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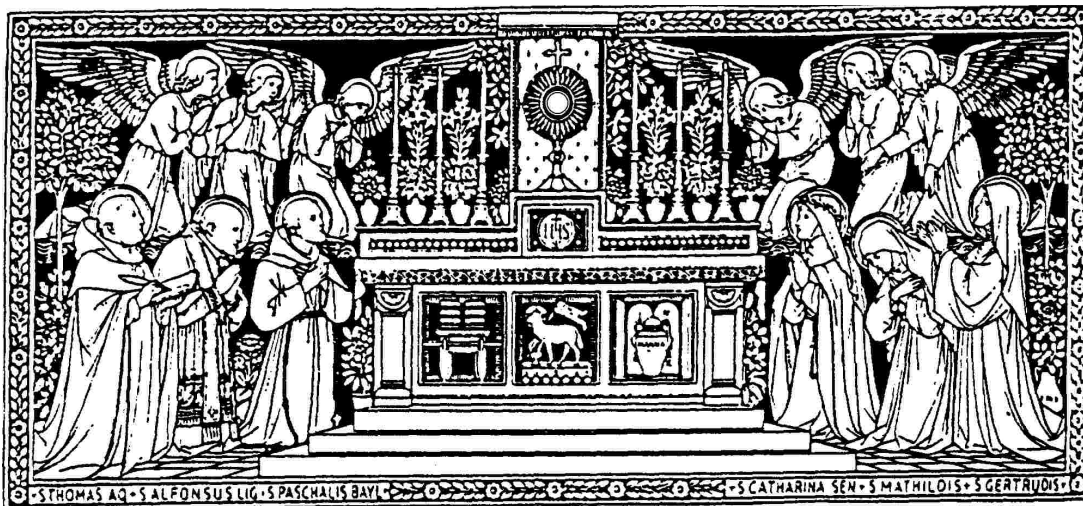
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SACRED MUSIC

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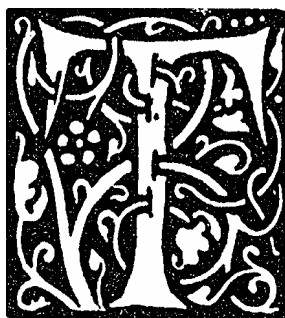
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EDITORIAL

On the *Graduale Romanum* and the Papal Masses

By William Mahrt



The present issue of *Sacred Music* observes the hundredth anniversary of the publication of the *Graduale Romanum*. This prompts some reflections upon history, the present, and the future. John Berchmans Göschl's article recounts the history of the *Graduale Romanum*, a history of some controversy, one brought to something of a conclusion by the decision of Pope St. Pius X to publish the new gradual that was the fruit of the research of the monks of Solesmes.

This was, of course, a direct consequence of his *motu proprio Tra le sollecitudini* of 1903, in which he decreed the restoration of Gregorian chant to public worship, authorized classical polyphony for use by choirs and the use of the organ, and disapproved of theatrical music and the use of secular instruments. The lynch-pin of this program was Gregorian chant, and for the Mass, the *Graduale Romanum* of 1908 provided the melodies in officially authorized versions.

The advantages of the new versions produced for the 1908 edition over the prevailing Medici edition are now beyond question. But an advantage we seldom realize is that of the notation itself. The Solesmes versions were set in a notation modeled upon high Medieval examples, now adapted to the needs of a printed text. A comparison of a page from Dom Pothier's *Liber Gradualis*¹ with the corresponding page from the Medici edition² shows the nature of the improved notation as well as that of the restored melody. (See example next page.)

The Second Vatican Council repeated the mandate for Gregorian chant, declaring "other things being equal, it should be given first place in liturgical services";³ the liturgical calendar having received a major re-organization, a new edition of the *Graduale Romanum* was published in 1974, with the traditional chants arranged according to the new calendar. For scholars the *Graduale Triplex* (1979) provided the text of the 1974 edition with the staffless neumes from the earliest manuscripts added above the conventional square notation.

There is a seldom-acknowledged advantage to the post-conciliar *Graduale Romanum*. While the gradual of 1908 contained numerous new feasts for saints' days, together with neo-Gregorian melodies usually composed at Solesmes, the edition of 1974 eliminated the preponderance of neo-Gregorian melodies in favor of older chants. My experience over the years is that these neo-Gregorian melodies do not wear as well as the chants from the earliest historical layer of the repertory.

William Mahrt is associate professor of music at Stanford University and editor of *Sacred Music* and president of the CMAA. mahrt@stanford.edu

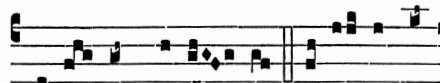
¹*Liber Gradualis Juxta Antiquos Codicum Fidem Restitutus*, editio altera (Solesmes: E Typographeo Sancti Petri, 1895), p. 265.

²*Graduale de Tempore et de Sanctis juxta Ritum Sanctæ Romanæ Ecclesiæ*, editio typica (Rome: Sacred Congregation of Rites, Regensburg: Pustet, 1886), p. 184.

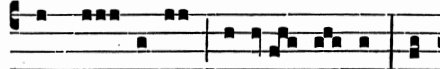
³*Sacrosanctum Concilium*, ¶116. I have translated *principem locum* as "first place," rather than the slightly more vague "pride of place."

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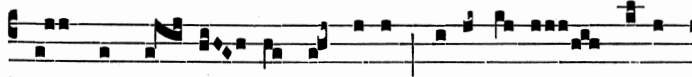
Introitus. 8.



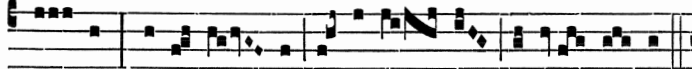
PI-RI-TUS Dómi- ni replé- vit or-



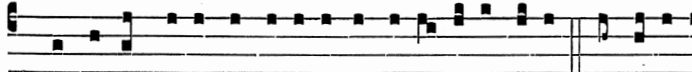
bem ter- rá-rum, al-le- lú- ia : &



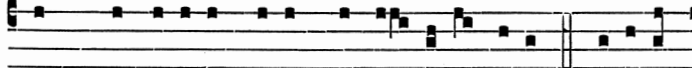
hoc quod cón- ti- net ómni- a, sci- énti- am ha- bet



vo- cis, al-le- lú- ia, al-le- lú- ia, al-le- lú- ia.



Ps. Exsúr- gat De- us, & dissi- péntur in- i- mí- ci e- jus : & fú- gi-



ant, qui o- dé- runt e- um, a fá- ci- e e- jus. Gló- ri- a

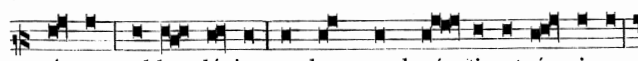
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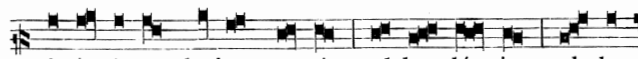
Modus 8. *Sol- ut.*



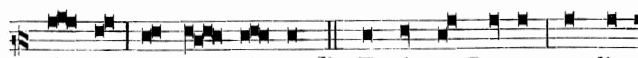
Pí - ri- tus Dó - mi- ni re- plé- vit or- bem ter-



rá- rum, al- le - lú- ja: et hoc quod cón- ti- net ómni - a,



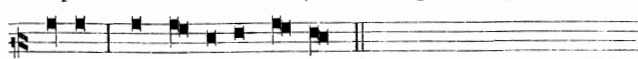
sci- én- ti- am ha- bet vo- cis, al- le - lú - ja, al - le-



lú - ja, al- le - lú - ja. *Ps.* Exsúr- gat De- us, et dis-



si- péntur i- ni- mí- ci e- jus: et fú- gi - ant qui o- dé- runt



e - um, a fá- ci- e e - jus. ♪. Glória Patri. Ton. VIII.

In this respect the *Graduale Triplex* can serve a useful function, probably not anticipated by its compilers: A quick glance at any piece in the triplex shows whether that chant exists in a version in the oldest notation; if it does, then it belongs to the original layer of the notated repertory, a useful fact for its study and interpretation.

The Gregorian Missal was published in 1990 containing all the chants needed for Sundays and Holy Days of Obligation, together with supplementary English translation. Editions in French, Italian, and Dutch have also appeared. These editions are witness to the on-going legitimacy of the singing of chant as the principal music of the Roman rite, not only in major churches and monasteries, but in parish churches where only the days of obligation will be celebrated with solemnity.

The Church Music Association of America has made contributions to this on-going use of chant, first of all by publishing practical books of particular parts of the repertory: 1) *Communio*, the communion antiphons together with psalmody for alternation with the antiphons, providing for the extended singing of chant during the distribution of communion;⁴ 2) *The Parish Book of Chant*, a collection of chants for the congregation, containing a generous selection of the Ordinary of the Mass, accompanied by English translations, as well as numerous seasonal chants likely to be sung by a congregation. Secondly, our summer colloquium has provided the occasion for singers, organists, directors, and general laity to experience the treasury of sacred music in liturgical performances. Four years ago, we had forty in attendance; this year we are planning for more than two hundred.

Indeed, sacred music in our country is presently at a cross road. Encouraged by Pope Benedict's recent exhortation to greater use of chant,

I desire, in accordance with the request advanced by the Synod Fathers that Gregorian chant be suitably esteemed and employed as the chant proper to the Roman liturgy,⁵

churches are upgrading their music programs and including more chant and polyphony. The Masses celebrated by Pope Benedict on his pastoral visit to the United States provide the occasion for some reflections upon the present state of Catholic Church music, and even upon the role of the *Graduale Romanum*. First of all, it must be emphasized how great a success this visit was. It seems to me that from the point of view of liturgy, several factors were important. Most important is what he said: his address and homilies, to no surprise for those who know his writings, were all models of intellectual substance and clarity, a substance that was fundamental, positive, and persuasive. For example, his homily at St. Patrick's Cathedral spoke of the significance of elements of the architecture: the stained-glass windows "flooding the interior with a mystical light," illustrate the mystery of the church, "flooded with grace, resplendent in beauty, adorned by the manifold gifts of the Spirit;" the complex structure of the building, whose "exact and harmonious proportions symbolize the unity of God's creation . . . but a unity born of the dynamic tension of diverse forces which impel the architecture upward, pointing it to heaven," inspiring us to lead the life of the church in harmonious and purposeful action with one another; and, finally, the spires, "a vivid reminder of the constant yearning of the human spirit to rise to God."

