be the first to admit them to its office. Perhaps it was so; there seems little evidence either way. Indeed, in most local churches it is difficult to say at what moment hymns were recognized as part of the office. Even when they were sung, and sung in church, they seem still to be looked upon as non-liturgical devotions. Their position was like that of our vernacular hymns and prayers now. They were known, allowed, encouraged even by the authorities; but they were not part of the liturgical services. Often hymns were sung at the end of a liturgical office, as we say English prayers at the end of low Mass. There are cases where it is specially provided that hymns should be sung, not in church, but in some other place, a chapel or oratory. St. Benedict's rule seems the first certain case of hymns recognized as part of the office. He includes the hymn ("ambrosianus") in the Canonical Hours; for instance, in the Nocturnes after the *Venite exsultemus* psalm: "inde sequatur ambrosianus";³⁵ at Lauds: "responsorium, ambrosianus, uersus, canticum,"³⁶ and so on. The monks, then, had their hymns before the secular clergy. In the same sixth century a council at Tours (567) says that they have "Ambrosian hymns in the canon."³⁷

On the other hand, the second Council of Braga, in 563, forbids them: "Except the psalms or canonical scriptures of the New and Old Testaments, nothing composed poetically shall be sung in church, as the holy canons command."³⁸ Agobard of Lyons († 840) tried to introduce a form of the Divine Office which should consist of texts of scripture only. He would not have antiphons which are not scriptural. Naturally he was strongly opposed to hymns. He says: "The venerable councils of the fathers forbid any kind of popular psalms (plebeios psalmos) to be sung in church, or anything composed poetically."³⁹

But, in spite of the opposition, hymns obtained a place in the office in Gaul and Spain. The Fourth Council of Toledo, in 633, takes up their defense. It explains that the liturgy contains many elements which are not taken from the Bible, the *Gloria Patri*, *Gloria in excelsis*, collects. So, says the council, hymns are no more to be condemned than these. Those of St. Hilary and St. Ambrose are recommended especially.⁴⁰ By the seventh century hymns are established, as elements of the office, in Gaul and Spain.

Long and determined opposition continued at Rome itself. It is characteristic of the local Roman Church that, for centuries after the monks and churches north of the Alps had admitted hymns, she would still have nothing of this innovation.

It is true that we hear of hymns sung at Rome, of hymns composed by popes, long before the twelfth century. Amalarius of Metz († about 850) describes the Roman Rite in such a way as to exclude the singing of hymns. Yet in the supplement to his fourth book, *De ecclesiasticis Officiis* (written in the ninth century), we find: "As is the custom of the monks . . . so do we imitate them in Ambrosian hymns."⁴¹ That applies to Rome. Walafrid Strabo (ninth century) implies that hymns were sung at Rome.⁴² On the other hand, not only do other writers who

³⁵*Regula S. Ben.*, c. 9.

³⁶*Ib.* 13.

³⁷Above, p. xxvii.

³⁸Canon xii (Mansi, ix, 778).

³⁹*De diuina Psalmodia* (M.P.L., civ, 327).

⁴⁰Can. 13 (Mansi, x, 623). This Canon is in the C. i, C., D. i, c. 54, de Consecr.

⁴¹*De eccl. Off.*, iv, 48; in Mabillon: *Vetera Analecta* (Paris, 1723), p. 99. This supplement is not by Amalarius himself.

⁴²*De Rebus eccl.* 25 (M.P.L., cxiv, 956, B).

describe the Roman office at this time (*Micrologus*) say nothing about hymns; there are even positive evidences against their use. John Beleth (twelfth century) speaks of hymns sung in other churches, not at Rome, shows that he dislikes them, and points out the superior practice by which in some places (Rome itself) "the hymn of Blessed Mary, namely the Magnificat, is put in the place of a hymn, and no other is sung."⁴³ Even in the twelfth century, when hymns were beginning to claim their place at Rome, the *Antiphonary of St. Peter's* has a rubric for the Terce hymn: "This is not said in choir, but we sing it in other oratories."⁴⁴

The only way to reconcile these statements is that, although hymns were known and sung at Rome, they were excluded from the liturgical office till the twelfth century.⁴⁵

By that time they were sung everywhere else; so, at last, Rome gave way and admitted them also. Hymns are a recognized part of the Roman Divine Office from the twelfth century.

XI. Meters

With regard to the meters of our hymns we must note first that two methods of measuring rhythm exist from the very beginning.⁴⁶ In classical poetry we are accustomed to scansion by quantity. That is not the only possibility. Even before Christianity there were popular Latin songs measured by stress-accent. When Caesar's legions marched, singing:

Mille occidimus, mille Sarmatas
mille mille Persas quaerimus.⁴⁷

they had found a rhythm by stress-accent. So there were always these two systems. The "noble" language admitted meter by quantity only; at the same time vulgar Latin had its poems by accent. In this poetry, even when, apparently, the same meters are used as in the noble language, accent takes the place of the long syllable, and hiatus is always allowed. From what is called the "silver age" of the later emperors the sense of quantity in Latin was fading; stress-accent was taking its place.

So the Romance languages have but little sense of quantity. In the forms they assume we see the influence of the stress-accent much more than of short and long syllables. The Teutonic people, when they began to speak Latin, helped this development. They had little sense of quantity in Latin, much sense of accent. So, finally, by the Middle Ages, all natural sense of long and short syllables had gone; there remained, as there remains to most of us when we speak Latin now, only a sense of accent. Exactly the same development was taking place in Greek.

Now in the first Latin hymns, though they were written in a classical meter and were measured by quantity, there is already evidence that accent was beginning to take the place of length. St. Ambrose's own hymns are correct, from the point of view of classical meter. Such licenses as he allows himself are found also in the Augustan poets. The spondee instead of an iambus in the first and third feet is admitted by all. So, when Ambrose writes: *Ostende partum virginis* (*Intende qui regis*, ii, 2), we find in Horace: *Aptantur enses conditi* (Ep. vii, 2). He puts an anapaest for an

⁴³*Rationale*, 52. M.P.L. ccii, 58, C.

⁴⁴Tomasi: *Opera omnia* (ed. Vezzosi, Rome, 1748-1761), vol. iv, p. 168.

⁴⁵Durandus of Mende († 1276) knows all about hymns in the office. He describes their place, at Matins after the *Inuitatorium* and in the other hours, just as we have them now (*Rationale*, v, c. 2, etc.).

⁴⁶"As among the Romans, the arrangement of words in the verse was not made without regard to their accents, so also did they allow an effect of accent on quantity in prosody." Gercke and Norden: *Einleitung in die Altertumswissenschaft* (Leipzig, 1910), i, p. 249. See many examples of this in the whole chapter, pp. 248-257.

⁴⁷Cf. A. F. Ozanam, *La Civilization au PC Siècle, XVe leçon Oeuvres complètes* (Paris, 1855, vol. ii, p. 141). The whole chapter is worth reading: "Comment la langue latine devint chrétienne."⁴⁸*Etymologiae*, i, 39 (M.P.L., lxxxii, 118).

iambus in the “odd” feet: *Intende qui regis Israel*; so does Martial: *Cum fama quod satis est habet* (Epigr. i, 50, 42). Ambrose sometimes makes a short final syllable long, in arsis when it has the ictus: *Te diligit castus amor* (*Deus creator*, iv, 3); so does Vergil: *Tityrus hinc aberdt. Ipsae te Tityre pinus* (Ecl. i, 39). This is, already, influence of stress-accent. He replaces the long syllable by two short ones, in arsis: *Martyribus inuentis cano* (*Grate tibi Iesu*, i, 4); so also Horace: *Ast ego uicissim risero* (Ep. xv, 24). There is only one and a doubtful example of hiatus in St. Ambrose: *Ne hostis inuidi dolo* (*Deus creator*, vii, 3). But here the reading: *Nec hostis* is equally authenticated. Soon after St. Ambrose, poets begin to use licenses that would not be possible in the Augustan age, licenses which already show this influence of stress-accent at the cost of length. In the anonymous Ambrosian hymn *Conditor alme siderum* we have such lines as *Christe redemptor omnium*. Lines such as *Caelorum pulset intimum. Ad laudem nominis tui*, show the weakening of final m, even before a consonant. St. Isidore of Seville († 636), in spite of his affection for strictly classical meter, is obliged to recognize that, in his time, “rhythm is not formed by unchanging rule, but runs in feet ordered reasonably.”⁴⁸ St. Bede († 735) knows and describes the two kinds of rhythm accurately. He quotes the hymn, *Rex sempiternae Domine*, as an example of rhythm by accent.⁴⁹

These two influences of popular Latin, stress-accent and hiatus, become more and more powerful, till in the later Middle Ages hymns are written entirely by accent. St. Thomas Aquinas’s hymns, for instance *Sacris solemnibus*, have a purely accentuated rhythm. With the growth of accent instead of quantity comes such further popular ornaments as assonance, end-rime, and alliteration.

It is said that St. Ambrose’s iambic dimeters are taken from the Saturnian verse, being its first half, with completion of the last foot.⁵⁰ It was some time before the church admitted any other kind of rhythm. Prudentius wrote other meters (*Corde natus* is trochaic tetrameter catalectic); but of his hymns only the iambics (*Ales diei nuntius, Nox et tenebrae et nubila*) were used at first. Then other meters gained their place. Paul the Deacon’s hymn, *Vt queant laxis*, is the first example of the beautiful Sapphic measure. Trochaic and asclepiad (*Te Joseph celebrent agmina caelitum*) poems were admitted. Hexameter is represented by *Alma Redemptoris mater*, elegiac by *Gloria laus et honor*.

It is to be noticed that most of the tunes to which we now sing the hymns take no notice of the meter at all. There is not a trace of hexameter rhythm in the tune of *Alma Redemptoris mater*, nor of elegiac in that of *Gloria laus et honor*.

Our diatonic plainsong hymn tunes are certainly not as old as St. Ambrose. To see the kind of melody to which he taught his people to sing his hymns we must look rather to late classical Greek examples, as far as we can now understand them.⁵¹

XII. The Reform of Urban VIII

In the seventeenth century came the crushing blow which destroyed the beauty of all breviary hymns. Pope Urban VIII (Maffeo Barberini, 1623–1644) was a humanist. In a fatal moment he saw that the hymns do not all conform to the rules of classical prosody. Attempts to reform

⁴⁹*De Arte metrica*, 24. (M.P.L., xc, 173).

⁵⁰The second part of the Saturnian line would give trochaic three-foot lines (“Ave maris Stella”) and also (hyper-catalectic) the trochaic tetrameter (“Pange lingua gloriosi lauream certaminis”). The old Latin Saturnian line consists of an iambic dimeter catalectic, followed by three trochees.

⁵¹For example, the tune of the hymn to the Muse Calliope by Dionysios of Halikarnassos (about 29 B.C.), transcribed by J. Westphal: *Elemente des musikalischen Rhythmus* (Jena, 1872), p. xviii. He puts it in triple time, exactly observing the iambic measure. As Westphal writes it, it would pass for our third mode (mi-do). For St. Ambrose’s tunes see G. M. Dreves: *Aurelius Ambrosias* (Maria-Laacher Ergänzungsheft, 58, Freiburg, Herder).

them had been made before, but so far they had been spared. Urban VIII was destined to succeed in destroying them. He appointed four Jesuits to reform the hymns, so that they should no longer offend Renaissance ears. The four Jesuits were Famiano Strada, Tarquinio Galluzzi, Mathias Sarbiewski, Girolamo Petrucci. These four, in that faithful obedience to the Holy See which is the glory of their society, with a patient care that one cannot help admiring, set to work to destroy every hymn in the office. They had no concept of the fact that many of these hymns were written in meter by accent; their lack of understanding those venerable types of Christian poetry is astounding. They could conceive no ideal but that of a school grammar of Augustan Latin. Wherever a line was not as Horace would have written it, it had to go. The period was hopelessly bad for any poetry; these pious Jesuits were true children of their time. So they embarked on that fatal reform whose effect was the ruin of our hymns. They slashed and tinkered, they re-wrote lines and altered words, they changed the sense and finally produced the poor imitations that we still have, in the place of the hymns our fathers sang for over a thousand years. Indeed their confidence in themselves is amazing. They were not ashamed to lay their hands on Sedulius, on Prudentius, on St. Ambrose himself.