But equally important, was his tranquil demeanor in the conduct of the liturgy, the *ars celebrandi* which he spoke of in *Sacramentum Caritatis*;⁶ the proper juxtaposition of solemnity and joy

⁴These psalm verses are prescribed in the earliest text manuscripts for chant (such as those collated in *Antiphonale Missarum Sextuplex*, ed. René Jean Hesbert [Brussels: Vromant, 1935; reprint, Rome: Herder, 1967]); they were recommended by the document from the Sacred Congregation of Rites, *De Musica Sacra*, September 3, 1958, ¶27c; the *Graduale Romanum* of 1974 gives a reference to psalm verses for each communion chant, though it does not give melodies for them; an older edition with melodies for the Extraordinary Form, *Versus Psalmorum et Canticorum* (Tournai: Desclée, 1961); it is available at <http://www.musicasacra.com> under "chant resources."

⁵Benedict XVI, Post-Synodal Apostolic Exhortation, *Sacramentum Caritatis*, February 22, 2007, ¶42.

⁶Benedict XVI, Post-Synodal Apostolic Exhortation *Sacramentum Caritatis*, February 22, 2007, ¶38–42.

which we saw in his conduct of the worship—which we had seen in his celebrating the obsequies for Pope John Paul II and which must have been a factor in his election to the papacy—elevated each of the liturgies in a way probably not imagined by the organizers. I watched each of the services via television, an experience I wish every one of my fellow Catholics could have had.⁷

The music for these events was somewhat more mixed, however. I remark on this not in a spirit of contention, but because it is our role calmly to assess the present state of affairs and to suggest orientations for the future. Generally speaking, the music for the Masses, especially in New York, was dignified, well-organized, and capably performed. Each of these Masses must have required extensive preparation and the mobilization of innumerable musicians.

Particularly in New York, there was a fair amount of a “classical” repertory, perhaps as a response to Pope Benedict’s well-known predilection for Mozart, but there was also at least some sacred polyphony—

Palestrina and Victoria. This music was not always directed to liturgical purposes, however, particularly at communion. The provision of music at communion was quite a challenge, since there were so many communicants, and there was a substantial time for which to provide music.

At all three of the Masses, the end of the communion time included an operatic solo, twice Franck’s *Panis Angelicus*; the low point, however, was at St. Patrick’s Cathedral, where “Domine Deus,” from the *Petite Messe Solennelle* of Rossini was belted out in a crude fashion by a tenor. The inappropriateness of the Franck, a chestnut in a very operatic style, was demonstrated by the fact that it elicited applause from the congregation (or should it be called an audience at this point?), right in the midst of the communion time. This was a distraction from the purpose of the communion and certainly not justifiable merely on the grounds that its composer was a recognizable classical master. This shows that the distinction must be drawn between classical and sacred, and between sacred in general and liturgical in particular. While the Franck is sacred, it is questionable whether it is appropriately liturgical; while the Rossini is classical and has a sacred text, its sacredness in terms of style is questionable, and it is scarcely liturgical, verging as it does upon camp.

In general, the use of Gregorian chant did not rise to the level of having “pride of place.” In Washington, there was not a single complete piece of Gregorian chant sung within the Mass. Of the Ordinary of the Mass, two movements of the *Missa de Angelis* were sung at St. Patrick’s; *Credo III* was sung at Yankee stadium, and in Washington, the beginning of the *Gloria de Angelis* was turned into a repeating Latin refrain in alternation with the rest of the text in English. In New York a Gregorian communion was among the several pieces sung during the communion time. Other movements, though sung in Latin were to inexplicable pseudo-chants, or saccharine hymn-like settings. If you are going to sing in Latin, why not use chants people might know and chants of proven excellence?

The responsorial psalm and alleluia were another low point. Trivial melodies repeated by the congregation, with intervening verses set to illogical melodies. The alleluias were taken from well-known hymn-tunes and were not Gregorian melodies at all. Ironically, the ceremony before the gospel took enough time that the organist had to improvise until it was time to sing the short alleluia; there was time to sing a complete Gregorian alleluia and its verse.

Entrance was always to a hymn; a Gregorian introit would have established an atmosphere of the sacred and set a very different tone for each of the Masses.

*A distinction must be drawn
between classical and sacred
music, and between sacred in gen-
eral and liturgical in particular.*

⁷Videos are available at <http://www.ewtn.com/uspapalvisit08/media/index.asp>

The Masses in New York seemed to aim to include the best of the tradition of concerted sacred music, without always knowing exactly how to do that. The Mass in Washington seemed to be aiming at another purpose—to show the Holy Father the diversity of the American culture as represented by a panoply of musical styles. The result was a mish-mash that had no unity and rather little quality. In fact, the commentator on the television observed that the selection of music at Washington was a repudiation of everything the Holy Father had written on the liturgy when he was Cardinal Ratzinger. This purpose suffers from the error of anthropocentrism: music at Mass should not represent the congregation to the celebrant, it should make the liturgy beautiful and sacred; it should unify the proceedings and elevate the participants.

Perhaps the most remarkable thing to observe was that the Masses themselves were not dominated by the sacro-pop music we have been inundated with over the last two generations. Was this an exceptional usage in honor of the pope, or is it possible that this is a harbinger of the future? Is that music finally destined to fade away like an old soldier?

While the Masses in New York suggested a new dawn of sacred music, we must be clear about what the daylight should look like. The incorporation of music of a certain artistic quality was a major step forward for many American Catholics watching the proceedings. But now, the priorities should be reexamined and made as clear as possible. Many kinds of music are admissible to use in the liturgy, as long as they further the glory of God and the edification of the faithful. Not all music, however, does this equally well, some not at all. Thus, the traditional priorities should still prevail: Gregorian chant should have first place; classical polyphony should have a privileged role; other music can supplement these fundamental genres, but should not overshadow or replace them.

The Masses themselves were not dominated by the sacro-pop music.

This prompts a final reflection about Gregorian chant and the *Graduale Romanum*. The authoritative text is the Vatican edition of 1908, which does not contain the rhythmic signs subsequently provided by Solesmes for their editions. Most agree that some additional rhythmic decisions are necessary. The additional Solesmes markings are based upon systematic interpretation of the rhythm of the chant particularly identified with Dom Mocquereau. I have sometimes been asked, does the Church Music Association of America have an official position about which method should be used in the interpretation of chant? The answer is, not really. At our colloquium, the Solesmes method is rather consistently used, partly by tradition, partly by preference, but this is a practical decision. The criterion for the interpretation of the rhythm of the chant should be, does it give the chant the most beautiful interpretation possible? It is not a doctrinal or a moral issue, but an aesthetic one.

New principles of rhythmic interpretation are being proposed, particularly those based upon the system of Dom Cardine identified as “semiology.” Indeed, revisions of the melodies of Vatican edition are being proposed as well.⁸ All of these things must be judged by the same criteria: is it truly an improvement? is it worthy of being employed in the sacred liturgy, year in and year out? will it stand the test of time? will it contribute to making the liturgy more beautiful, more sacred? If the answer to all these questions is positive and unambiguous, who can object? Until then, let the scholarship proceed apace; let the experimentation be undertaken; if it proves itself, then let the next step be taken; if it does not, we still have a substantial tradition to sustain us. ❧

⁸A substantial discussion of the relative merits of these two systems is by Rev. Robert A. Skeris in his introduction to Dom Pierre Combe, O.S.B., *The Restoration of Gregorian Chant: Solesmes and the Vatican Edition*, tr. Theodore N. Marier & William Skinner (Washington, D.C.: The Catholic University of America Press, 2003), pp. xi–xxxii.

ARTICLES

One Hundred Years of the *Graduale Romanum*¹

By Johannes Berchmans Göschl



The history of the *Graduale Romanum* of 1908 is, as we all know, a history full of contrasts, contradictions, achievements, errors, and confusion. It is a history of emotionally overheated polemic and personal tension, and it was fought out with great fervor and led to downright splits and divisions. One must even acknowledge that such splits and rifts are even found within one and the same person. Goethe's saying about two souls within one breast truly applies to many protagonists of the chant restoration. These are tensions which are already hinted at in the prehistory of the 1908 *Graduale Romanum*, and then reached their high point in the first decade of the twentieth century in connection with the immediate preparation of the Vatican edition. Indeed, in some form or other these tensions accompany the entire era of implementation of the Vatican edition and the *Graduale Romanum*, right up to the present day. Who can be surprised, then, that with such a conflict-laden history, the books of the Vatican edition, and especially the *Graduale Romanum*, cannot be other than ambivalent.

In view of the facts merely hinted at here, facts which we all know, one can pose the question of whether it makes sense to celebrate the birth of a child born with such pain and injury and who even today, one hundred years later, has not entirely recovered from such a traumatic birth.

And yet, we all have good reason to commemorate the achievement of the publication of the *Graduale Romanum* one hundred years ago and to celebrate its birthday worthily. For precisely here it holds true: against the background of dark shadows the light shines all the more brightly. And in fact the history of the *Graduale Romanum* displays from its beginning onward many illustrious moments which are at work right up to the present and repeatedly have set free powers of new creative breakthroughs and initiatives—and this precisely on the basis of what was definitively achieved by the Vatican edition.

By the pertinent secondary literature we are very well informed about the chronology of events and the tendencies and developments of the first stages of the restoration of Gregorian chant up until the publication of the Vatican chant editions. To be named in the first place is the comprehensive study of Dom Pierre Combe, O.S.B. of Solesmes titled *The Restoration of Gregorian Chant: Solesmes and the Vatican Edition*.² Those who find the reading of this work of almost five

Johannes Berchmans Göschl was professor of music at the Gregorian University of Munich. He wrote his doctoral thesis on Gregorian semiology under the direction of Eugene Cardine. This address was translated from the German by Fr. Anthony Ruff, O.S.B.

¹This paper was delivered at the May 2007 congress of the International Association for the Studies of Gregorian Chant in Florence, Italy.