Only in one or two cases does some sense of shame seem to have stopped their nefarious work. They left *Ave maris Stella*, *Iam lucis orto sidere*, and St. Thomas Aquinas's hymns alone (they would have made pretty work of *Sacris solemniis*). In 1629 their mangled remnants were published. We still await the day when the bull of publication will be revoked. But not everyone suffers from this *textus emendatus* of the hymns. The Benedictines, Carthusians, Dominicans, the Vatican and Lateran Basilicas, still use the old forms. When the new Vatican books were announced, the first thing for which everyone hoped was that we should be allowed again to sing the hymns as they were written by their authors.

No one who knows anything about the subject now doubts that that revision of Urban VIII was a ghastly mistake, for which there is not one single word of any kind to be said. Now all the points which shocked him as not being classical, are known and established as perfectly legitimate examples of recognized laws. It was as foolish a mistake to judge poetry of the fourth and following centuries by the rules of the Augustan age, as it would be to try to tinker prose written in one language to make it conform with the grammar of another. There are cases where these seventeenth-century Jesuits did not even know the rules of their own grammar books. In *Conditore alme siderum* they changed lines which are perfectly correct by quantity.

The Vatican Gradual cheered our hearts by restoring the authentic form of the hymns therein. But there are very few hymns in the gradual. We looked forward to the continuation of the same work, where it was so much more needed, in the vespéral, and then in the new breviary. Alas, the movement, for the present, has stopped. The new vespéral and then the breviary contain Urban VIII's versions. So at present we have the odd situation that in the gradual the old form of the hymns is restored; but when the same hymn (for instance *Vexilla regis*) comes again in the vespéral, we must sing the seventeenth-century mangling.

This can only be a temporary state of things. If ever we are to have a final breviary, as the result of so much change in our time, the very first improvement, more urgent than a restoration of the Vulgate text, is that we have back the authentic hymns.

XIII. Other Latin Hymns

The hymns of our present Roman Breviary are by no means the only ones we may know and sing. They have, no doubt, a certain precedence; they are naturally the best known, since every priest has to say them constantly. It is true also that among the breviary hymns are very splendid ones. Even in their present desolate state many of them are still fragrant with the memory of the early church and Middle Ages. Yet the breviary hymns are not always the best out of the

enormous number that exist. The Solesmes monks have done good service by publishing collections of old proses and hymns under various titles: *Variae preces*, *Varii cantus*, etc., and by adding a selection at the end of their editions of the *Liber Usualis* that they may be sung at Benediction, processions, devotions. Some of these hymns (*Adoro te devote*, *Ave verum*, *Inviolata*, *O filii et filiae*) have never been forgotten by our people. Some (*Puer natus in Bethlehem*, *Laetabundus*, *O panis dulcissime*) are coming back through the Solesmes editions.

There is room for more. There is room especially for translations of old hymns. In nothing are English Catholics so poor as in vernacular hymns. The real badness of most of our popular hymns, endeared, unfortunately, to the people by association, surpasses anything that could otherwise be imagined. When our people have the courage to break resolutely with a bad tradition, there are unworked mines of religious poetry in the old hymns that we can use in translations. If we do, there will be an end of the present odd anomaly, that, whereas our liturgical hymns are the finest in the world, our popular ones are easily the worst.

When we produce another poet like Prudentius it will be time to think of having new hymns. Till then, why not use the enormous riches we already have? Let us hope that Mr. McDougall's little collection, with his excellent translations, will be a step towards better Catholic hymns in English.

Adrian Fortescue
Lady Day, 1916.

Ein uerbum bonum et suaue
sand dir got, das heisset aue,
zehande wert du gotz conclaue.
muter, magd et filia.

Da mitte wurdest salutata,
vom helgen geiste fecundata.
von herr davitz stammen nata,
on dome sind din lilia. ☩



DOCUMENT

Letter Of His Holiness Benedict XVI To The Bishops On The Occasion Of The Publication Of The Apostolic Letter “*Motu Proprio Data*” *Summorum Pontificum* On The Use Of The Roman Liturgy Prior To The Reform Of 1970

My dear Brother Bishops,

With great trust and hope, I am consigning to you as Pastors the text of a new Apostolic Letter “*Motu Proprio data*” on the use of the Roman liturgy prior to the reform of 1970. The document is the fruit of much reflection, numerous consultations and prayer.

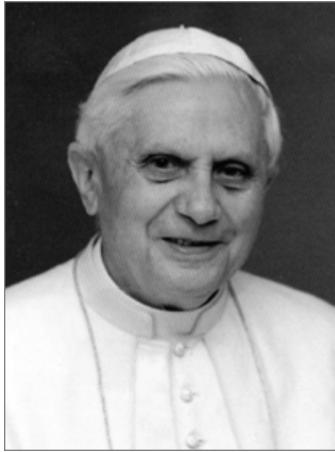
News reports and judgments made without sufficient information have created no little confusion. There have been very divergent reactions ranging from joyful acceptance to harsh opposition, about a plan whose contents were in reality unknown.

This document was most directly opposed on account of two fears, which I would like to address somewhat more closely in this letter.

In the first place, there is the fear that the document detracts from the authority of the Second Vatican Council, one of whose essential decisions—the liturgical reform—is being called into question.

This fear is unfounded. In this regard, it must first be said that the Missal published by Paul VI and then republished in two subsequent editions by John Paul II, obviously is and continues to be the normal Form—the *Forma ordinaria*—of the Eucharistic Liturgy. The last version of the *Missale Romanum* prior to the Council, which was published with the authority of Pope John XXIII in 1962 and used during the Council, will now be able to be used as a *Forma extraordinaria* of the liturgical celebration. It is not appropriate to speak of these two versions of the Roman Missal as if they were “two Rites.” Rather, it is a matter of a twofold use of one and the same rite.

As for the use of the 1962 Missal as a *Forma extraordinaria* of the liturgy of the Mass, I would like to draw attention to the fact that this Missal was never juridically abrogated and, consequently, in principle, was always permitted. At the time of the introduction of the new Missal, it did not seem necessary to issue specific norms for the possible use of the earlier Missal. Probably it was thought that it would be a matter of a few individual cases which would be resolved, case by case, on the local level. Afterwards, however, it soon became apparent that a good number of people remained strongly attached to this usage of the Roman Rite, which had been familiar to them from childhood. This was especially the case in countries where the liturgical movement had provided many people with a notable liturgical formation and a deep, personal familiarity with the earlier Form of the liturgical celebration. We all know that, in the movement led by Archbishop Lefebvre, fidelity to the old Missal became an external mark of identity; the reasons for the break which arose over this, however, were at a deeper level. Many people who clearly accepted the binding character of the Second Vatican Council, and were faithful to the Pope and the Bishops, nonetheless also desired to recover the form of the sacred liturgy that was dear to them. This occurred above all because in many places celebrations were not faithful to the prescriptions of the new Missal, but the latter actually was understood as



Pope Benedict XVI

authorizing or even requiring creativity, which frequently led to deformations of the liturgy which were hard to bear. I am speaking from experience, since I too lived through that period with all its hopes and its confusion. And I have seen how arbitrary deformations of the liturgy caused deep pain to individuals totally rooted in the faith of the Church.

Pope John Paul II thus felt obliged to provide, in his *Motu Proprio Ecclesia Dei* (2 July 1988), guidelines for the use of the 1962 Missal; that document, however, did not contain detailed prescriptions but appealed in a general way to the generous response of Bishops towards the “legitimate aspirations” of those members of the faithful who requested this usage of the Roman Rite. At the time, the Pope primarily wanted to assist the Society of Saint Pius X to recover full unity with the Successor of Peter, and sought to heal a wound experienced ever more painfully. Unfortunately this reconciliation has not yet come about. Nonetheless, a number of communities have gratefully made use of the possibilities provided by the *Motu Proprio*. On the other hand, difficulties remain concerning the use of the 1962 Missal outside of these groups, because of the lack of precise juridical norms, particularly because Bishops, in such cases, frequently feared that the authority of the Council would be called into question. Immediately after the Second Vatican Council it was presumed that requests for the use of the 1962 Missal would be limited to the older generation which had grown up with it, but in the meantime it has clearly been demonstrated that young persons too have discovered this liturgical form, felt its attraction and found in it a form of encounter with the Mystery of the Most Holy Eucharist, particularly suited to them. Thus the need has arisen for a clearer juridical regulation which had not been foreseen at the time of the 1988 *Motu Proprio*. The present Norms are also meant to free Bishops from constantly having to evaluate anew how they are to respond to various situations.

In the second place, the fear was expressed in discussions about the awaited *Motu Proprio*, that the possibility of a wider use of the 1962 Missal would lead to disarray or even divisions within parish communities. This fear also strikes me as quite unfounded. The use of the old Missal presupposes a certain degree of liturgical formation and some knowledge of the Latin language; neither of these is found very often. Already from these concrete presuppositions, it is clearly seen that the new Missal will certainly remain the ordinary Form of the Roman Rite, not only on account of the juridical norms, but also because of the actual situation of the communities of the faithful.

It is true that there have been exaggerations and at times social aspects unduly linked to the attitude of the faithful attached to the ancient Latin liturgical tradition. Your charity and pastoral prudence will be an incentive and guide for improving these. For that matter, the two Forms of the usage of the Roman Rite can be mutually enriching: new Saints and some of the new Prefaces can and should be inserted in the old Missal. The “*Ecclesia Dei*” Commission, in contact with various bodies devoted to the *usus antiquior*, will study the practical possibilities in this regard. The celebration of the Mass according to the Missal of Paul VI will be able to demonstrate, more powerfully than has been the case hitherto, the sacrality which attracts many people to the former usage. The most sure guarantee that the Missal of Paul VI can unite parish communities and be loved by them consists in its being celebrated with great reverence in harmony with the liturgical directives. This will bring out the spiritual richness and the theological depth of this Missal.

I now come to the positive reason which motivated my decision to issue this *Motu Proprio* updating that of 1988. It is a matter of coming to an interior reconciliation in the heart of the

Church. Looking back over the past, to the divisions which in the course of the centuries have rent the Body of Christ, one continually has the impression that, at critical moments when divisions were coming about, not enough was done by the Church's leaders to maintain or regain reconciliation and unity. One has the impression that omissions on the part of the Church have had their share of blame for the fact that these divisions were able to harden. This glance at the past imposes an obligation on us today: to make every effort to enable for all those who truly desire unity to remain in that unity or to attain it anew. I think of a sentence in the Second Letter

These new norms do not in any way lessen your own authority and responsibility, either for the liturgy or for the pastoral care of your faithful.

to the Corinthians, where Paul writes: "Our mouth is open to you, Corinthians; our heart is wide. You are not restricted by us, but you are restricted in your own affections. In return . . . widen your hearts also!" (2 Cor 6:11-13). Paul was certainly speaking in another context, but his exhortation can and must touch us too, precisely on this subject. Let us generously open our hearts and make room for everything that the faith itself allows.