²Dom Pierre Combe, O.S.B., *The Restoration of Gregorian Chant: Solesmes and the Vatican Edition*, tr. Theodore N. Marier and William Skinner (Washington, D.C.: Catholic University of America Press, 2003); French original: *Histoire de la restauration du chant grégorien d'après des documents inédits* (Solesmes: Abbaye Saint-Pierre, 1969).

hundred pages too taxing and time-consuming are well served by Felice Rainoldi's condensed depiction, "Das *Graduale Romanum* von Dom Prosper Guéranger bis 1974."³ This last piece, which is based on a paper read at the 1999 congress of the International Association for the Studies of Gregorian Chant, is concerned especially with the history of the implementation of the *Graduale Romanum* in the twentieth century up until the publication of the postconciliar *Graduale Romanum* of 1974 and thereafter. The same is true of the very informative articles of Dom Jean Claire, O.S.B., "Centocinquanta anni di 'Restaurazione gregoriana' a Solesmes—uomini, idee, libri [One Hundred Fifty Years of 'Gregorian Restoration' at Solesmes—Men, Ideas, Books],"⁴ and "Un secolo di lavoro a Solesmes [A Century of Labor at Solesmes]."⁵ Not least should be

mentioned also the opening address of Dom Daniel Saulnier at the 1999 congress of International Association for the Studies of Gregorian Chant in Verona titled "Das *Graduale Romanum*: Rückblick und Ausblick. Chancen und Schwierigkeiten einer Überarbeitung des *Graduale Romanum* [The *Graduale Romanum*: A Look Back and a Look Forward. Possibilities and Difficulties of a Revision of the *Graduale Romanum*]."⁶

The cradle of the chant restoration is the Abbey of Solesmes.

In view of the very detailed portrayal of the chronology of events in connection with the production and publication of the 1908 *Graduale Romanum* in the above-named publications, and also in view of the manifold currents and developments from the beginning of the chant restoration in the nineteenth century up until the most recent past, I elect to limit myself in what follows to a few facts and viewpoints. I am concerned above all to shine some light on the background lying behind names, dates, and raw facts. In other words, I wish to shake out what it is that the extraordinarily moving history of the *Graduale Romanum* has left us as an inheritance. Reflection upon the received inheritance, and above all upon the impulses, ideas, and guidelines upon which it was based, ineluctably confronts us with the question of what consequences we should draw for our creative dealing with this inheritance now and in the future.

I. The Great Initiative: The Prehistory of the 1908 Graduale Romanum

The great initiative has a name: Solesmes. The fact is that the cradle of the chant restoration is the Abbey of Solesmes, resettled by Benedictine monks in 1833. To be sure, scholarly activity in the area of Gregorian chant was beginning at this time in other places as well, above all as medieval chant manuscripts were increasingly rediscovered since approximately the middle of the century. This was true especially in France and Germany. But nowhere as at Solesmes were the forces so configured which guided the investigation of the original Gregorian chant. This owes primarily to that luminary who stood at the beginning of the chant restoration and

³Felice Rainoldi, "Das *Graduale Romanum* von Dom Prosper Guéranger bis 1974," *Beiträge zur Gregorianik*, 31 (2001), 27–51; the Italian original, "Il *Graduale Romanum* da Dom Prosper Guéranger al 1974," in *Studi gregoriani*, XV (1999), 7–38.

⁴*Bollettino dell'Associazione Internazionale Studi di Canto Gregoriano*, IV (1990), 3–22.

⁵*Studi gregoriani*, XVI (2000), 5–35.

⁶*Beiträge zur Gregorianik*, 30 (2000), 33–42. Translator's note: Two overviews of the chant restoration in English are Cuthbert Johnson, "An Episode in the Struggle for Reform of the Gregorian Chant and for Religious Liberty," *Ephemerides Liturgicae*, 118 (2004), 29–61, and Anthony Ruff, "The Nineteenth Century Gregorian Chant Revival," in *Treasures and Transformations: Sacred Music and Liturgical Reform* (Chicago: Liturgy Training Publications, 2007), pp. 108–129.

afforded it its foundational ideas and guiding direction: Abbot Prosper Guéranger, founding abbot of Solesmes. The significance of this man and, thanks to his path-breaking ideas and initiatives, of the Abbey of Solesmes as a whole for the history of the church in the nineteenth century cannot be overestimated.

After the confusion of the French Revolution and of the secularization in other countries which brought about the closing and dissolution of most of the monasteries, decisive ideas and impulses went forth from the newly-resettled Abbey of Solesmes for the restoration of Benedictine monasticism above all. This also had its effect in other countries, e.g., Germany. In France, the vast majority of whose dioceses had abandoned the Roman liturgy, Abbot Guéranger's writings on liturgy and also the nationwide exemplary influence of his monastery sent signals which finally reached their crowning success in the return of the French dioceses to the Roman liturgy.

The restoration of Benedictine monasticism and the reconsiderations of liturgy were closely tied to the revival of Gregorian chant.

Above and beyond this, Abbot Guéranger was convinced that both the restoration of Benedictine monasticism and the reconsiderations in the area of liturgy were closely tied to the revival of Gregorian chant. For him the liturgical chant of Rome, which extended back to the earliest days of the church, was a significant symbol of the unity of the church and her liturgy. But to do justice to this unifying function of Gregorian chant, better editions were needed than those in use in the nineteenth century.

Those editions witnessed primarily to the disintegration into many diverse versions and local traditions. In order to find one's way back to the unity of the tradition of Gregorian chant, there was no other path than recourse to the oldest sources of the Middle Ages.

These sources were not the medieval theoretical writings. On the contrary: as we learn from an 1868 letter of Dom Paul Jausions, the first important chant scholar of Solesmes, there was great mistrust of medieval music theory at Solesmes from the very beginning. This theory was under the influence of the "nouvel art" ["new art"], *musica figurata*, which was inevitably mensuralist. In this remark of Dom Jausions we see also a clear differentiation in Solesmes from the various attempts precisely in France (but also elsewhere) to interpret and define the rhythm of Gregorian chant in a mensuralist manner. No, a return to the oldest sources of the Middle Ages could only mean a return to the oldest manuscripts which contain the musical repertoire. This included both the oldest manuscripts *in campo aperto* [lineless notation], which Dom Jausions believed offered precise information at the rhythmic level, and also later manuscripts with staff lines whose melodic versions were able to be correlated with the data of the oldest neumatic notation.⁷

Here we have already a declaration of the methodological principle of comparative study of sources. From the beginning, Abbot Guéranger made this principle his own. He was convinced that only the determination of broad agreement of many manuscripts could bring about the most authentic version of chant. In order to reach this goal, he commissioned some of his monks to search libraries within and outside France and to produce the most comprehensive documentation possible of Gregorian manuscripts. The cornerstone was thereby laid for the extraordinarily

⁷See Combe, *Restoration* [footnote 1], 72ff.

richly-endowed paleographical “atelier” [workshop] of Solesmes. Later, Dom Mocquereau and his colleagues would considerably build upon and expand this establishment.

There is another aspect in which Abbot Guéranger set the standard in the area of Gregorian chant which affected his monastery in succeeding eras right up until the present day and which has made the community a model of chant interpretation. I am speaking of the unique *singing style* of the monks of Solesmes, which, according to the unanimous judgment of authoritative persons at Solesmes right up to Dom Jean Claire in recent times, Abbot Guéranger himself did the most to shape. In fact, Abbot Guéranger arrived at the recognition that the archeological investigation of chant manuscripts by itself was not sufficient to bring about a manner of singing which is convincing, and what is more important, appropriate for the liturgy. For him, Gregorian chant was in the first place prayer, the sung prayer of the liturgy. And just as the Gregorian composers drew from the depths of meditation on the sacred text, the words of the liturgy, in order to provide a congenial musical form, so also the interpretation of these chants must be inspired by the spirit of the liturgy and immersion in the spiritual substance of the texts. A clear principle is formulated here which elevates the word, the liturgical text, to the first and highest authority for the interpretation of Gregorian chant. Gregorian chant is “parole chanté,” “parola cantata” [sung text], as Dom Cardine would rather stereotypically emphasize later. But also the “rythme oratoire” [oratorical rhythm], the rhythmic concept which Dom Pothier developed already during the lifetime of Abbot Guéranger, was based on this principle. This text-oriented manner of singing has remained up until the present day the special trademark of Solesmes’s chant interpretation. And ultimately this is the most important and most beautiful inheritance in the realm of chant interpretation which Abbot Guéranger left to his monastery, and also to us today who strive for the best possible interpretation of Gregorian chant.

Without the pioneering work of the monks of Solesmes around the mid-nineteenth century, there would be no Vatican edition and no Graduale Romanum in the form we now know.

What does all of this have to do with the Vatican edition and the 1908 *Graduale Romanum*? Many will wonder. And the question is justified, for a half century was to pass until the publication of the *Graduale Romanum*. And yet, let it be said clearly: Without the pioneering work of the monks of Solesmes and especially of their abbot Prosper Guéranger before and around the middle of the nineteenth century, there would be no Vatican edition and no *Graduale Romanum* in the form we now know, and developments in the succeeding decades would have taken an entirely different course.

Already in the second half of the nineteenth century, the most important stages were set in the path that ultimately led to the Vatican edition and the *Graduale Romanum* after the turn of the century. In the center of this development stood two monks of Solesmes who were to have a pre-eminent importance—but not without ambivalence—for the restoration of Gregorian chant. They were Dom Joseph Pothier and Dom André Mocquereau. Both carried out their research and deployed their activities in the service of the restoration of Gregorian chant along the lines prescribed by Abbot Guéranger. But from the beginning they had different emphases, and these were to develop later into irreconcilably contrasting positions. This was the case even though they worked together effectively for decades and up to the very end did not fail to maintain

mutual respect and esteem at the personal level. While Dom Pothier followed more the path of the text as the highest principle of interpretation and was inclined to limit the study and investigation of medieval manuscripts to the necessary minimum, for Dom Mocquereau it was the manuscripts which attracted him and then got him interested in the most comprehensive documentation and intensive investigation of them as possible.

In their differing routes and differing sets of goals, both researchers arrived at significant results of path-breaking importance for both the Vatican edition and especially the *Graduale Romanum*, and also for the entire recent history of chant in the twentieth century. But this also was in an entirely ambivalent manner.

In 1880 Dom Pothier published his foundational book *Les mélodies grégoriennes d'après la tradition* ["The Gregorian Melodies According to Tradition"] in which, among other things, he laid out and justified his theory of Gregorian rhythm, the "nombre oratoire." Three years later his *Liber Gradualis* appeared with the publisher Desclée in Tournai. This was a true sensation and a veritable leap forward in quality in comparison to all the previously available editions. It was a work for which even Dom Mocquereau could not fail to register his admiration. Above and beyond this, it represented a brave, indeed audacious action, for in the same year (1883) the papal decree *Romanorum Pontificum Sollicitudo* had just confirmed the privileges of the (neo-)Medici edition as Rome's response to the 1882 Congress of Arezzo. This congress had in turn spoken out enthusiastically for the research activities of Solesmes and explicitly against the neo-Medici edition of Pustet in Regensburg. Dom Jausions, who died in 1870 at the age of thirty-six, was involved in the completion of both works, as both works had been completed already in the end of the 1860s.