There is no contradiction between the two editions of the Roman Missal. In the history of the liturgy there is growth and progress, but no rupture. What earlier generations held as sacred, remains sacred and great for us too, and it cannot be all of a sudden entirely forbidden or even considered harmful. It behooves all of us to preserve the riches which have developed in the Church's faith and prayer, and to give them their proper place. Needless to say, in order to experience full communion, the priests of the communities adhering to the former usage cannot, as a matter of principle, exclude celebrating according to the new

books. The total exclusion of the new rite would not in fact be consistent with the recognition of its value and holiness.

In conclusion, dear Brothers, I very much wish to stress that these new norms do not in any way lessen your own authority and responsibility, either for the liturgy or for the pastoral care of your faithful. Each Bishop, in fact, is the moderator of the liturgy in his own Diocese (cf. *Sacrosanctum Concilium*, 22: "Sacrae Liturgiae moderatio ab Ecclesiae auctoritate unice pendet quae quidem est apud Apostolicam Sedem et, ad normam iuris, apud Episcopum").

Nothing is taken away, then, from the authority of the Bishop, whose role remains that of being watchful that all is done in peace and serenity. Should some problem arise which the parish priest cannot resolve, the local Ordinary will always be able to intervene, in full harmony, however, with all that has been laid down by the new norms of the *Motu Proprio*.

Furthermore, I invite you, dear Brothers, to send to the Holy See an account of your experiences, three years after this *Motu Proprio* has taken effect. If truly serious difficulties come to light, ways to remedy them can be sought.

Dear Brothers, with gratitude and trust, I entrust to your hearts as Pastors these pages and the norms of the *Motu Proprio*. Let us always be mindful of the words of the Apostle Paul addressed to the presbyters of Ephesus: "Take heed to yourselves and to all the flock, in which the Holy Spirit has made you overseers, to care for the Church of God which he obtained with the blood of his own Son" (Acts 20:28).

I entrust these norms to the powerful intercession of Mary, Mother of the Church, and I cordially impart my Apostolic Blessing to you, dear Brothers, to the parish priests of your dioceses, and to all the priests, your co-workers, as well as to all your faithful.

Given at Saint Peter's, 7 July 2007 ✠

Summorum Pontificum

Lettera Apostolica Del Santo Padre Benedetto XVI "Motu Proprio Data" *Summorum Pontificum*

Apostolic Letter *Summorum Pontificum* of the Supreme Pontiff Benedict XVI, Given Motu Proprio (unofficial translation from the Vatican Information Service).

SUMMORUM PONTIFICUM cura ad hoc tempus usque semper fuit, ut Christi Ecclesia Divinae Maiestati cultum dignum offerret, "ad laudem et gloriam nominis Sui" et «ad utilitatem totius Ecclesiae Suae sanctae.»

It has been the constant concern of the Supreme Pontiffs, and up to the present time, to ensure that the Church of Christ offers a worthy worship to the Divine Majesty, "to the praise and glory of His name," and "to the benefit of all His Holy Church."

Ab immemorabili tempore sicut etiam in futurum, principium servandum est "iuxta quod unaquaeque Ecclesia particularis concordare debet cum universali Ecclesia non solum quoad fidei doctrinam et signa sacramentalia, sed etiam quoad usus universaliter acceptos ab apostolica et continua traditione, qui servandi sunt non solum ut errores vitentur, verum etiam ad fidei integritatem tradendam, quia Ecclesiae lex orandi eius legi credendi respondet."¹

Since time immemorial it has been necessary—as it is also for the future—to maintain the principle according to which "each particular Church must concur with the universal Church, not only as regards the doctrine of the faith and the sacramental signs, but also as regards the usages universally accepted by uninterrupted apostolic tradition, which must be observed not only to avoid errors but also to transmit the integrity of the faith, because the Church's law of prayer corresponds to her law of faith."¹

Inter Pontifices qui talem debitam curam adhibuerunt, nomen excellit sancti Gregorii Magni, qui tam fidem catholicam quam thesauros cultus ac culturae a Romanis in saeculis praecedentibus cumulos novis Europae populis transmittendos curavit. Sacrae Liturgiae tam Missae Sacrificii quam Officii Divini formam, uti in Urbe celebrabatur, definiri conservarique iussit. Monachos quoque et moniales maxime fovit, qui sub Regula sancti Benedicti militantes, ubique simul cum Evangelii annuntiatione illam quoque saluberrimam Regulae sententiam vita sua illustrarunt, "ut operi Dei nihil praeponatur" (cap. 43). Tali modo sacra liturgia secundum morem Romanum non solum

Among the pontiffs who showed that requisite concern, particularly outstanding is the name of St. Gregory the Great, who made every effort to ensure that the new peoples of Europe received both the Catholic faith and the treasures of worship and culture that had been accumulated by the Romans in preceding centuries. He commanded that the form of the sacred liturgy as celebrated in Rome (concerning both the Sacrifice of Mass and the Divine Office) be conserved. He took great concern to ensure the dissemination of monks and nuns who, following the Rule of St. Benedict, together with the announcement of the Gospel illustrated with their lives the wise provision of their Rule that "nothing

¹*Institutio generalis Missalis Romani*, Editio tertia, 2002, 397.

¹*General Instruction of the Roman Missal*, 3rd ed., 2002, no. 397.

fidem et pietatem sed et culturam multarum gentium fecundavit. Constat utique liturgiam latinam variis suis formis Ecclesiae in omnibus aetatis christianae saeculis permultos Sanctos in vita spirituali stimulasse atque tot populos in religionis virtute roborasse ac eorum pietatem fecundasse.

Ut autem Sacra Liturgia hoc munus efficacius expleret, plures alii Romani Pontifices decursu saeculorum peculiarem sollicitudinem impenderunt, inter quos eminent Sanctus Pius V, qui magno cum studio pastoralis, Concilio Tridentino exhortante, totum Ecclesiae cultum innovavit, librorum liturgicorum emendatorum et "ad normam Patrum instauratorum" editionem curavit eosque Ecclesiae latinae usui dedit.

Inter Ritus romani libros liturgicos patet eminere Missale Romanum, quod in romana urbe succrevit, atque succedentibus saeculis gradatim formas assumpsit, quae cum illa in generationibus recentioribus vigente magnam habent similitudinem.

"Quod idem omnino propositum tempore progrediente Pontifices Romani sunt persecuti, cum novas ad aetates accommodaverunt aut ritus librosque liturgicos determinaverunt, ac deinde cum ineunte hoc nostro saeculo ampliorem iam complexi sunt redintegrationem."² Sic vero egerunt Decessores nostri Clemens VIII, Urbanus VIII, sanctus Pius X,³ Benedictus XV, Pius XII et beatus Ioannes XXIII.

Recentioribus autem temporibus, Concilium Vaticanum II desiderium expressit, ut debita

should be placed before the work of God." In this way the sacred liturgy, celebrated according to the Roman use, enriched not only the faith and piety but also the culture of many peoples. It is known, in fact, that the Latin liturgy of the Church in its various forms, in each century of the Christian era, has been a spur to the spiritual life of many saints, has reinforced many peoples in the virtue of religion and fecundated their piety.

Many other Roman pontiffs, in the course of the centuries, showed particular solicitude in ensuring that the sacred liturgy accomplished this task more effectively. Outstanding among them is Saint Pius V who, sustained by great pastoral zeal and following the exhortations of the Council of Trent, renewed the entire liturgy of the Church, oversaw the publication of liturgical books amended and "renewed in accordance with the norms of the Fathers," and provided them for the use of the Latin Church.

One of the liturgical books of the Roman rite is the Roman Missal, which developed in the city of Rome and, with the passing of the centuries, little by little took forms very similar to that it has had in recent times.

"It was towards this same goal that succeeding Roman Pontiffs directed their energies during the subsequent centuries in order to ensure that the rites and liturgical books were brought up to date and when necessary clarified. From the beginning of this century they undertook a more general reform."² Thus acted also our predecessors Clement VIII, Urban VIII, Saint Pius X,³ Benedict XV, Pius XII and Blessed John XXIII.

In more recent times, Vatican Council II expressed a desire that the respectful reverence

²IOANNES PAULUS PP. II, Litt. ap. *Vicesimus quintus annus* (4 Decembris 1988), 3: AAS 81 (1989), 899.

³*Ibid.*

²John Paul II, Apostolic Letter "Vicesimus quintus annus," 4 December 1988, 3: AAS 81 (1989), 899.

³*Ibid.*

observantia et reverentia erga cultum divinum denuo instauraretur ac necessitatibus nostrae aetatis aptaretur. Quo desiderio motus, Decessor noster Summus Pontifex Paulus VI libros liturgicos instauratos et partim innovatos anno 1970 Ecclesiae latinae approbavit; qui ubique terrarum permultas in linguas vulgares conversi, ab Episcopis atque a sacerdotibus et fidelibus libenter recepti sunt. Ioannes Paulus II, tertiam editionem typicam Missalis Romani recognovit. Sic Romani Pontifices operati sunt ut «hoc quasi aedificium liturgicum [. . .] rursus, dignitate splendidum et concinnitate» appareret.⁴

Aliquibus autem in regionibus haud pauci fideles antecedentibus formis liturgicis, quae eorum culturam et spiritum tam profunde imbuerant, tanto amore et affectu adhaeserunt et adhaerere pergunt, ut Summus Pontifex Ioannes Paulus II, horum fidelium pastoralis cura motus, anno 1984 speciali Indulto “Quattuor abhinc annos”, a Congregatione pro Cultu Divino exarato, facultatem concessit utendi Missali Romano a Ioanne XXIII anno 1962 edito; anno autem 1988 Ioannes Paulus II iterum, litteris Apostolicis “Ecclesia Dei” Motu proprio datis, Episcopos exhortatus est ut talem facultatem late et generose in favorem omnium fidelium id petentium adhiberent.

Instantibus precibus horum fidelium iam a Praedecessore Nostro Ioanne Paulo II diu perpensis, auditis etiam a Nobis Patribus Cardinalibus in Concistorio die XXIII mensis martii anni 2006 habito, omnibus mature perpensis, invocato Spiritu Sancto et Dei freti auxilio, praesentibus Litteris Apostolicis DECERNIMUS quae sequuntur:

Art. 1. Missale Romanum a Paulo VI promulgatum ordinaria expressio “Legis orandi” Ecclesiae catholicae ritus latini est. Missale

⁴Pius PP. X, Litt. Ap. Motu proprio datae *Abhinc duos annos* (23 Octobris 1913): AAS 5 (1913), 449-450; cfr IOANNES PAULUS II, Litt. ap. *Vicesimus quintus annus* (4 Decembris 1988), 3: AAS 81 (1989), 899.

due to divine worship should be renewed and adapted to the needs of our time. Moved by this desire our predecessor, the Supreme Pontiff Paul VI, approved, in 1970, reformed and partly renewed liturgical books for the Latin Church. These, translated into the various languages of the world, were willingly accepted by bishops, priests and faithful. John Paul II amended the third typical edition of the Roman Missal. Thus Roman pontiffs have operated to ensure that “this kind of liturgical edifice . . . should again appear resplendent for its dignity and harmony.”⁴

But in some regions, no small numbers of faithful adhered and continue to adhere with great love and affection to the earlier liturgical forms. These had so deeply marked their culture and their spirit that in 1984 the Supreme Pontiff John Paul II, moved by a concern for the pastoral care of these faithful, with the special indult “Quattuor abhinc annos,” issued by the Congregation for Divine Worship, granted permission to use the Roman Missal published by Blessed John XXIII in the year 1962. Later, in the year 1988, John Paul II with the Apostolic Letter given Motu Proprio, “Ecclesia Dei,” exhorted bishops to make generous use of this power in favor of all the faithful who so desired.