In 1889 Dom Mocquereau published at Solesmes the first volume of the *Paléographie Musicale*, that scholarly documentary series which had as its goal the photomechanical reproduction of the oldest and most important medieval chant manuscripts. This series has since grown to twenty-four volumes, and its provisionally last volume was released at Solesmes in 2001 in remembrance of Fr. Rupert Fischer, beloved founding member of the International Association for the Studies of Gregorian Chant.

As brilliant as the achievements and services of both of these researchers are for the restoration of Gregorian chant, the splits between them are curiously apparent in their respective scholarly biographies. The open opposition of Dom Pothier to the *Paléographie Musicale* project is indeed astonishing, and this even though his own *Liber Gradualis* was only able to see the light of day through the intensive study of the old manuscripts. Only through the consultation of manuscripts could he hit upon the law of the "mora ultimae vocis" [lengthening of the final note], which he rightly grasped in its essentials but did not explore further. At the same time, it is the case that Dom Pothier employed only a few manuscripts as the basis for his reconstruction of the Gregorian chants. He was surely familiar with manuscripts from St. Gall and manuscript 239 from Laon. Already in the 1860s he made copies of Laon 239 and the cantatorium from St. Gall, 359. In fact, he based his restitution of the melodies for the most part upon the codex Montpellier H 159. Thus, Dom Combe perhaps is correct when he opines that Dom Pothier seemed to have feared that his *Liber Gradualis* would be subjected to criticism or even called into question by the *Paléographie Musicale* project with its ambitious goal of making the oldest and best manuscripts—and as many of them as possible—accessible to the scholarly world.⁸ Dom Claire claimed something similar when he said that according to the outlook of Dom Pothier, there was nothing to discuss and nothing to add to his gradual.⁹ Ultimately, this was the

⁸See Combe, *Restoration* [footnote 1], 110.

⁹Cf. Jean Claire, "Un Secolo di Lavoro a Solesmes," *Studi Gregoriani*, 16 (2000), 12.

reason for his negative attitude toward the *Paléographie Musicale* project. For him, the text was the only source for interpretation, and therefore he rejected *a priori* the study of the neumatic notation of the manuscripts.¹⁰

Entirely different was Dom Mocquereau. For him the neumatic notation represented “l’expression la plus parfaite des cantilènes liturgiques” [the most perfect expression of the liturgical chant]. The manuscripts contain “tout ce que nous voulons savoir sur la version, sur la modalité, sur le rythme et la notation des mélodies ecclésiastiques” [everything we want to know about the version, the modality, the rhythm, and the notation of the ecclesiastical melodies].¹¹ These quotations very clearly show Dom Mocquereau as one who knew the old manuscripts very well and zealously defended the oldest tradition of Gregorian chant documented in the manuscripts.

But this is not the entire Dom Mocquereau. This is, as Dom Cardine always explained to us students, Mocquereau primo. But unfortunately, there was also Mocquereau secundo. Unfortunately, from our perspective! Thanks be to God, from the perspective of numerous conspicuous groupies of nearly the entire twentieth century. In our view, his rhythmic system of the so-called “free musical rhythm” (“mesure libre” in the terminology of Dom Claire) with its free succession of two-note and three-note groups and rhythmic marker points after every second or third note—a modern invention and a purely abstract system of rhythm which he laid out in detail in volume one of his two-volume magnum opus, *Le nombre musicale grégorien ou rythmique grégorienne*¹²—is in clear contradiction to the data of the very Gregorian paleography which he worked so hard to establish and disseminate. It goes without saying that in this contrived rhythmic system the text can only play a subordinate role. A look at the passage “in latitudinem” of the introit *Factus est Dominus* will make clear how little this rhythmic rendition does justice to the text:

Intr. I.

F Actus est * Dómi-nus pro- té- ctor me- us, et

e- dú-xit me in la- ti- tú-di- nem : salvum me fe-

cit, quó-ni- am vó- lu- it me. Ps. Dí-li-gam te

Dómi-ne forti-túdo me- a : * Dó-mi-nus firmaméntum me- um,

¹⁰Ibid., 13.

¹¹*Paléographie musicale*, I, 23.

¹²Dom André Mocquereau, *Le nombre musicale grégorien ou rythmique grégorienne* (Tournai: Desclée, 1908, 1927).

(It is obvious that the text accent, "latitúdinem," is ignored in this rhythmic conception.)

A hundred years later and from the viewpoint of Gregorian semiology today, this fissure in the scholarly biography of Dom Mocquereau can hardly be comprehended. Many generations around the world have sung according to this erroneous rhythmic system. The fact that they never sang according to this system at Solesmes itself changes nothing in this state of affairs. On the contrary, at Solesmes they have always held to the text-oriented singing style inherited from Abbot Guéranger.¹³ Nothing is changed either by the fact that there was obviously a Mocquereau terzo who, near the end of his life, was once again drawn to the Mocquereau primo, the Mocquereau of the manuscripts.¹⁴

II. The Immediate Preparation and Publication of the *Graduale Romanum* of 1908

Because the events and attendant conditions surrounding the immediate preparation and publication of the 1908 *Graduale Romanum* have been described, analyzed, and commented upon

The sharpest opposition to the work accomplished by the monks of Solesmes and to the Vatican edition and especially to the idea of a newly edited Graduale Romanum came from the quarter of the Medici edition.

in detail in many publications, including those mentioned above, I can limit my comments to one or the other point which seems to me especially important for contemporary scholars and practitioners of Gregorian chant. It will thereby become clear that much of what is said here is nothing other than a further development of that which was more or less explicitly laid out and established in the long preceding time span stretching out over approximately seventy years. This is also the reason why I have given such great weight to the treatment of the prehistory.

1. The (Neo-)Medici Edition

The sharpest opposition to the work accomplished by the monks of Solesmes and to the Vatican edition and especially to the idea of a newly edited *Graduale Romanum* came from the quarter of the Medici edition, that is to say, from the circle of the publishing house Pustet in Regensburg. This publishing house in Regensburg enjoyed a thirty-year papal privilege of exclusive printing for its republication of the Medici edition of 1871. This privilege was even confirmed in 1883 under Pope Leo XIII by the decree *Romanorum Pontificum sollicitudo* (already mentioned).

Through the two-volume work of Raphael Molitor of Beuron, the first abbot of Gerleve, titled *Die nachtridentinische Choralreform zu Rom* [The Post-Tridentine Chant Reform in Rome],¹⁵ we now are very accurately informed about the course of events in connection with the Medici edition, which appeared in 1614 from the Medici publishing house. At almost the same time as the publication of Molitor's work, Jesuit Angelo de Santi and Monsignor Carlo Respighi discovered the Roman documents which spoke against Palestrina's authorship of the Medici edition.

¹³Cf. Jean Claire, "Centocinquanta anni di 'Restaurazione gregoriana' a Solesmes—uomini, idee, libri," *Bollettino dell'Associazione Internazionale Studi di Canto gregoriano*, IV (1990), 19f.

¹⁴Cf. André Mocquereau, "Examen des critiques dirigées par D. Jeannin contre l'Ecole de Solesmes," *Monographies grégoriennes*, VII (1926), 102f.

¹⁵Leipzig: F.E.C. Leuckart, 1901–02; reprint, Hildesheim: Olms, 1967.

This discovery—most likely independent of Molitor’s discovery—was only confirmed by Molitor’s research.

I will not treat the Medici edition itself further here. But a few references to Raphael Molitor’s work appear helpful to me, both for the historical appraisal of the Medici edition and also for the understanding of the conflict between the two editions—Neo-Medici edition and Vatican edition—around the turn of the century. Here I present these references briefly, summarized in 5 points:

1. The Medici edition is a private edition. It was never an official publication of the church, even if it enjoyed papal approbation and was repeatedly and emphatically recommended by Rome.¹⁶
2. The “reform” happened in the name of art. The “improvers” did not strive for any return to the oldest melodies, but rather, an adaptation of old melodies to the musical sensitivities of their time.¹⁷ “Instead of reforming, they introduced innovations of their own invention.”¹⁸
3. Around 1600 the monodic style arose in the history of polyphonic music, and this was soon to replace classical choral polyphony. Concern for the text and its expression, the emotive affects aroused by the text, become more and more important. Everything which stood in the way of understanding the text had to be done away with. This principle, which was first applied to polyphony, could not remain without effect for the “reform” of Gregorian chant. With the rearrangers of the reformed Medici gradual, Soriano and Anerio, we are dealing with polyphonic composers of the Roman school.¹⁹
4. In the name of primacy of the text, the “reformers” wanted to purify the Gregorian chant of all offensive “barbarisms.” By “barbarism” they especially meant that in the inherited Gregorian chant, neume groups with several notes, or even melismas, are oftentimes placed on an unaccented syllable, while the accented syllables are oftentimes treated with only a single note. One aimed especially at the avoidance of melismas on short unaccented syllables immediately before the text accent, and also the simplification of concluding melismas.²⁰
5. Clarity and uniformity were to be achieved in the realm of modality, especially by ensuring that each chant begins with either the first scale degree or the reciting tone of the mode. In order to take into account modern sensibilities, many B-naturals were lowered to B-flat, and this often in modes for which the B-natural is essential to the character.²¹

Let me note in conclusion regarding the Medici edition that perhaps one should ascribe entirely pastoral motives to these innovations and alterations, namely, understandability of text and conveyance of the substance of the text. This is possibly the same pastoral intention

¹⁶Cf. Molitor, *Choralreform*, 2, 117ff.

¹⁷Cf. *Ibid.*, 150.

¹⁸*Ibid.*, 138.

¹⁹Cf. *Ibid.*, 150ff.

²⁰Cf. *Ibid.*, 76, 188.

²¹Cf. *Ibid.*, 193ff.

which led to a simplification of the all-too-complicated and turgid contrapuntal structures in the polyphonic sacred music of the era. But that which accomplished a true purification in contemporary polyphony was deathly for Gregorian chant. The melodic line of unison Gregorian chant in its most complete development in the Mass propers depends essentially upon ornamentation, even on unaccented syllables. This ornamentation need not be to the disadvantage of the text, but rather, it can bestow an all the more heightened profile upon the text. To have missed this was one of the most grave of the false interpretations of the authors of the Medici edition. To illustrate the difference between the (Neo-)Medici edition and the Vatican edition oriented toward the original melodic form, allow me to refer once again to the introit *Factus est Dominus*:

Editio Medicaea:


Dominica infra
O⁸t. Corporis
Christi, ij. post
Pentec. Introit?