Our predecessor John Paul II having already considered the insistent petitions of these faithful, having listened to the views of the Cardinal Fathers of the Consistory of 22 March 2006, having reflected deeply upon all aspects of the question, invoked the Holy Spirit and trusting in the help of God, with this Apostolic Letter We DECREE the following:

Art. 1 The Roman Missal promulgated by Paul VI is the ordinary expression of the *Lex orandi* [Law of prayer] of the Catholic Church

⁴St. Pius X, Apostolic Letter Motu proprio data, “Abhinc duos annos,” 23 October 1913: AAS 5 (1913), 449-450; cf John Paul II, Apostolic Letter “Vicesimus quintus annus,” no. 3: AAS 81 (1989), 899.

autem Romanum a S. Pio V promulgatum et a B. Ioanne XXIII denuo editum habeatur uti extraordinaria expressio eiusdem “Legis orandi” Ecclesiae et ob venerabilem et antiquum eius usum debito gaudeat honore. Hae duae expressiones “legis orandi” Ecclesiae, minime vero inducent in divisionem “legis credendi” Ecclesiae; sunt enim duo usus unici ritus romani.

Proinde Missae Sacrificium, iuxta editionem typicam Missalis Romani a B. Ioanne XXIII anno 1962 promulgatam et numquam abrogatam, uti formam extraordinariam Liturgiae Ecclesiae, celebrare licet. Conditiones vero a documentis antecedentibus “Quattuor abhinc annos” et “Ecclesia Dei” pro usu huius Missalis statutae, substituuntur ut sequitur:

Art. 2. In Missis sine populo celebratis, quilibet sacerdos catholicus ritus latini, sive saecularis sive religiosus, uti potest aut Missali Romano a beato Papa Ioanne XXIII anno 1962 edito, aut Missali Romano a Summo Pontifice Paulo VI anno 1970 promulgato, et quidem qualibet die, excepto Triduo Sacro. Ad talem celebrationem secundum unum alterumve Missale, sacerdos nulla eget licentia, nec Sedis Apostolicae nec Ordinarii sui.

Art. 3. Si communitates Institutorum vitae consecratae atque Societatum vitae apostolicae iuris sive pontificii sive dioecesani quae in celebratione conventuali seu “communitatis” in oratoriis propriis celebrationem sanctae Missae iuxta editionem Missalis Romani anno 1962 promulgatam habere cupiunt, id eis licet. Si singula communitas aut totum Institutum vel Societas tales celebrationes saepe vel plerumque vel permanentiter perficere vult, res a Superioribus maioribus ad normam iuris et secundum leges et statuta particularia decernatur.

Art. 4. Ad celebrationes sanctae Missae de quibus supra in art. 2 admitti possunt, servatis

of the Latin rite. Nonetheless, the Roman Missal promulgated by St. Pius V and reissued by Bl. John XXIII is to be considered as an extraordinary expression of that same *Lex orandi*, and must be given due honor for its venerable and ancient usage. These two expressions of the Church’s *Lex orandi* will in no any way lead to a division in the Church’s *Lex credendi* [Law of belief]. They are, in fact two usages of the one Roman rite.

It is, therefore, permissible to celebrate the Sacrifice of the Mass following the typical edition of the Roman Missal promulgated by Bl. John XXIII in 1962 and never abrogated, as an extraordinary form of the Liturgy of the Church. The conditions for the use of this Missal as laid down by earlier documents “Quattuor abhinc annos” and “Ecclesia Dei,” are substituted as follows:

Art. 2 In Masses celebrated without the people, each Catholic priest of the Latin rite, whether secular or regular, may use the Roman Missal published by Bl. Pope John XXIII in 1962, or the Roman Missal promulgated by Pope Paul VI in 1970, and may do so on any day with the exception of the Easter Triduum. For such celebrations, with either one Missal or the other, the priest has no need for permission from the Apostolic See or from his Ordinary.

Art. 3 Communities of Institutes of consecrated life and of Societies of apostolic life, of either pontifical or diocesan right, wishing to celebrate Mass in accordance with the edition of the Roman Missal promulgated in 1962, for conventual or “community” celebration in their oratories, may do so. If an individual community or an entire Institute or Society wishes to undertake such celebrations often, habitually or permanently, the decision must be taken by the Superiors Major, in accordance with the law and following their own specific decrees and statutes.

Art. 4 Celebrations of Mass as mentioned above in art. 2 may—observing all the norms

de iure servandis, etiam christifideles qui sua sponte id petunt.

Art. 5, § 1. In paroeciis, ubi coetus fidelium traditioni liturgicae antecedenti adhaerentium continenter existit, parochus eorum petitiones ad celebrandam sanctam Missam iuxta ritum Missalis Romani anno 1962 editi, libenter suscipiat. Ipse videat ut harmonice concordetur bonum horum fidelium cum ordinaria paroeciae pastoralis cura, sub Episcopi regimine ad normam canonis 392, discordiam vitando et totius Ecclesiae unitatem fovendo.

§ 2. Celebratio secundum Missale B. Ioannis XXIII locum habere potest diebus ferialibus; dominicis autem et festis una etiam celebratio huiusmodi fieri potest.

§ 3. Fidelibus seu sacerdotibus id petentibus, parochus celebrationes, hac in forma extraordinaria, permittat etiam in adiunctis peculiaribus, uti sunt matrimonia, exsequiae aut celebrationes occasionales, verbi gratia peregrinationes.

§ 4. Sacerdotes Missali B. Ioannis XXIII utentes, idonei esse debent ac iure non impediti.

§ 5. In ecclesiis, quae non sunt nec paroeciales nec conventuales, Rectoris ecclesiae est concedere licentiam de qua supra.

Art. 6. In Missis iuxta Missale B. Ioannis XXIII celebratis cum populo, Lectiones proclamari possunt etiam lingua vernacula, utendo editionibus ab Apostolica Sede recognitis.

Art. 7. Ubi aliquis coetus fidelium laicorum, de quo in art. 5 § 1 petita a parochis non obtinuerit, de re certiore faciat Episcopum dioecesanum. Episcopus enixe rogatur ut eorum optatum exaudiat. Si ille ad huiusmodi celebrationem providere non potest res

of law—also be attended by faithful who, of their own free will, ask to be admitted.

Art. 5 § 1 In parishes, where there is a stable group of faithful who adhere to the earlier liturgical tradition, the pastor should willingly accept their requests to celebrate the Mass according to the rite of the Roman Missal published in 1962, and ensure that the welfare of these faithful harmonizes with the ordinary pastoral care of the parish, under the guidance of the bishop in accordance with canon 392, avoiding discord and favoring the unity of the whole Church.

§ 2 Celebration according to the Missal of Bl. John XXIII may take place on working days; while on Sundays and feast days one such celebration may also be held.

§ 3 For faithful and priests who request it, the pastor should also allow celebrations in this extraordinary form for special circumstances such as marriages, funerals or occasional celebrations, e.g. pilgrimages.

§ 4 Priests who use the Missal of Bl. John XXIII must be idoneous and not juridically impeded.

§ 5 In churches that are not parish or conventual churches, it is the duty of the Rector of the church to grant the above permission.

Art. 6 In Masses celebrated in the presence of the people in accordance with the Missal of Bl. John XXIII, the readings may be given in the vernacular, using editions recognized by the Apostolic See.

Art. 7 If a group of lay faithful, as mentioned in art. 5 § 1, has not obtained satisfaction to their requests from the pastor, they should inform the diocesan bishop. The bishop is strongly requested to satisfy their wishes. If he cannot arrange for such celebration to take

ad Pontificiam Commissionem "Ecclesia Dei" referatur.

Art. 8. Episcopus, qui vult providere huiusmodi petitionibus christifidelium laicorum, sed ob varias causas impeditur, rem Pontificiae Commissioni "Ecclesia Dei" committere potest, quae ei consilium et auxilium dabit.

Art. 9, § 1. Parochus item, omnibus bene perpensis, licentiam concedere potest utendi rituali antiquiore in administrandis sacramentis Baptismatis, Matrimonii, Poenitentiae et Unctionis Infirmorum, bono animarum id suadente.

§ 2. Ordinariis autem facultas conceditur celebrandi Confirmationis sacramentum utendo Pontificali Romano antiquo, bono animarum id suadente.

§ 3. Fas est clericis in sacris constitutis uti etiam Breviario Romano a B. Ioanne XXIII anno 1962 promulgato.

Art 10. Fas est Ordinario loci, si opportunum iudicaverit, paroeciam personalem ad normam canonis 518 pro celebrationibus iuxta formam antiquiorem ritus romani erigere aut rectorem vel cappellanum nominare, servatis de iure servandis.

Art. 11. Pontificia Commissio "Ecclesia Dei" a Ioanne Paulo II anno 1988 erecta,⁵ munus suum adimplere pergit. Quae Commissio formam, officia et normas agendi habeat, quae Romanus Pontifex ipsi attribuere voluerit.

Art. 12. Eadem Commissio, ultra facultates quibus iam gaudet, auctoritatem Sanctae Sedis exercebit, vigilando de observantia et applicatione harum dispositionum.

place, the matter should be referred to the Pontifical Commission "Ecclesia Dei."

Art. 8 A bishop who, desirous of satisfying such requests, but who for various reasons is unable to do so, may refer the problem to the Commission "Ecclesia Dei" to obtain counsel and assistance.

Art. 9 § 1 The pastor, having attentively examined all aspects, may also grant permission to use the earlier ritual for the administration of the Sacraments of Baptism, Marriage, Penance, and the Anointing of the Sick, if the good of souls would seem to require it.

§ 2 Ordinaries are given the right to celebrate the Sacrament of Confirmation using the earlier Roman Pontifical, if the good of souls would seem to require it.

§ 3 Clerics ordained "in sacris constitutis" may use the Roman Breviary promulgated by Bl. John XXIII in 1962.

Art. 10 The ordinary of a particular place, if he feels it appropriate, may erect a personal parish in accordance with can. 518 for celebrations following the ancient form of the Roman rite, or appoint a chaplain, while observing all the norms of law.

Art. 11 The Pontifical Commission "Ecclesia Dei,"⁵ erected by John Paul II in 1988, continues to exercise its function. Said Commission will have the form, duties and norms that the Roman Pontiff wishes to assign it.

Art. 12 This Commission, apart from the powers it enjoys, will exercise the authority of the Holy See, supervising the observance and application of these dispositions.

⁵Cfr IOANNES PAULUS PP. II, Litt. ap. Motu proprio datae *Ecclesia Dei* (2 iulii 1988), 6: AAS 80 (1988), 1498.

⁵Cf John Paul II, Apostolic Letter Motu proprio data "Ecclesia Dei," 2 July 1988, 6: AAS 80 (1988), 1498.

Quaecumque vero a Nobis hisce Litteris Apostolicis Motu proprio datis decreta sunt, ea omnia firma ac rata esse et a die decima quarta Septembris huius anni, in festo Exaltationis Sanctae Crucis, servari iubemus, contrariis quibuslibet rebus non obstantibus.

Datum Romae, apud Sanctum Petrum, die septima mensis Iulii, anno Domini MMVII, Pontificatus Nostri tertio.

BENEDICTUS PP. XVI

We order that everything We have decreed with this Apostolic Letter issued Motu Proprio be considered as having full and lasting force, and be observed from September 14 of this year, Feast of the Exaltation of the Cross, notwithstanding any provisions to the contrary.

Given in Rome, at Saint Peter's, on July 7, in the year of Our Lord 2007, the third of Our Pontificate. BENEDICTUS PP. XVI ☩

The Font of Song Is Love

By Benedict XVI

[This short speech followed a concert in his honor performed by Alpine choirs at the Castle of Mirabello, near where he was vacationing until July 27, 2007. The translation from Italian by Timothy McDonnell is unofficial.]