Factus est Domi-
nus prote⁸ctor me⁸us, & eduxit me in
latitu⁸ dinem: salu⁸m me fecit, quoniam
vo⁸luit me.

Editio Vaticana:

Intr.
1.



Factus est * D⁸omi- nus pro- te- ctor me- us, et e- d⁸u-
xit me in la- ti- tu- di- nem: sal- vum me fe- cit, qu⁸o- ni-
am vo- lu- it me. Ps. D⁸i- li- gam te D⁸omine forti- t⁸udo

2. The Work of the Papal Commission for the Official Vatican Edition and its Collapse

With the beginning of the pontificate of Pope Pius X, a new phase in the recent history of Gregorian chant begins, one clearly aimed at suppressing the (Neo-)Medici edition and making use of the work of the monks of Solesmes. This was to the credit not least of Pius X himself, who already as Patriarch of Venice had spoken out clearly in favor of Solesmes. Already shortly after his election to pope, in the *motu proprio* of November 22, 1903—widely acknowledged as the *magna carta* of the reform of sacred music—not only did he propose Gregorian chant as the most complete realization of sacred music and the highest model for every other form of music in the liturgy, but he also laid down the clear direction in which this was to be accomplished with the sentence, “The most recent studies have so happily restored the chant to its integrity and purity.”²² The decisive papal document was then followed a half year later with the *motu proprio* of April 25, 1904. Here, the plan to create an official Vatican edition of Gregorian chant was juridically established. Furthermore, a commission was set up which was to determine what melodic version was to be taken into the books in what form. The commission was to bear responsibility for the publication of the books.

This commission consisted of ten members and ten advisors. Dom Pothier, formerly monk of Solesmes and now abbot of Saint-Wandrille, was named president of the commission. The actual work of editorial redaction, in turn, was entrusted to a group of Solesmes monks under the leadership of Dom Mocquereau, who was also a member of the commission. The collaborative work of these two groups, the commission and the editorial team, suffered from the outset from the fact that their respective competencies were not sufficiently defined and delimited from each other. In 1905, one year after the establishment of the commission and the editorial team, there were attempts to bring about clarity in the matter through official regulations. But by now there were already such deep divisions within the commission and also between individual members of the commission and the editorial team that little hope of a productive work of collaboration remained. The differences of opinion were sparked especially in the following passage of the *motu proprio* of April 25, 1904: the chant melodies were to be “restored in their integrity and purity in accordance with the truest reading of the most ancient codices, in such a way, however, that due attention be given to the true tradition contained in the codices throughout the centuries, and to the practical usage of contemporary liturgy.”²³

In the interpretation of this text, two opposing tendencies developed which ultimately were based in the different attitudes of the two main personalities of the commission, Dom Pothier and Dom Mocquereau, toward the oldest chant manuscripts. I spoke of this in my treatment of the prehistory of the *Graduale Romanum*. These two opposed and ultimately irreconcilable directions may be identified with the slogans “retour à l’antichité” [return to antiquity] (Mocquereau) and “tradition vivante” [living tradition] (Pothier). The first direction would ascribe legitimacy in the reconstruction of Gregorian chant only to the authority of the oldest musical manuscripts standing closest to the origins of the core repertoire. The other direction, with Dom Pothier at

*The motu proprio of
November 22, 1903 is
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reform of sacred music.*

²²Cf. the *motu proprio*, *Tra le sollecitudini*, Chapter 2, “The different kinds of sacred music,” article 3.

²³Translator’s note: this is my translation of the Latin from Ruff, *Treasures* (see footnote 2), 124–125.

the head, favored a solution which also admitted later readings, especially when these were held to represent an improvement over the original reading. This interpretation could appeal in its favor to that passage in the text cited above in the *motu proprio* which spoke of "the true tradition contained in the codices throughout the centuries." But in fact in the interpretation of this legitimate later tradition, the "tradition vivante," opinions were widely varied. According to Peter Wagner, member of the commission and follower of Dom Pothier, it surely concerned readings which deviated from the oldest tradition. According to Dom Mocquereau, the consultation of later tradition was legitimate only when this had substantially preserved the original reading.²⁴

In 1913, Rome laid the final responsibility for further editions of Gregorian chant, once again in the hands of the monks of Solesmes.

Opinions clashed above all in the question of the reciting note in Modes three and eight. While Dom Mocquereau favored the original reading with *ti*, Dom Pothier and his followers vehemently pleaded for *do*. Peter Wagner from the "tradition vivante" quarter went so far as to declare a disaster for German-speaking lands in the case of an archeological solution according to the mind of Dom Mocquereau.²⁵ The conflict regarding *ti* or *do* for the reciting tone flamed up already in

the editing of the *Kyrie Lux et origo*, where Mocquereau called for *ti* instead of *do*. In view of the late and diverse transmission of the ordinary chants as a whole, the decision of the commission to take up these chants first was a mistake and a burden which only sharpened the already tense situation. The decision was no doubt made for pastoral reasons.

These battles ultimately led Dom Mocquereau and the redaction team under him to terminate their work on the Vatican edition. On June 29, 1905, one year after the establishment of the commission and the editorial team, the editorial team definitively returned to the community of Solesmes, which at this time was settled in England in exile. Immediately before this, a letter of the Secretary of State, Cardinal Merry de Val, made known the decision that the redaction of the *Graduale Romanum* was to be carried out under the leadership of Dom Pothier on the basis of his own *Liber Gradualis* in its edition of 1895. Already in 1905 the *Kyriale* saw the light of day, and then on April 8, 1908, the *Graduale Romanum* of the Vatican edition. The *Antiphonale Romanum* followed finally in 1912.

In 1913 the papal commission, which since 1905 had no longer existed in its original formation, was definitively dissolved. In the same year, 1913, a new commission was founded in Rome which in turn laid the final responsibility for further editions of Gregorian chant, once again in the hands of the monks of Solesmes

III. The Graduale Romanum of 1908: Its Effectiveness and Significance in the Course of the 20th and 21st Centuries

From my comments thus far, it should be clear that the 1908 *Graduale Romanum* is ultimately the work of one lone man: Dom Pothier. In fact it represents a lightly revised republication of his *Liber Gradualis* in its 1895 edition, into which a very few of the recommendations for correction from Dom Mocquereau were taken.

²⁴Cf. Combe, *Restoration*, 342–3.

²⁵Cf. Combe, *Restoration*, 317, 342–3.

The decree of the Congregation of Rites of August 7, 1907, which is reprinted in the 1908 *Graduale Romanum*, notes the new juridical state of affairs—the new gradual is considered the official edition of the Church which supersedes all previously permissible editions.

The introductory text, “De ratione editionis Vaticanae cantus Romani” [On the Vatican edition of the Roman chant], clearly shows the hand of Dom Pothier. The principle of “living tradition” is once again put forth and corroborated by the passage cited above from the motu proprio of April 25, 1904.

Also of interest is the immediately-following section “De notularum cantus figuris et usu” [The Notes: Their Forms and Use]. Here, the most important neume figures are graphically introduced and discussed by name, including some special forms such as the quilisma and the liquescent. Especially informative from the standpoint of interpretation are some remarks which concern the distinction between melismatic and non-melismatic chants. Regarding the non-melismatic chants it is said: “Tunc neuma quaeque a syllaba cui addicitur indolem et potestatem ita mutuatur, ut maiore impulsu efferatur neuma, si ipsa syllaba proprio sit fortior accentu: minore vero, si obscuriorem sonum natura syllabae requirat.” [Then the neume adapted to each syllable changes its quality and strength by receiving a stronger accent if the syllable to which it belongs is strongly accented, but it is weaker if the nature of the corresponding syllable needs less emphasis.]. In brief, it is a matter of an interpretation of the neumes which does justice to the text and which, in terms of dynamic (and not rhythm) should certainly be differentiated in accord with the quality of the syllables. For melismatic chants the notion of “mora ultimae vocis” [lengthening of the final note] is brought into play, which applies in the case of a *divisio minima* (“lineola divisionis”) [quarter bar] within a melisma, or in the case of a wider interval (“*latiori spatio*”) between two units of neumes within one melisma.

The 1908 Graduale Romanum thus became the official chant book of the church.

Above and beyond this, reference is made to the necessity of comprehension of text in chant with a quotation from a letter of Bernard of Clairvaux: “Cantus enim oportet ut litterae sensum non evacuet sed fecundet.” [For the chant ought not to weaken but to improve the sense of the words.]

The 1908 *Graduale Romanum* thus became the official chant book of the church, in the last analysis, by the authoritative decision of Rome. One may ask in this question what the role and especially the personal attitude of Pope Pius X himself was in the entire conflict around the preparation and publication of the Vatican edition and the *Graduale Romanum*. It is not easy to answer this question. On the one hand, we know that both before his pontificate and also as pope, he repeatedly spoke out in recognition and encouragement of the work of the monks of Solesmes, and gave his express personal support. On the other hand, the end result speaks for a clear preference of the position of Dom Pothier, who, to be sure, was a monk of Solesmes and as abbot of Saint-Wandrille always belonged to the French Benedictine congregation, but who clearly broke away from the prevailing direction in Solesmes in questions of Gregorian scholarship. From the sources given by Dom Combe, however, it is clear that the attitude of the pope surely should not be understood in the sense of one-sided partisanship for Dom Pothier. On the contrary, up to the very end the pope sought to mediate and reconcile. Just a few days before Dom Mocquereau and Dom Cagin definitively withdrew, the pope encouraged them to remain steadfast.²⁶ Certainly, in

²⁶Cf. Combe, *Restoration*, 339.

It is beyond question that the Vatican edition of the Graduale Romanum made great progress in comparison to all previous editions, with the exception of the Liber Gradualis.

tions, with the exception of the *Liber Gradualis* of Dom Pothier. One aspect of the progress is surely the square notation. In developing this notation, preference was given to the model of French manuscripts of the thirteenth and fourteenth centuries. This notation ensures a beautiful, balanced, and harmonious printed image. It furthermore affords the great advantage that with multi-note neumes and melismas the elements of the neume which belong together are clearly made visible by means of conscious internal grouping.

The melodic version of the *Graduale Romanum* corresponds in its essentials to that of the *Liber Gradualis* of Dom Pothier. The relatively few alterations compared to the *Liber Gradualis* represent an improvement for the most part. Generally this also holds true for the internal grouping of multi-note neumes and melismas. But the reverse is also the case—there are instances where the *Liber Gradualis* rather than the Vatican edition displays the correct grouping. One may compare in this respect each version of the syllables “*universi*,” “*confundentur*,” “*notas fac*,” of the gradual “*Universi*,” and then test them against the lineless neumes of the *Graduale Triplex*:

view of the hopelessness of the situation within the papal commission, the pope saw himself obliged to make a swift decision, a decision which would lead most quickly to the desired goal. The quickest path was the publication of the *Graduale Romanum* on the basis of Dom Pothier’s *Liber Gradualis*.