At the end of this superb presentation of the great musical culture of your dolomite region, I can only give you thanks with all my heart. Thank you for this beautiful culture.

A saying of St. Augustine came to mind: “cantare amantis est.” The font of song is love. Song is an expression of love. I heard in your voices this great love for the beautiful dolomite land, for this land given to use by the Lord. And in thanks, with love for the land, and love for the Creator is put forth and resounds—love for God who has given us this land, this our life of joy; a joy which we see more clearly in the light of our faith, which tells us that God loves us.

The culture of the people which is presented in such a refined way is a jewel of our European identity, which we must cultivate and promote. I thank all of you that work for this great culture of Europe, those that do so today and also in the future.

The training in singing, to sing in chorus, is not only an exercise of external listening and of the voice; it is also training for interior listening, listening with the heart, an exercise in training for life and for peace. To sing together, in chorus, and all the choirs together, requires attention to the other, attention to the composer, attention to the conductor, attention to this totality which we call music and culture, and, in such a way, to sing is an education for life, an education for peace, to walk together, as his excellency has said opening the diocesan synod. The bishop has also made reference to a sad and difficult time, ninety years ago, when this mountain was a border, a terrible and bloody theater of war. We thank the Lord because now there is peace in our Europe, and we do so because peace grows in our midst and in the world. I am sure that this beautiful music is really and duty for peace and a help to live in peace.

Thank you from my heart to you all, to the bishop, to the presenter, to the members of the chorus. I would like to express my thanks in the name of the Lord, with my Apostolic Blessing. ☩

COMMENTARY

Beauty and the Roman Liturgy

By Fr. Martin Fox

G.K. Chesterton has a line often quoted: “The Christian ideal has not been tried and found wanting. It has been found difficult; and left untried.” It would well apply to the Roman Rite. Many Catholics’ experience is really a minimal shadow of the liturgy as it is intended, as clearly spelled out in the teachings and directives of the church.

This must come as a terrible shock to many Catholics, and in my explanations of this as a priest for four years (and a pastor for two), I have been trying to find a way to soften the blow, but I haven’t found a way to do it, without concealing the truth.

What prompts this reflection is my participation in study and celebration of the sacred liturgy at the Church Music Association of America colloquium. What were we doing? We were learning Gregorian chant and polyphony, and reflecting on the nature of the liturgy in various lectures and conversations, and of course, celebrating the liturgy itself.

There was no minimalism here! Each Mass was celebrated with full use of the music that is integral to the liturgy, from the opening processional *chants*, with the prayers of the Mass sung, either by the celebrant, the choir, or the faithful. In some cases, even the readings were sung. And we have no scruples about using incense and proper ceremony (such as the priests exchanging the sign of peace in the traditional Roman fashion—a kind of embrace, rather than a handshake), and no one fusses about time.

Oh, of course this isn’t something we can easily do in a parish; I doubt any of us really expects it to be just this way in our parish liturgies. As one participant said, “This is offered as the paradigm, from which we draw lessons, and which we keep as a benchmark.” By the way, there is also no gnashing of teeth about Latin. Wednesday featured a Mass almost entirely in English; today, a Requiem Mass (i.e., for the dead), was almost entirely in Latin (the readings and one piece of music were in English). So it goes.

I certainly don’t expect to return to my two parishes and celebrate Mass just like this; but I do hope to bring back better skills and habits in prayerfully and in an orderly way, offering the sacrifice. Many parishioners may not realize how much effort it takes for a priest to make offering the Mass seem effortless! Many, sadly, don’t care, or they think they don’t; they think it doesn’t matter very much how carefully and soberly the priest presides. But it does, because the celebrant, by his steadiness, prayerfulness and care, communicates a reverence and seriousness that benefits all. It need not be fussy or (gasp!) “rigid.” When it is steady, without constant improvisation, then something wonderful happens—the liturgy itself communicates, and it isn’t all about the priest (or anyone else). It is *prayer*.

When one experiences the liturgy in its fullness, with care and attention to the actual celebration of the liturgy, one discovers the important qualities of the liturgy: it is a unity, from beginning to end (as opposed to a series of things we say and do); it is sober and solemn. These don’t mean sad, or cold; but rather, the prayer is not obtrusive. One person at Mass may find occasion for great joy, another for deep insight, another for profound sorrow and conversion,

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another simply for consolation. The Mass should not impose any of these on you, but allow you to experience them in communion with God and his people.

The liturgy fully celebrated clearly becomes another moment, another place. It is not part of our time and world; it is an escape, a refuge, a sanctuary.

Now, one might ask: is it necessary to do all the full ceremonial, all the “bells and whistles,” in order to experience the Mass this way? I think not; but I do think it is necessary to have the proper reference point. Hence there is the need for a paradigm, a benchmark, not only for the priest, but for all of us. I suspect many, many faithful Catholics come to a solemn “high” Mass, and they see “the Mass” with lots of “extras,” perhaps too many to bear; when one could just as well come to a low-key, early Sunday or daily Mass, and see that, instead, as a Mass that is *abbreviated* and simplified out of necessity. See the difference?

I may be wrong, but I fear there are many Catholics who, for whatever reason, have been brought to a place where they reject the Mass in its fullness; they consider it an imposition, a violation, a matter of a priest indulging all his personal preferences: “Why must we have all this singing? Incense? Latin?” etc.

It is useful and practical to have distinctions between “high” and “low” Mass; but I do think many Catholics are either being deprived, or depriving themselves, if they do not have a meaningful experience of the Mass in its fullness—by meaningful, I mean a lot more than occasional; and I mean, an encounter that is not defensive and belligerent. The cross-armed scowl is not a proper liturgical posture.

In terms of the tiresome-yet-common pre- vs. post-Vatican II way of talking about such things, it is terribly ironic that many think that celebrating the Mass in its fullness, as I have described, is some sort of “pre-Vatican II” thing. The truth is exactly 180 degrees the opposite! The Mass, before the council, was widely (not exclusively) celebrated in the “low” fashion, and then with hymnody almost entirely displacing the proper chants. The council, in seeking to bring about a reassessment and rediscovery of the liturgy, manifestly called for a very different approach. One example will suffice: when, at my prior parish, I sang the entire Eucharistic prayer, someone said, “Oh, that’s like the old days!” She meant in a good way, but no doubt others do not—and, of course, prior to the council, the Eucharistic Prayer was rarely spoken out loud, let alone sung!

So what do we do?

Well, many things might be said, but I believe many of us need to experience some conversion, some dying to self, and some openness. It’s not about what happened when one was ten years old, it’s not about what your pastor did, just after the council, it’s not about personal likes and dislikes. No one has a right—or even good reason—to expect to “like” everything that takes place in the Mass.

Nor is it about immediately grasping the meaning of what is happening. That is a snare and a delusion! “Father, when we sing *Sanctus, sanctus*, I don’t understand!” Well, first, I am tempted to say, “if I told you you’d get \$20 for correctly describing what English prayer corresponds to the Latin *Sanctus*, I am certain almost no one would fail to get his or her \$20 bill.” But set that aside: what makes a person think that he or she understands the *English*? Who really understands what it means to call God “holy”? And so it is with the entirety of the Mass. The English texts are a huge help, but the downside is expecting it to be readily graspable, and that is impossible—or, in fact, the true mystery eludes us still, we haven’t really even encountered it.

The focus of the CMAA colloquium—chant and polyphony—are not the be-all and end-all of liturgy; rather, they are essential parts of the liturgical tradition that, for various reasons, have been almost entirely left out in recent decades, and that is, in my judgment, a harm to the liturgy and more, to the faithful who have a right to their full inheritance, and who, in my judgment, do not really experience the Roman liturgy fully when such things are unknown and alien. ❧

The Freedom to Love Our Heritage

By Jeffrey Tucker

For those of us working with a conventional new rite liturgical setting, it is an intriguing question: What impact does the *motu proprio* freeing the classical Roman Rite have on us? It could create a much-talked-about gravity toward more solemn liturgy, and it does generate a certain fashion for ancient forms. But the real significance is more subtle and powerful. The *motu proprio* opens up our history as Catholics in a way that has been sadly and unnecessarily shut off from us for nearly forty years. We are going to be free to learn from the past in ways that we haven't been encouraged or permitted to for several decades.

What impact does the motu proprio freeing the classical Roman Rite have on us?

The most striking fact of the last forty years is more apparent in light of the liberation: the Mass as it has been celebrated for 500 years, and really for longer than a millennium, had been virtually forbidden to us. This had a broader impact of closing off our heritage to us.

Now, it's true there was no decree from the church that said: "All Catholics are hereby prohibited from harboring affections for all preconiliar liturgical expression." But this has been the effect of the restriction of the traditional rite.

And this impulse spread from liturgy to doctrine to morality to the everyday practice of the faith. Whatever else we have known to be true about our faith, there has long been some sense in the air that we are encouraged to look down on everything that preceded the new era.

By way of analogy: A priest once told me that he honors the *Catholic Catechism* because before it came out, he felt as if he had no support in trying to convince Catholics that we truly believe what we have always believed. Before the catechism, he reports, laypeople were under the impression that whatever Catholicism taught, it did not teach what had been taught in the past. "Do we really still believe all that?" was the constant refrain that he would hear. The catechism corrected this problem by reasserting what was true.

In some way, the same problem confronts us in liturgy. You ask for chant, and people say: we left that behind after Vatican II. You seek solemnity and a prayerful setting, and people respond that this approach to worship is long gone. You wonder why you can't kneel to receive communion and you are upbraided that we've moved beyond all that Dark-Ages stuff. You cite any document before the new epiphany and the automatic assumption is that this is surely a dead letter. Even postconiliar but pre-new-rite documents such as *Musicam Sacram* exist under a cloud.

Experienced Catholics know all about this. Let's say you are attending a talk on confession, liturgy, music, morality, doctrine, or whatever. It could be in your parish RCIA program or prayer group or at a mainstream national convention. Apart from a few outposts, it is almost a

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sure bet that at some point the speaker is going to make some effort to refer to life before Vatican II in ways that encourage a subtle and not-so-subtle disdain. It might be about mean nuns from the past, or how the priests used to “turn his back to the congregation” or about how dreadfully scary confession used to be or about how in the bad old days Catholics were encouraged to believe no one but they would go to Heaven.

It doesn't matter if it was true or not, or whether a grain of truth had been blown out of proportion perhaps. And in bitter irony, it doesn't matter at all what the true intentions of the Vatican Council were. The approved response to such comments from the podium has always been to smile a knowing smile or laugh lightly through your nose or show some other way of indicating that we all know how fabulous and enlightened we are these days as compared with the glowering dullards who ran things for the last thousand years or so. We've all lived in an atmosphere that encouraged us to imagine that the one true Church was founded in 1970.

I should add that no one knows about this more than anyone in seminary from 1965–70 and forward. So many of these priests today who have developed an attachment to strong Catholic tradition consider themselves to have been self-educated, since the atmosphere in the classroom partook of the attitude described above: whatever else they know, they know that the past was not as good as the present, so there really isn't much reason to look at it very deeply.

If you think about it, this is the most incredibly un-Catholic attitude one can possibly imagine. To be cut off from our history? Unthinkable and preposterous. And yet that is precisely what came about, with the most conspicuous sign being the continued prohibition on public presentations of the Mass as Catholics had known it for the previous millennium or so.

Was all this deliberate? There must have been some sense alive in 1970 that the new Mass was a serious leap into a new epoch, and there were deep fears alive that it might not work absent a kind of coercive imposition. This is a human failing to turn to the use of force when one fears that persuasion alone is not going to get the job done. This use of force has had the unintended consequence of encouraging heterodoxy, schism, and the deracination of several generations of Catholics. It has led not to peace, enlightenment, and tolerance but to division, ignorance, and arrogance. The sense has been growing for many years that this was a terrible error, and Pope Benedict XVI—who is a passionate believer in liberality, rightly understood, and the “prophetic conscience” of our age—will surely be honored in the annals of Catholic history for having had the courage to undo this mistake.

We are being told not to expect hordes of Catholics to start attending the Tridentine Rite. Granted. But to see that as the test of the *motu proprio* reflects a superficial understanding of its intent. What the *motu proprio* gives us is the freedom to love and learn from our heritage, openly and without fear. It gives us the freedom to appreciate and admire the way our ancestors prayed and sang, and to believe as they believed.

From this, we can expect glorious things to unfold over time, the fruit that comes with a renewed affection for our history, and the blessings that come from feeling part of something much larger than ourselves, and the wisdom and beauty that will unfold from turning to the accumulated experience of the centuries as creating a pathway forward.

We can expect glorious things to unfold over time, the fruit that comes with a renewed affection for our history.

Recovering Solemnity

In the days and weeks following the promulgation of *Summorum Pontificum*, there have been many reports, some public and some private, of priests setting out to learn how to say the Mass from the missal of 1962. Some of these reports were rather surprising in some respects, at least to me. The goal of learning the old missal was being adopted by priests who otherwise evidence little previous interest in the old indult, or, perhaps, they had been interested all along but held some fear of taking on the associated political risks of drawing the attention of chanceries on the lookout for signs of “reactionary” impulses.

This is one of the many reasons that Benedict XVI’s document is so wise. It leaves the choice to learn the old missal to the priests themselves, even while not taking the authority from the bishop to regulate the liturgy within his own diocese. It merely shifts the burden of the first-round of decision-making from the bishop to the priest, and this has made all the difference.

What is the appeal of the old form to younger priests? Aside from its intrinsic merit as the Mass of countless saints and martyrs, the old missal represents a much-welcome means of re-connecting Catholics to our liturgical history and heritage. The new missal appeared five years following the close of the council, and four years before a new *Graduale* appeared, which helps account for why the council’s directives for Gregorian chant to assume primacy of place were widely ignored.

*What is the appeal
of the old form to
younger priests?*

Perhaps, then, it should not be a surprise that the 1962 missal would carry such appeal. A potential pitfall of this approach is that ambitions that are too large will go unfulfilled. Perhaps it is like a person who has never been jogging suddenly announcing that he is going to run the marathon: it is a praiseworthy goal, but there are intermediate goals that are perhaps more realistic.

And it remains true that the promise of *Sacrosanctum Concilium* has yet to be fulfilled in most parishes. Why not use the occasion of the *motu proprio* to take smaller yet decisive steps toward reintegrating our current liturgy with the past? There are many ways that celebrants can do this. As the interview with Fr. Kolinski elsewhere in this issue suggests, simply singing the existing English Mass goes a long way toward recapturing the solemnity of old. This can be a process. It can begin with the Pater Noster, extend through the sign of peace, and then work backwards to the Eucharistic prayers and prefaces. These are all more beautiful when sung in plainchant.

The same is true of Latin. The ordinary chants can be sung in Latin even as the rest of the Mass remains in the vernacular. As for Latin itself in the priest’s parts, it is not an all-or-nothing proposition. Why not say the Roman Canon (Eucharistic Prayer I) in Latin, if only as a start? Latin can then be added gradually as a means of providing practice for the celebrant and re-aculturating the people to a now-unfamiliar language. Once the entire Mass is sung in Latin, the step toward the 1962 Missal will not seem gargantuan as it currently appears.

One problem with this strategy presents itself, however. The new form builds in many options for celebrants. They can select among four main Eucharistic prayers. They can say Mass facing the people or *ad orientem*. They can distribute communion with the people standing or kneeling. They can use vernacular or Latin. They can speak *sotto voce*, use a polyphonic Sanctus, and even eliminate the audible *Mysterium Fidei*.

There are ways that musicians can help celebrants in this process. They can send music and small MP3 examples of sections of the Mass, and schedule times to work on the dialogues between the people and priest. In this way, they can work together on one section of the Mass

together, and make a bit of progress each week. This approach asks very little of the celebrant's time, which is a relief for priests whose schedules can be wildly over-committed as it is.

In an ideal world, progress would occur week by week, always choosing the solemn option when such choices are available. However, the problem with all these options is that they invite people to express their preferences and leave the burden on the celebrant to account for why he is choosing how he did.

In this way, he feels himself forever on the "hot seat": "Father, why did you use that old dead language today? I can't understand a word of it!" "Why did you turn your back to us?" "I don't want to kneel like they did in the old days, and, in any case, it is my right to stand." "Why did you cut the sign of peace? That is a special time of the Mass for me." And so on.

One attraction of the older form is precisely that it does not have all these options. The celebrant is in a better position just to explain that this is the way the Mass rubrics work. It must be in Latin and *ad orientem*, communion must be kneeling, there are few choices among prayers, and there is no sign of peace among the people, etc., so there is less to fight about and less for insufferable liturgy committees to manage. The Mass is a package deal, and the celebrant and the people are asked to submit to the structure in humility for the greater good. This has the advantage of ending the liturgy battles and even wars over who or what is in control.

And yet, surely those priests who might have considered re-solemnizing the liturgy in the past should consider pushing forward today, in today's new light of freedom and renewed appreciation of our past and its accumulated wisdom. The culture of the parish is changing and so is the tolerance level for an overt love of the sacred. ❧

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The Solesmes Copyright Conundrum

By Jeffrey Tucker

If you order the Meinrad font package, it comes with a set of instructions that includes the following interesting, if implausible claim:

In addition to their copyright of their interpretation of the Latin chant in their various editions, the Abbaye de Solesmes also claims a French copyright of certain newly designed neums as well as certain new combinations. This font provides other designs to avoid any conflict with the claim of the Abbaye de Solesmes. . . . As noted in the original introduction, the Abbaye de Solesmes claims a French copyright of certain newly designed notes and has asked that we not reproduce them: i.e. the *oriscus*, the *augmented punctum* (up and down), the *apostropha* and the *augmented apostropha*. In addition,

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Solesmes claims under French law the exclusive use of the following new combinations of older signs: the *initio debolis* for the *podatus* and *torculus*, the use of the small note of the *diminished podatus* for the *diminished porrectus*, and the use of the *rhombus* to form the *trigon*. Although one cannot copyright a font under American law, we have withdrawn these designs in recognition of the great contribution made by the Abbaye of Solesmes, and we offer substitutes which were newly designed to avoid the conflict with the Abbaye de Solesmes. While the pitches of Latin chant belong to the tradition, the interpretation with various rhythmic marks by the monks of Solesmes or by others is under their copyright.

From this, we are led to believe that a copyright can be held on a tiny like mark such as ¹ if it is placed under a note to indicate the rhythmic pulse. Not only the *augmented punctum* and the *apostropha* but even the *episema* and the *ictus* are said to be copyrighted. And what does it mean that something is copyrighted? It is a legal designation, a promise by the state to act on behalf of a certain producer against any competitive producer who would reproduce a work without explicit and binding permission. If that promise under the law is withdrawn or expires, the work in question enters the “public domain,” which itself is not a legal designation but only a colloquial term indicating that something is no longer under copyright and it cannot be re-copyrighted in the future.

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So is it the case that if you put an *episema* over a *punctum*, you have called down the wrath of the state upon your head? Keep in mind that the only question concerning this issue is the law. It has nothing to do with what the producers claim or what street wisdom says or even what the fine print in a font package says. The one and only issue is what the law says. And it matters a great deal, not only for those who want to make new editions but also for journals such as this one, which reproduce chant regularly.

Initially we wrote the monastery for answers and received none. I’ve also accumulated photocopies of various permissions granted by Solesmes over the years, and the most recent ones dating from the 1980s have few specifics in terms of dates, terms, limits, and other matters that one usually expects on notices of this sort. Today, requests for permission are routinely ignored.

We then called the Copyright Office at the Library of Congress about the general idea of copyrighting a tiny apostrophe. The result was a hearty laugh from the person on the phone, and a confirmation that, exactly as we suspected, such a thing cannot be copyrighted in the United States—and the person on the phone offered no opinion about the law in France, Russia, China, Mozambique, or any other country, since the relevant law in this case is the U.S. one.

Then we called the Meinrad Abbey back and reported the results, the entire time feeling rather silly about investigating what I knew from experience (I work with copyright issues at my workplace) to be perfectly silly. The Abbey then confirmed that the text in their Meinrad font package was indeed at best dated, by many decades, and might be wholly incorrect even at the time it was written. Solesmes no longer even makes such claims. Indeed, Solesmes hasn’t sued anyone for copyright since at least 1900. And so we asked him to change text on the font package, since we had reason to believe that chant typographers around the world were actually being deterred from writing clear chant notation. They said that they would not change it because they are working on a new font package and had no interest in servicing the old one.

That was step one into a series of investigations that would take us to the early twentieth century battles over chant typographers, more letters (and research fees) to the U.S. Copyright Office, retaining the services of an international copyright attorney, and a revelation that none of the old rhythmic signs by the Solesmes monastery, or even the chant editions themselves, remain under copyright.

Part of the puzzle here began with a question about how it is that St. Bonaventure Press managed to republish the old *Liber Usualis*, a wonderful preconiliar liturgical book that is no longer in print by Solesmes. If it were the case that Solesmes maintained its copyright, Bonaventure would have to seek and obtain permissions for a reprint. But the edition itself makes no such claim. It features only a date of publication, which is a classic sign that the publisher believes the book to be in public domain. So I wrote Bonaventure and asked about the copyright status of this book. They answered as follows: "I actually cannot be of any assistance to you, we keep a copyright attorney on retainer and put all of our copyright issues in his care."

This answer is precisely what one would expect from a publisher of a public domain manuscript. They are saying, in effect: "If you have a problem with what we have done, file a lawsuit, and we'll forward it on to our legal team." To file a suit would require research, which would quickly reveal that the book is no longer under copyright. Why wouldn't they simply state that to be the case? It is not conventional for a publisher to do so, since a publisher desires to maintain a dominant position in the market. To refuse to tell me the basis on which they published is simply good business practice. Nor is there a thing wrong with what they wrote me—but it is nonetheless telling.

Our next step was to investigate the status of the *Graduale* of 1962 as printed by Desclée with Solesmes rhythmic signs. Under the 1909 copyright law, works copyrighted in the U.S. before January 1, 1978 enjoyed protection for 28 years and then came up for renewal. If renewal was not obtained in the 28th year, the protection expired and could not be restored. Now, it might have been enough to merely search the database records, but since the 1962 edition was a reprint of an older edition, it was possible that renewal was sought and obtained, which would have secured rights for another 47 years. But the Copyright Office confirmed our suspicions: there was no record of any renewal. As for the international question, a treaty with Belgium dating from the late 19th century requires the Belgian state to abide by U.S. law insofar as it affects the U.S., and, in any case, since the U.S. is such a large market for publishers around the world, it is the common practice to maintain copyright security through the U.S. office.

In short, this communiqué from the Copyright Office confirmed the absence of copyright on the old *Graduale*, so, and in consultation with the CMAA's legal team, we quickly put it online and made it available. Now, it goes without saying that this status applies to the entire book, including the rhythmic markings, the music, the typography, the graphics, and everything else, without exception. The same is true of all preconiliar liturgical books from the monastery. As for Desclée itself, it effectively shut down in the years after the council and reportedly sold all its copyrights to a French publisher that no longer prints any of the books or even answers inquiries about them (we tried several times).