It is beyond question that the Vatican edition of the *Graduale Romanum* made great progress in comparison to all previous edi-

Liber Gradualis 1895:

Grad.
2. et 1.

U - ni - vér - si qui te exspéctant,
non confundéntur, Dómi - ne. ŷ. Vi - as
tu - as, Dó - mi - ne,
no - tas fac mi - hi : & sé -
mi - tas tu - as é - do - ce me.

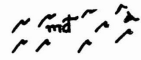
Graduale Romanum 1908:

Grad. I

U - NI-VER- si * qui te exspéctant, non
 confundéntur, Dómi- ne. ¶ Vi- as tu- as,
 Dómi- ne, no- tas fac
 mi- hi: et sé- mi- tas tu- as *
 é- do- ce me.

16

TEMPUS ADVENTUS



Ps. 24, 3. ¶. 4

L 8
C 25

GR. I
MRB:AKS

[19

U - ni- vér- si * qui te exspéctant, non
 confundéntur, Dómi- ne. ¶ Vi- as
 tu- as, Dómi- ne, no- tas fac
 mi- hi: et sé- mi- tas tu- as *
 é- do- ce me.

A further difference of the *Graduale Romanum* compared to the *Liber Gradualis* consists in the newly introduced *divisio minima* (quarter bar), and the elimination of the double bar at the end of the intonation of a chant and its replacement with an asterisk. On purely optical grounds the asterisk is an improvement, for it does not suggest such a separation as does the double bar. But in practice this has not changed much. As we know from experience, the intonation in most cases is disruptive of the meaning, even if it is “only” indicated by an asterisk.

If one compares the melodic version of the 1908 *Graduale Romanum* with the versions of all the other Gregorian chant books of the nineteenth century, one must acknowledge with gratitude that with this version, and only with this, the original Gregorian chant is for the most part reconstructed. Especially the innovations introduced by the humanists of the Renaissance era, as for example in the Medici edition, which deformed Gregorian chant beyond recognition, are revoked. Even if we cannot entirely overcome the great distance in time which separates us from the era of the origins of these chants, we can at least build a bridge back to it. This is the perduring accomplishment of the Vatican edition and especially of the 1908 *Graduale Romanum*.

And yet: the *Graduale Romanum* is no perfect book. It reveals lesser and greater deficiencies. This is partly to ascribe to the fact that paleographical methodology had not yet sufficiently

matured to be able to offer sure criteria for the restitution of the melodies. But the deficiencies are mostly due to the principle of “tradition vivante,” which in the end Dom Pothier was able to implement over against Dom Mocquereau.

In many aspects the melodies of the Graduale Romanum reflect a later development.

In many aspects the melodies of the *Graduale Romanum* reflect a later development, of which the

Antiphonal for the Mass of Montpellier was to serve as the principal witness. We encounter the negative consequences at every turn in the *Graduale Triplex*, which reproduces unchanged the melodic reading of the Vatican edition. Especially the chants of Mode three are affected, where the Vatican edition in principle provides the reciting note of the psalmody and also of the fundamental structure of the chants themselves as *do* instead of *ti*. It is similar with the chants of Mode four, where *mi* has frequently become *fa*. Also in many chants of Mode eight an original *ti* has become *do*. Analogous modifications, above all in the immediate context of subsemitonal scale degrees, are repeatedly found in chants of other modes.

The question of whether the *corda mobile* should be B-natural or B-flat is mostly resolved in the Vatican edition in favor of B-flat. To this day scholars' opinions are divided on whether this is to be seen as an advantage or a weakness. Indeed, the controversy in this question has ignited again recently with the appearance of the new *Antiphonale Monasticum*. While since the 1920s the tendency had prevailed at Solesmes to give preference to B-natural rather than B-flat in the Vatican edition—this is the case above all in the 1934 *Antiphonale Monasticum*—in the new *Antiphonale Monasticum* we see rather a movement of regression. Admittedly, this whole constellation of questions had not come to peaceful resolution at Solesmes itself after the publication of the 1934 *Antiphonale Monasticum*. Here the studies of modality, especially the investigation of the ur-modes, have played a decisive role.²⁷ In recent times, intensified studies of formulas, efforts

²⁷[In English these are sometimes called the “archaic modes.”] Cf. Jean Claire, “Les Répertoires liturgiques latins avant l’Octoéchos. I. L’Office férial romano-franc,” *Études grégoriennes*, XV (1975), 5–192; Alberto Turco, *Tracce di*

in the area of comparative paleography, and not least, in the area of semiology, have all offered important answers to this question. All in all, even after the appearance of the new *Antiphonale Monasticum*, there remains much latitude and much need for research in this area to be intensively continued. This is the case because possible resolutions of this question which are arrived at for the chants of the office are not transferable to the highly developed chants of the Mass propers without further ado. Here I see one of the principal challenges which we have to take up at the present time and in the immediate future.

In conclusion, allow me to return once more to the question raised at the outset: Is the history of the 1908 *Graduale Romanum* a history of success or of failure? I do not presume to claim that the whole affair is a unique history of successes. Despite the diverse weaknesses and deficiencies, the Vatican edition and especially the publication of the *Graduale Romanum* gave impetus to an entire movement which led to a worldwide revitalization of Gregorian chant. In this, it was above all the books from Solesmes with their added rhythmic signs—but otherwise with the notation of the Vatican edition—which have contributed to this worldwide acceptance and dissemination. Efforts toward a certain popularization of Gregorian chant were not without success in some countries and regions. These efforts, however, turned out to be illusory, and with the liturgy reform after the Second Vatican Council at the latest, they collapsed.

The Vatican edition of the Graduale Romanum has proven to be a book of foundational importance not least for the field of Gregorian semiology.

But also for specialists and scholars active in various realms of Gregorian chant, the *Graduale Romanum* has proven to be an indispensable instrument for their activities and research. This was already true with the Solesmes editions of the gradual with added rhythmic signs. The monks of Solesmes have consciously elected in their editions to leave the melody of the Vatican edition unchanged, whereas in their private editions of the monastic office they have sought to do justice to the most current state of scholarship. This is true above all in the *Antiphonale Monasticum* of 1934, where, e.g., they have reconstituted the original reciting note *ti* in the psalmody and the compositions of mode III. Up to the present day the monks of Solesmes have remained faithful to this principle, to leave the Vatican version as it is in the books intended for the Roman liturgy of the universal church, but to undertake the necessary correction of the melodies in the books reserved to the monastic liturgy.

The Vatican edition of the *Graduale Romanum* has proven to be a book of foundational importance not least for the field of Gregorian semiology. In fact, there was and there is no way around the Vatican edition, neither for semiologically-oriented performance practice within or outside the liturgy, nor for semiological research activities. In practice, even in the *Graduale Triplex* we encounter the melodic version of the Vatican edition. The experiences of recent decades have taught us that the *Graduale Romanum* places in our hands a good foundation for chant, if only we know how to use it rightly. To be sure, it is often laborious to copy the necessary melodic corrections into the book, and not infrequently even more laborious to sing according to them. Even with all paleographical and semiological research up until now, it is

strutture modali originarie nella salmodia del Temporale e del Sanctorale (Milano: Pontificio Istituto Ambrosiano, 1972); idem., "Les répertoires liturgiques vers l'octoéchos. La psalmodie grégorienne des fêtes du Temporal et du Sanctoral," *Etudes grégoriennes*, XVIII (1979), 177–223.

an important methodological principle that one always employs the melodic version of the Vatican edition as a starting point, in order to compare it with the melodies transmitted in the early manuscripts.

The reform of the liturgy following the Second Vatican Council, with the introduction of the vernacular into the liturgy, initially plunged Gregorian chant into a severe crisis. There seemed to be no place left for chant in the Latin language, since this exceeded the capabilities of most communities and posed an obstacle to the *actuosa participatio* [active participation] of the people so strongly called for. This was the case even though articles 116 and 117 of the liturgy constitution

spoke out clearly in favor of Gregorian chant.

The introduction of the vernacular into the liturgy, initially plunged Gregorian chant into a severe crisis.

It is not my place here to treat the situation of Gregorian chant and its significance for the post-conciliar church. I wish to say only this much: I am not able to share the opinion of Felice Rainoldi, according to which it would be better today if Gregorian chant made its home outside the celebration of the liturgy, albeit still in connection with proclamation and prayer.²⁸ When the documents

of the council and the post-conciliar documents of liturgical reform speak of liturgical music, which without doubt includes Gregorian chant, this can only mean music within the liturgy and as part of the liturgy.

However, the crisis in which Gregorian chant found itself in the wake of the liturgy reform did not lead to its demise, but rather, it made possible the chance of a new beginning, and this under the banner of Gregorian semiology. In fact, semiology experienced its greatest upswing precisely in the years immediately after the council and in the 1970s. Proof of this new beginning is the great number of significant scholarly publications on semiological issues, with *Semiologia Gregoriana* (1968) of Dom Eugène Cardine, soon translated from Italian into several other languages, in the leading place. Also to be named are the publications of important Gregorian chant books: the *Graduel neumé* (1966), the *Graduale Simplex* (1967/1975), the *Graduale Romanum* (1974) which takes account of the reform of the liturgical calendar and the revised order of readings of Mass, the *Graduale Triplex* (1979) and the *Offertoriale Triplex* (1978, 1985).

The basis for these books, with the exception of the offertory verses in the *Offertoriale Triplex*, is the Vatican edition. The 1908 *Graduale Romanum* has survived to the present day. And yet, it is clear to everyone who considers the Vatican edition from a semiological viewpoint, and especially for everyone who is interested in a semiologically-guided singing practice, that one bill remains unpaid. This is the correspondence of the melodic version of the Vatican edition with the best semiological data. The path here can only lead back to the principle of Dom Mocquereau, i.e., Mocquereau primo, and back to the oldest musical sources. From a semiological standpoint, our slogan is: the correct melody with the correct rhythm!

That this is the only path forward was recognized very early on by the monks of Solesmes, and they had this goal clearly before their eyes when in 1948 they began the massive project of an "édition critique." Unfortunately, this project has not progressed beyond foundational and very helpful preliminary work. An international working group founded in 1977 for this purpose has

²⁸Cf. Rainoldi, "Graduale Romanum" [note 3], German version, 44; Italian version, 36.

taken up the same concern of melodic restitution better in accord with the semiological data. Their results achieved thus far are available as “Vorschläge zur Restitution von Melodien des *Graduale Romanum*” [Recommendations for the Restitution of the Melodies of the *Graduale Romanum*].²⁹

Encouraged by the call of article 117 of the liturgy constitution that “a more critical edition is to be prepared of those books already published since the restoration by St. Pius X,” the working group has been determined to continue its work and bring it to a happy conclusion. The first goal, the restitution of the Mass propers of all Sundays and feast days of the church year, will soon be reached. No competition to the Vatican edition is being created; rather, the foundation of the Vatican edition is being built upon organically.

We all have good reason to congratulate the dignified, gray-haired old lady, the Vatican edition. In her one hundred years of existence, she has not been a *mater sterilis in domo* [childless mother in her home], as Psalm 112 [113] puts it, but rather, as *mater laetans* [rejoicing mother], she has given the gift of life to many children. And as she remains true to this commission, she will certainly remain precious and important to us into the future.

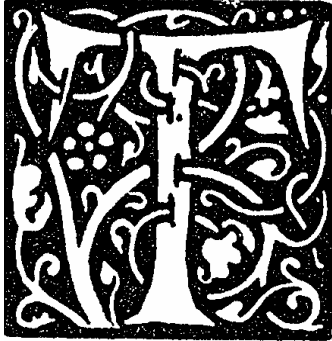
In light of all this: *Ad multos annos*, Vatican edition! *Ad multos annos*, *Graduale Romanum*! ❧



²⁹*Beiträge zur Gregorianik* beginning vol. 21 (1996) and *Studi gregoriani* beginning vol. 16 (2000). Translator’s note: these corrections are partially available online through the work of Anton Stingl at the website “Gregor und Taube” [Gregory and the Dove]: <http://www.gregor-und-taube.de/html/materialien.htm#I.1>.

Beyond Medici: The Struggle for Progress in Chant

By Fr. Anthony Ruff, O.S.B.



he little treatise *Our Position* by Fr. Raphael Molitor, O.S.B. (1904), now available on MusicaSacra.com and the argument of which is reprinted here (pp. 29–44 below), positively sizzles with the excitement of controversy and disagreement. The author is at pains to defend impending changes of a large order, and it is not difficult to read between the lines that he knows some of his readers are skeptical. Fr. Molitor is an apologist for the impending Vatican editions of chant, what would be the 1908 *Graduale Romanum* (for Mass) and the 1912 *Antiphonale Romanum* (for the office). He has set out to convince his fellow German-speakers to give up their Medici-Ratisbon edition willingly and gracefully.¹

Molitor refers to what he calls the “ancient” and the “reformed” edition. The first was the version recently reconstructed by the French monks of Solesmes and about to be issued for the whole church as the Vatican edition. Molitor calls it “ancient” because it is based on the historical research of the oldest manuscripts. The second was the edition championed by the German Cecilians, the seventeenth-century Medici edition (named for the printing press which issued it), which was reprinted by the publisher Pustet in Regensburg (which in Latin is Ratisbon). Molitor calls this “reformed” because it came out of Renaissance reforms of chant.

The Germans in the Caecilian Society accomplished much in the nineteenth century for the cause of Catholic church music—founding choirs, reviving Renaissance polyphony, issuing congregational hymnals, doing historical research, founding music schools. But on one issue, Gregorian chant, they were sadly mistaken. Although they championed Gregorian chant, considered it the highest model of sacred music, revived it for liturgical use, and instructed parish choirmasters how to sing it, the chant edition they defended and used, the Medici-Ratisbon-Pustet edition, was one of the worst around.

Until Pope St. Pius X, the Roman rite had no standard edition of chant for the entire church. Many dioceses had issued their own editions after the Council of Trent, and the melodies diverged greatly from one another. The Medici edition had been done at the behest of the papacy, but the pope refrained from making it binding upon the entire church. The Medici edition is shocking for its mutilation of the traditional melodies. Melismas were mercilessly shortened, and the remaining melismas were transferred to accented syllables. This was due to Renaissance and nascent Baroque understandings of the subordination of melody to text. It was no longer understood that the ancient melodies, with long melismas and ingenious placement of

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¹The historical material in this article is laid out in greater detail in my study of the musical reforms of the Second Vatican Council, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Liturgy Training Publications, 2007), especially in the chapters “The Nineteenth-Century Cecilian Turn to the Past” and “The Nineteenth-Century Gregorian Chant Revival.”

melismas on weak syllables, were to be sung lightly and quickly, and with a rhythmic interpretation which brought out the text. The slow and even manner of singing the traditional melodies made it seem as if the text were neglected. Hence the "improvements" of the Medici reformed edition.

Regensburg vs. Solesmes: this was *the* question in nineteenth-century Catholic church music. In the last decades of the nineteenth century, the Holy See issued a series of decrees commending the Ratisbon (Regensburg) edition, albeit without making it binding. In defense of the Ratisbon edition, the German Caecilians mistakenly claimed that Palestrina had been involved in its production. (Although Palestrina no doubt would have shared its philosophy of melodic alternation, the work was completed by others without him.) When Molitor demonstrated Palestrina's noninvolvement with his massive two-volume *Die nachtridentinische Choralreform zu Rom* (The Post-Tridentine Chant Reform at Rome), he became a *persona non grata* to many Caecilians.

*Regensburg vs. Solesmes: this was
THE question in nineteenth
century Catholic church music.*

Meanwhile, the historical research of Solesmes was proceeding apace, and Solesmes was issuing chant books with more historically accurate melodies. Research and scholarly opinion across Europe was gradually shifting to Solesmes' side, and the liturgical use of the Solesmes editions was on the increase. For a time, even the Sistine choir was using the Solesmes melodies under Pope Leo XIII, until it was quickly decided that it was more prudent to use the edition officially supported by the Holy See.

In this battle which pitched French Benedictines against German Caecilians, one can well appreciate Molitor's mixed loyalties, for he was both a German active in the Caecilian Society and a Benedictine of the Solesmes-founded Beuronese congregation. But in fact he was representative of his fellow German Benedictines in following Solesmes in matters liturgical and musical. It was the stated aim of the Beuronese Benedictines to bring the "holy fire" of monastic praise from Solesmes to Germany.

The decision of Pius X in favor of the Solesmes melodies was a bitter defeat for the German Caecilians. As late as 1902, Franz Haberl, who had been responsible for bringing about the Pustet reprint of the Medici edition, confidently (and mistakenly) predicted that Rome would continue to support the Ratisbon edition. Surely nationalistic sentiment played a role for the Germans—think of the Franco-Prussian war of 1870–71. It was by no means clear whether all the Germans would accept the Solesmes-inspired Vatican edition. (As late as 1961, it was reported that some clergy in Vienna still sang from the Ratisbon edition.)

Given this context, one can understand Molitor's manner of argumentation. He knows that his readers are highly skeptical of anything French, and deeply attached to the Ratisbon edition published in their homeland. But he also knows his chant history, which showed that the Solesmes melodies were based upon a Europe-wide tradition. It is especially important for Molitor to show that this melodic tradition was the one in use in Germany before the Reformation. He wants his skeptical readers to know that, far from being saddled with a French import, they will be retrieving something once sung in their own land. This is the purpose of *Our Position*.

Another revision of the chant melodies is impending today. The Second Vatican Council, in article 117 of the liturgy constitution, called for an "editio magis critica," a more critical edition, of the chant books issued since Pius X. The work of Solesmes, as excellent as it was, was

not perfect. Advances in scholarship have since been made. Also, even though the current official edition follows the earliest melodic tradition in large measure, it is not entirely consistent in doing so.

The melodic revision called for by the Second Vatican Council has not yet been carried out. Scholars in Europe are still working their way through the melodies of the *Graduale Romanum*. The proposed revisions of one group of scholars are published in each issue of *Beiträge zur Gregorianik*, and also available on the web at www.gregor-und-taube.de/html/materialien.htm#I.1. It is still some time, perhaps decades, before the work of revision will have been completed, and then the Holy See will have to make a final decision. In part this will involve adjudicating between variant proposals of scholars.²

No one knows yet what form the melodies will take in a future revised edition. If scholarly consensus is followed, there will be pitches outside later medieval modal theory such as F-sharp, C-sharp, and E-flat. Some chants will be re-assigned to another mode; in at least one case, a chant could end in a different mode than it begins. Modes two, five, and seven of the solemn psalm tone of the introit and communion will have a clivis (*fa-mi* or *do-ti*) at the mediant cadence. If the revised notation of the 1983 *Liber Hymnarius* is employed, there will be possible implications for rhythmic interpretation.

Although it is unlikely that the Holy See would ever mandate a rhythmic interpretation, the revised notation of the *Liber Hymnarius* presumes text-based nuance in accord with the semiological approach of Dom Eugene Cardine, O.S.B. The ictus no longer indicates the beginning of a rhythmic group. Neume forms such as the quilisma pes (a two-note pes [podatus] beginning with a quilisma) and the torculus initio debilis (torculus with weak first note) are revived, and these presume non-equal note values. Augmented liquescents for the last note of neumes are revived, which also presume non-equalism because the liquescent is meant to lengthen the rhythmic value of the final pitch. Although we do not yet know whether the Holy See will incorporate scholarly insights such as these, it seems likely, since the semiological approach of Cardine and his followers has been taught at the Pontifical Institute of Sacred Music in Rome from the 1960s up until the present day.

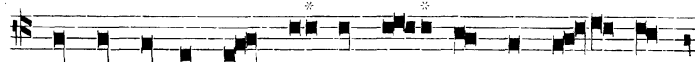
Molitor brought many important qualities to the controversies of his day. In the midst of clashing opinions and factionalism, he was the voice of calm reason. He was well-informed, irenic in tone, and anxious to bring about a spirit of unity in the church. Of course history does not repeat itself, and our situation today is very different from his. The Second Vatican Council's advocacy of vernacular, simplification of rites, cultural adaptation, and active participation of the entire congregation—to say nothing of the massive and rapid cultural shifts since the 1960s—have forever changed the way we think about and use Gregorian chant. But clashing opinions and factionalism we still have a-plenty. May each of us bring to this situation the voice of calm reason needed in our day. ❧


*The melodic revision called for by
the Second Vatican Council has
not yet been carried out.*

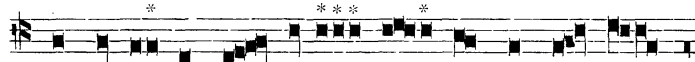
²The introits of Ordinary Time have been reworked by a group of Italian scholars and published in *Note Gregoriane* (Cremona, Italy), 1994 and 1995. There is much agreement between their proposed revisions and those in *Beiträge zur Gregorianik*, but some important divergences as well.