The upshot of all these investigations was nothing less than this: the chant belongs to the world. That conclusion might seem obvious in retrospect, and perhaps all this time, energy, and money spent was in vain. And yet there has long persisted a strange street wisdom about all these matters. We corresponded with many publishers and composers who have systematically

The upshot of all these investigations was nothing less than this: the chant belongs to the world.

avoided using rhythmic markings for fear of the copyright police. That's not as silly as it sounds: indeed the whole copyright issue sews a fantastic amount of confusion and conventional wisdom that is simply wrong. The problem is that people get distracted by rumors and bogus claims instead of looking at the one and only source that truly matters: the law.

The issue of chant copyright is infused with a very peculiar history that dates back to century-old battles over which chant editions were going to be accepted by the Vatican as the official editions. Solesmes in those days was highly protective of its proprietary contribution to the genre, and the monastery in this defense pose made some decisions that would later contribute no small degree of resentment among other publishers. You can read all about this in the histories of the chant. In any case, this is a matter of history that no longer has an animating force at Solesmes and hence has no relevance to the present day.

Now, of course, there are other issues that come into play here, such as respect and deference to tradition and institutions. Perhaps, then, it is a bad idea to make all of this public for fear that it would cut down on sales of new chant books? The empirical research on the matter confirms a counterintuitive fact: in economic terms, online resources and physical books are complimentary and not substitute goods. People use both, and each serves to enhance the value of the other. Online resources serve as excellent advertising for new volumes, in the same way that producers of soap or detergent know that the free sample is the single most effective form of promotion. In any case, there is also a moral imperative at work here: the chant belongs to the whole church and the whole world, and should not be held in escrow pending payment. This is a matter of special concern in poor parishes in poor countries. They too must have access.

So MusicaSacra.com is proud to be host to a vast number of chant downloads, many liturgical books, many editions from the past that are now available for free to the world. And the CMAA is pleased to be the bearer of glad tidings. The *episema* and the *ictus* may be used freely by all. So too can the augmented *punctum* and the *apostropha*. Indeed, virtually the entire corpus of liturgical material that predates the promulgation of the 1970 Missal is available without restriction. This fact alone could have some effect in promoting their use.

Faced with competitive pressure from accessible as versus copyrighted materials, perhaps the time will come when the International Commission on English in the Liturgy will similarly see the advantages of making its texts open source and free for all. As a general principle, no integral part of the Catholic liturgy should be held hostage pending payment when the means to make it available for free are readily available, as they are in our times. ❧

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REVIEW

Guido the Great

By Jeffrey Tucker

A recent issue of *Goldbergs*,¹ an early music publication that appears in several languages, publishes the most wonderful article on Guido d'Arezzo (991 or 992–after 1033). He is credited with fantastic musical innovations that led to the creation of the medieval and therefore modern system of notes and staves, and also the organization of scales that allowed for teaching and writing music. His contributions have usually been seen as technical innovations and evaluated as such. But this piece by Angelo Rusconi, translated by Patrick Reynolds from the Italian, offers a more complete picture of what drove him, and the results will be very exciting for any church musician.

The author first shows that his primary interest was in notating not just music in general but Gregorian chant in particular. He was frustrated that the chant was passed on by oral tradition only. He worried that melodies would be lost. So while writers have usually treated him as an innovator, what's been forgotten is that his innovations were driven by the desire to conserve and preserve liturgical music for future generations. The desire to maintain the chant and pass it on was the key issue for him; the technical aspects of the music and his system of notation were merely tools and not an end in itself.

And there was an interesting sociological element here: he wanted the chant to be freed from the control of a few masters who taught by instilling melodies via memorization and put into the hands of everyone to read and sing on their own or with others. For this reason, his first great project was a notated antiphoner: "For, in such a ways, with the help of God I have determined to notate this antiphoner, so that hereafter through it, any intelligent and diligent person can learn a chant, and after he has learned well part of it through a teacher, he recognizes the rest unhesitatingly by himself without a teacher."

He goes further to draw attention to the downside of memorization only. Without a written form of music, "wretched singer and pupils of singers, even if they should sing every day for a hundred years, will never sing by themselves without a teacher one antiphon, not even a short one, wasting so much time in singing that they could have spent better learning thoroughly sacred and secularly writing." His innovation was to get away from learning by imitation, which was time consuming and could not be depended on faithfully to transmit melodies from generation to generation. To sing with a clear method that singers could understand also had the advantage of creating a more unified sound, as the Solesmes monks of old would be the first to say.

As a result of his innovation, his monastery in Pomposa tossed him out (the elite master of chant having resisted his attempt to democratize the method of singing). But he was taken in by the Bishop of Arezzo, where he was allowed to continue his preaching and his work. He trained a wonderful group of child-singers, whose fame was widespread. He was eventually invited to

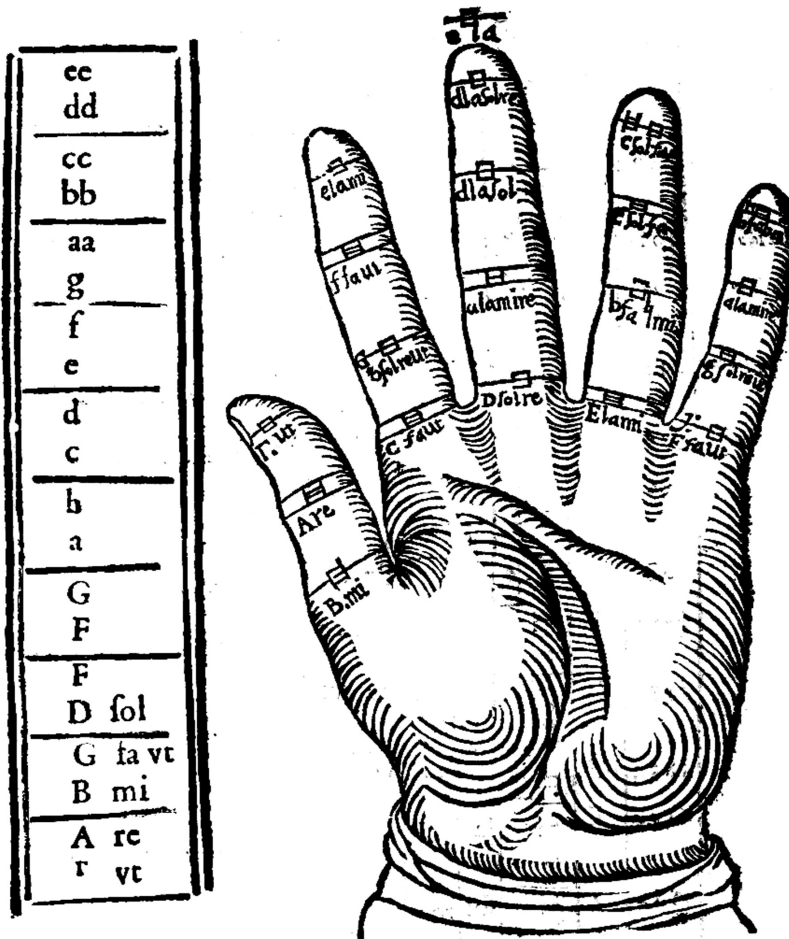
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¹#46 (June-August 2007), pp. 21–29.

present his work to Pope John XIX, who was thrilled at what he had done. He was invited to return to Rome to present his new method to the clergy the following winter.

Our author summarizes:

Assessing Guido's output in its entirety it can be said to represent the culmination of efforts to study sound, and represent it accurately in musical notation, which had begun at the end of the ninth century. Guido was very much a man of his times, in close contact with the liveliest reforming trends in the Church. To these exertions add a preoccupation with ensuring that the chant of St. Gregory is both sung and written in the most accurate way possible, keeping faith with the earlier Roman and Gregorian traditions. For Guido, the Gregorian melodies must be preserved and protected from any change wrought either by innovatory trend or singer error. This helps explain the apparently contradictory nature of some of his texts. On the one hand his approach to teaching methods and principles is brilliantly innovative, and on the other he showed himself to be hostile to any innovation of musical language or creative. . . . In short, he innovated in order to conserve.



The Hand of Guido

Now, in reading this, one can't but think of mistakes that have been made over the years with the Gregorian chant: the attempt to keep it the private preserve of musicologists; the dominance of singers by a single master who believes that he knows the one true way; the perception that chant is only for monasteries but not parishes; and on and on. Here we see Guido embodying that the same principle that drove Solesmes at the early part of the restoration efforts: innovation in order to preserve, teach, and distribute this glorious music as widely as possible, in the service of the faith. &

NEWS

A Spectacular Success

The Sacred Music Colloquium, sponsored by the Church Music Association of America, was an unprecedented success this year, with 140 people attending from around the country and the world. They studied Gregorian chant and polyphony for use in liturgy, and sang the very music from classroom setting at Masses held at the Crypt Church of the National Shrine of the Immaculate Conception, at the Catholic University of America, Washington, D.C.

Attendance was far higher than expected, so much so that registration for the colloquium had to be closed fully two months before the event took place from June 19 through 24, 2007.

This was the seventeenth annual colloquium focused on the restoration of the sacred within Catholic liturgy. Participants, including organists, choir directors, singers of all levels, as well as seventeen priests, were in universal agreement that this indeed was "six days of musical Heaven."

Sessions began on Tuesday afternoon with introductory talks by CMAA president William Mahrt. Vice president Horst Buchholz presented an introduction to conducting, even as auditions were being held for chamber choir scheduled to sing three motets during the week. The full group gathered for more introductions and dinner, and met after for the first rehearsal, which largely focused on the first liturgy to be held the following mid-morning.

Throughout the week, chant master Scott Turkington led the men's schola through the propers of the week's Masses, while Mahrt conducted the women's schola. Amy Zuberbueller led the sessions introducing the chant to new singers, covering the reading of Gregorian notation and working on pitch and rhythm. Lectures throughout the week were given by Mahrt, Buchholz, Rev. Robert A. Skeris, and Kurt Poterack. The rehearsal accompanist throughout the week was organist David J. Hughes.

The Masses explored a wide range of options within the Roman Rite. The first Mass was in English, with English propers adapted from the *Graduale* and psalm tones by Rev. Samuel Weber, OSB. The choirs sang Kyrie XVIII, a Pater noster setting by Mahrt, and the Sanctus and Agnus Dei set to chant in English from the Sacramentary. The principle celebrant was Fr. Skeris.

The next day's Mass was a Requiem for the deceased members of the CMAA. The propers were from the *Graduale*, the ordinary was Mass XVIII, the sequence for the Mass was sung *alternatim*, and two motets were sung: *Ave Verum* by Edward Elgar and *I Am the Resurrection and the Life* by William Croft. The Mass, celebrated by Rev. Jeffrey Keyes, was in Latin.

The remaining Latin Masses were for the feast of Sts. Thomas More and John Fisher (Rev. Robert C. Pasley was the principle celebrant) and the Nativity of St. John the Baptist. The sung

ordinaries in these Masses were from Victoria's *Missa O quam gloriosum* and Croce's *Missa sexti toni*. Motets were Bruckner's *Os justi*, Tallis's *O nata lux*, Monteverdi's *Cantate Domino*, and Palestrina's *Ego sum panis vivus*.

The colloquium experienced a rare opportunity to compare the classical Roman Rite, celebrated on Saturday at St. Mary's Catholic Church by our chaplain, Rev. Robert Skeris, with the modern rite for the same feast, celebrated at the Crypt Church the following day by Rev. Lawrence Donnelly.

On Friday evening, the event was called "coffeehouse polyphony," and the choir read through polyphonic music that predated the Reformation. This was followed by a series of performances, sometimes serious and sometimes silly, by attendees. It was the first colloquium to feature such an event.

Mahrt wrapped up the week's events with a call for attendees to take home what they have learned and become leaders in the revival of the sacred in their own parish environments. Recordings of some of the music can be heard at MusicaSacra.com. Some images from the colloquium also appear on this site.

The colloquium next year will be held during the same week in June. Because the colloquium will need to expand dramatically to keep up with demand, program director Arlene Oost-Zinner has since determined that it will take place in Chicago, at Loyola University in collaboration with St. John Cantius Church, June 15–21, 2008.

Training Celebrants to Sing

"For the celebration of the Eucharist with the people, especially on Sundays and feast days," said Musicam Sacram, "a form of sung Mass (*Missa in cantu*) is to be preferred as much as possible, even several times on the same day."

The sung Mass remains the normative form in the Roman Rite (*Sacrosanctum Concilium* says that singing ennobles the Mass). But it is not the norm in most parishes. Many celebrants are ready to take the step, but they need training in language and music to gain the confidence to begin.

That's precisely why the CMAA and St. John Cantius is holding "Missa in Cantu: A Seminar for Celebrants in the Sung Mass," October 17–19, 2007, in Chicago, Illinois. The purpose is to train priests in the sung Mass in English and Latin. The seminar includes tracks for the new and old forms of the Roman Rite.

The goal of the seminar is to provide a full initiation into the method and manner of singing the Mass. Even if you have never attempted it before, this seminar will provide the training you need so that the liturgy can be made more beautiful.

The faculty includes Fr. Scott Haynes, St. John Cantius; William Mahrt, Stanford University; and Scott Turkington, Stamford Schola Gregoriana. The seminar price is \$165. Go to MusicaSacra.com for more detail or to register.

The Pasley Jubilee

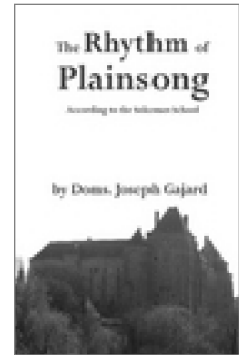
On Sunday, April 22, 2007, family, fellow priests, parishioners, and friends of Fr. Robert C. Pasley, KHS, Rector of Mater Ecclesiae Roman Catholic Church in Berlin, N.J. and a longtime CMAA member, gathered to celebrate his Silver Jubilee as a priest. A Solemn High Mass was celebrated at 11am, with Gregorian chant propers, Haydn's *Missa Sancti Johanni de Deo*, as well as several motets, including one, *Quid retribuam Domino*, written by parishioner Michael Lawrence for this particular occasion. Solemn Vespers was held at 3 p.m. followed by a reception, where tributes and memories were shared. Fr. Pasley thanked the many people who have helped to make his years as a priest so wonderful. *Ad multos annos*, Fr. Pasley.

New Resources on MusicaSacra.com

MusicaSacra.com has a new alternative domain name: Church-Music.org. If you browse to that address, you will find yourself at the familiar home of the Church Music Association of America. Mostly, the new address is useful for telling people about the website.

There are many new resources on the site. The most extraordinary of all is the complete *Liber Usualis*, scanned at 300 dpi and posted in PDF format with bookmarks. It is a large download but easily downloaded to one's harddrive or a flashdrive. It can then be easily accessed for parish liturgy programs or private study. In many ways, the Liber is a remarkable book, and a technological marvel for its time. Having it available online takes us to the new next step in the distribution of the Church's musical treasures.

Another marvelous resource online is Dom Joseph Gajard's *The Rhythm of Plainsong*, published in 1943. Scott Turkington has recommended this book for many years, as an accessible explanation of the old-style Solesmes rhythmic approach. Today the book takes on a special relevance given the continuing controversy over pedagogy and practice. A major problem, however, has been that the essay has been all but impossible to find, until now. You can also purchase a printed version at MusicaSacra.com/books.



Another musical resource is *Chants of the Church* from 1953, as originally published by the Gregorian Institute of America. It is one of the few chant resources that offers both Solesmes-style notation with rhythmic markings as well as English translations. It includes most of the primary chant-hymn repertoire, and is highly useful for pedagogy and liturgy programs. This book is available in free download and print.



MusicaSacra.com has emerged as an important source for jobs open in the Catholic music world. We receive job openings nearly weekly. Already, three recent positions have been filled through contacts made through the CMAA. If you know of an opening, please send the details to contact@musicasacra.com

We've tried to make every resource available for download as a means of promoting and explaining our upcoming conferences. There are brochures, posters, music, and schedules. Please print and distribute as you are able. This will help enormously in promoting the work of the CMAA. ☩

The training in singing, to sing in a chorus, is not only an exercise of external listening and of the voice; it is also training for interior listening, listening with the heart, an exercise in training for life and for peace.

Pope Benedict XVI

LAST WORD

Hymns, Propers, and the Mass

By Kurt Poterack

My last editorial, entitled “Hymns or ‘Hymns’?” was meant to define specifically what a “hymn” is (at least in common parlance), and to lay down the foundational reason for why the practice of replacing Mass propers with hymns is far from the ideal. To recapitulate, when most people speak of “hymns,” they are referring to something that is in the *vernacular* language, usually has *rhyme*, and is *metrical*—that is, there is a syllabic pattern every several lines (usually every four, such as 8 6 8 6) which allows repetition of each stanza to the same music. Thus hymns are usually *strophic*.

Such hymns—known in the Latin liturgical legislation as *cantus popularis religiosus* (religious song of the people)—have their origin outside the liturgy and tend to be more personal and devotional. This is not to deny that *some* liturgical hymns, such as *Jesu dulcis memoria*—the Vespers hymn for the Feast of the Holy Name of Jesus—can be intensely personal. Nor is it to deny that some non-liturgical popular hymns can be quite dignified. It is just that, on balance, it seems to be the opposite. For example, I have never encountered a liturgical hymn—as opposed to many popular, devotional hymns—using the subjective (and often very sentimental) first person approach (“Jesus **my** Lord, **my** God, **my** All! How can I love Thee as I ought . . .”).

Liturgical hymns, though they usually have rhyme and meter (the Gloria and the Te Deum are notable exceptions), are in Latin (unless translated) and are actually in the official liturgical books. Thus one will find the text of *Vexilla regis* or *Verbum supernum* in the official Roman Breviary but not the text of *On Eagles Wings* or even *Faith of Our Fathers*.

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To clear up what must be confusing to some who say parts of the office regularly, some semi-official vernacular language publications such as *Christian Prayer* do actually include popular hymns, but these are only substitutes for the real liturgical hymns which one would find in the Roman Breviary or, along

with the music, in the *Liber Hymnarius*. The recent publication, *The Mundelein Psalter*, is an interesting—and one hopes—soon to be imitated example of a vernacular breviary which includes translations of the actual liturgical hymns of the Roman Breviary.

So, while there are such things as actual liturgical hymns, these are to be found mainly in the Divine Office. The way hymnody is employed at most Masses today is to replace the propers—which are psalms with antiphons, so that what we get is an inappropriate replacement of one genre (psalmody of varying types—introits, graduals, etc.) with a totally different genre (hymnody—and *popular* hymnody at that).

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Is there a place for popular hymnody in the ideal Mass at all? To simply say “no” may seem overly harsh and would certainly be hard for many Catholics to accept today. Is there a compromise solution? Since one should never compromise on principle, one has to first discern what the principle is that is at stake. The principle would be the preservation of the Mass propers (introit, gradual, alleluia, offertory, communion). Any compromise that would involve jettisoning all or even most of these historic propers—and this is what is done at most Masses today (only the alleluia is kept and the gradual is usually replaced by a responsorial psalm)—would be unacceptable.

There seem to be two approaches to the inclusion of popular hymnody in a Mass which do not do violence to the propers. These two approaches can be used to varying degrees and even in combination.

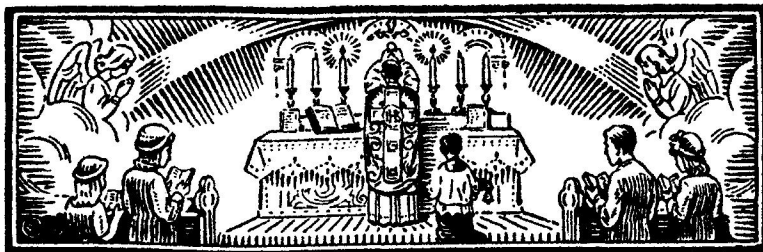
The first approach is to keep the actual propers intact, but to add popular hymnody as a kind of an extra—somewhat in the way the Eastern liturgies added litanies as a form of popular devotion layered on top of the Divine Liturgy. I have seen this done in Anglo-Catholic churches where, for example, the entrance procession will be accompanied by the introit and—while the clerics say the prayers at the foot of the altar—the congregation will sing all verses of a hymn.

*Is there a place for popular
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Now we do not currently have the prayers at the foot of the altar (at least not in the ordinary usage of the Roman Rite), but one could sing the hymn first as a kind of “prelude hymn” and then sing the introit when the procession begins. Some such similar solution could be tried at offertory and communion time—in fact the GIRM specifically mentions the possibility of a hymn after the communion and after the distribution of communion (#88). Of course the recessional is always a place for a good popular hymn.

The second approach is to turn the propers *into* hymns. One thinks of Christoph Tietze’s *Introit Hymns for the Church Year* in which every introit text from the Roman Gradual for Sundays and solemnities is paraphrased in metrical form and set to a familiar hymn tune. (CMAA’s own Richard Rice has done something similar for Sundays in Advent and Lent—available through CanticaNova Publications.) The drawback to this is that it does not preserve the actual melodies and homogenizes everything into the one genre of hymnody—but at least it introduces the congregation to the words of the great propers of the liturgical season.

It should go without saying that this is ultimately a matter of personal preference—or perhaps “pastoral prudence.” No one is required to have popular hymnody at the Mass, but if there are to be hymns at Mass—and most Catholics have gotten used to this over the past 40 years—these are some suggestions for how to better handle this issue. ☞



EVENTS OF NOTE

- ✓ INTRODUCTION TO PARISH CHANT, Salinas, California, September 14–15, 2007, led by Kathy Reinheimer, at Madonna del Sasso Parish, 320 E. Laurel Dr., Salinas, California 93906
- ✓ MISSA IN CANTU: PRIEST TRAINING IN THE SUNG MASS, October 17–19, 2007, sponsored by the Church Music Association and St. John Cantius, Chicago, Illinois, held at St. John Cantius in Chicago
- ✓ SACRED MUSIC: A WORKSHOP IN GREGORIAN CHANT, November 9–10, 2007, St. John Beloved Parish, McLean, Virginia, led by Scott Turkington
- ✓ SACRED MUSIC WORKSHOP, November 9–10, 2007, St. Michael's Catholic Church, Woodstock, Georgia, led by Arlene Oost-Zinner and Jeffrey Tucker
- ✓ ROCKY MOUNTAIN REGION SACRED MUSIC WORKSHOP, St. Mary's Cathedral, January 18–19, 2008, Colorado Springs, Colorado
- ✓ SACRED MUSIC WORKSHOP, sponsored by the St. Cecilia Schola, February 1–2, 2008, St. Michael's Catholic Church, Auburn, Alabama
- ✓ SACRED MUSIC COLLOQUIUM, sponsored by the Church Music Association of America, June 16–21, 2008, Loyola University, Chicago
- ✓ CHANT STUDY TOUR, sponsored by Fr. Robert Skeris, July 21–August 1, 2008, Switzerland, Italy, Germany