**Excerpts from *Our Position*
by Fr. Raphael Molitor, O.S.B. (1904)**

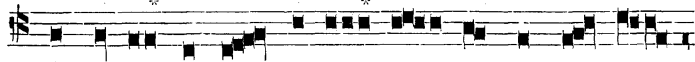
**Introitus from the Mass for the Anniv. of the
Ded. of a Church.**

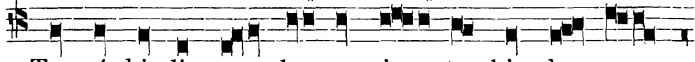
T. 
Ter-rí - bi - lis est lo - cus i - ste, hic do - mus

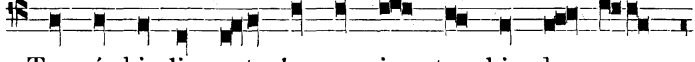
K. 
Ter-rí - bi - lis est lo - cus i - ste, hic do - mus

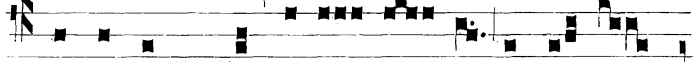
R. 
Ter-rí - bi - lis est lo - cus i - ste, hic do - mus

P. 
Ter-rí - bi - lis est lo - cus i - ste, hic do - mus

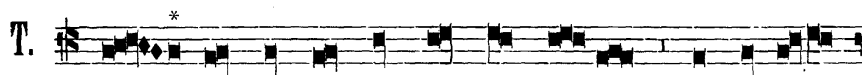
Pz. 
Ter-rí - bi - lis est lo - cus i - ste, hic do - mus

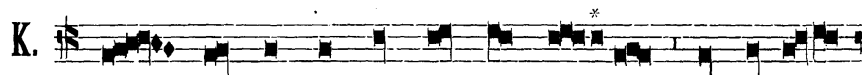
W. 
Ter-rí - bi - lis est lo - cus i - ste, hic do - mus

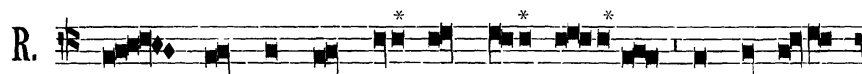
A. 
Ter-rí - bi - lis est lo - cus i - ste, hic do - mus

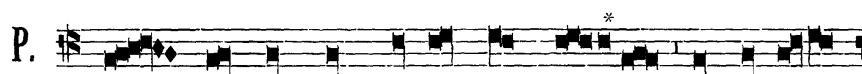
S. 
Ter-rí - bi - lis est lo - cus i - ste, hic do - mus

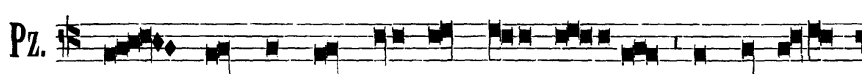
- T = Fragment of a Graduale (1480?) of South German origin now in the possession of the Royal University of Tübingen.
 K = Graduale Basiliense printed by Kilchen 1488
 R = Graduale Augustanum printed by Ratdolt at Augsburg 1494 and 1498
 P = Strassburg Graduale 1501
 Pz. = Graduale Augustanum printed by Pforzheim 1511
 W = Graduale speciale printed at Basle in 1521 by Wolff
 A = Graduale for the diocese of Münster printed by Alopecius 1536
 S = Liber Usualis, Solesmes 1903


T. 
de - i est et por-ta cæ - li, et vo-cá -

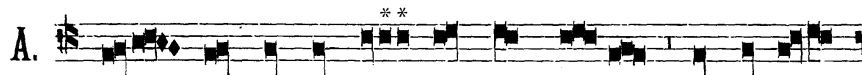
K. 
de - i est et por-ta cæ - li, et vo-cá -

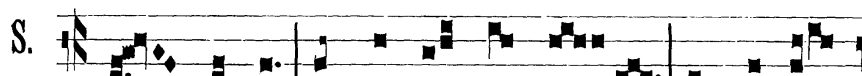
R. 
de - i est et por-ta cæ - li, et vo-cá -

P. 
de - i est et por-ta cæ - li, et vo-cá -

Pz. 
de - i est et por-ta cæ - li, et vo-cá -

W. 
de - i est et por-ta cæ - li, et vo-cá -

A. 
de - i est et por-ta cæ - li, et vo-cá -

S. 
de - i est et por-ta cæ - li, et vo-cá -

T. ^{**}
bi - tur au - la de - i.

K. ^{*}
bi - tur au - la de - i.

R. ^{*} ^{*}
bi - tur au - la de - i.

P. ^{*}
bi - tur au - la de - i.

Pz. ^{*}
bi - tur au - la de - i.

W. ^{*}
bi - tur au - la de - i.

A. ^{**}
bi - tur au - la de - i.

S.
bi - tur au - la de - i.

A glance at these tables shows us:

1. That among the melodies of the early printed works and between these and the Solesmes version of the MSS. many differences exist, that, in other words, the German tradition, as revealed in the early printed books, was not precisely the same to a note, a fact which is well known.

2. On the other hand, it is evident from the same tables that the fundamental nature of the melodies and many details have been received unaltered and that consequently

3. The Solesmes version is essentially the same as the version employed by us at the beginning of the 16th century.

What Advantages are offered by one Edition for general Use in Comparison with Editions for the various Dioceses?

That is the second question to which we must reply. One may put it in this way:

Would it not have been better, instead of inaugurating an edition in Rome, to leave it to each country to satisfy its own national and local needs by the institution of national editions closely allied to the national tradition?

This question can be considered and answered from the stand-point of

the most perfect unity possible, or,
the greatest possible freedom, or,
the best result possible.

We take up the last point and say that the best result will, we think, be most easily obtained by combined labour. We shall, however, not say much in regard to unity in liturgical chant. For of what great consequence is it if in the diocese A by the Rhine a *podatus* is sung, whilst in the diocese B by the blue Danube one employs a *torculus*, and in the neighbouring diocese C perhaps a *brevis*? The priceless benefit of peace and of the unity of Christendom would not really be in any danger. On the other hand, it is difficult to understand why on the score of such trivialities there should be an objection to an edition for general use, more especially if it possess advantages which might easily be wanting in separate editions and most certainly would be wanting as regards the plain chant tradition. Yet it must not be thought that an edition is good simply because it is a general one, or intended for all according to decrees and commendations.

What freedom the Vatican edition will allow we shall ascertain in the future. The *Motu proprio* of Pius X. and the S. C. R., 8 Jan., 1904, only ordain in general terms the introduction of the ancient traditional chant, without giving binding injunctions in regard to a particular edition. How long this state of affairs may last depends solely upon the will of the Holy Father. In Rome itself it was apparently thought that a solution of the question would be possible by means of separate editions for the various countries and dioceses; but Pius X. would not give any preference to an existing edition nor to a new undertaking, neither has he given a special blessing or other direct encouragement to anyone for the preparation of an independent edition; thus there was nothing to hinder a Vatican edition. When at this year's Congress in Rome the Papal message was delivered announcing the decision in favour of a Vatican edition universal satisfaction was displayed. Everyone felt that by the Papal decision matters had taken a favourable turn, and that many troublesome questions had been avoided.

Now, if we have in view the best results that a plain chant edition can have, we shall all give the preference to an international edition which endeavours to utilise all the original sources available and all the assistance that can be obtained.

What would have happened if the Vatican edition had not been announced?

A number of separate editions, varying according to countries and dioceses and editors, would have appeared in rapid succession with the object, of course, of getting them quickly and as cheaply as possible on the market in order to obtain the custom of the public before others, and to keep out later editions. In Germany alone it is said that at least five new editions have been planned since the publication of the *Motu proprio*, and partly taken

in hand. Did those who undertook them guess what enormous labour is involved in the preparation of such an edition if it is to satisfy the requirements of the most moderate criticism? How many MSS. must be examined, estimated at their true value and then compared with other MSS.? The necessary material having thus been laboriously collected the most difficult part now begins — the editing of the melodies. This portion of the work demands, in addition to extreme conscientiousness, extensive knowledge, great experience, and the capability of forming a sound opinion on the subject after long and careful training. Looking at the two editions of the Solesmes *Graduale* and the latest arrangement of the *Liber usualis*, one is inclined to think that more reserve in this respect would have to be maintained elsewhere. Yet in Solesmes they were more than forty years at the work and during the last ten years more especially they had the aid of a sufficient number of trained men. Besides, these monks became thoroughly conversant with their chant by daily practice and they were in possession of the most valuable material for their studies. Would it be desired to ignore all this and once more begin everything afresh? That would mean increasing the burden needlessly without attaining anything of value. The apprenticeship which had to be served in Solesmes despite the most favourable circumstances could most assuredly not be dispensed with in the case of a new beginning. If the whole burden of a plain chant edition were borne everywhere by each individual, anything really good could not be expected, much less anything better than that which Solesmes has already provided. Add to this the excitement and haste there must inevitably be in all cases of competition, the limited local and national material with which the editors must needs be content, and it will be clearly seen that the Vatican edition by taking advantage of the work already done

will give better results than would be possible with these separate editions. Though in other circumstances open competition in the field of Gregorian research would no doubt have been desirable, now, the object being to meet the wishes of the Holy Father as soon as possible, it would have led to difficulties. Our choirs and publishers, to say nothing of the reform and the ancient chant, would probably long have had a painful experience of the results. We certainly do not want to rob anyone of his rights, but it is perfectly clear that an associated work which takes full advantage of the results of researches hitherto carried out and completes them, best secures for us a well-considered work, a really solid work, a comprehensive work. Thus it will comply most perfectly with the directions contained in the *Motu proprio* because it can reproduce the Gregorian chant in its purest form. Though each national or local tradition compared with some other tradition may present many advantages, on the other hand each has its defects which can only be ascertained by comparison with other traditions, and no local tradition can have the same force as the complete tradition. Finally, we must not omit to mention that an associated work, based on results already obtained, means the cheapest work. For not that which has cost the least is cheapest, but that which requires the least outlay as compared with its true value. The Solesmes fathers placed their MSS. at the disposal of the Holy Father, foregoing any compensation whatever. If each diocese or publisher, in addition to the cost of producing the book, has to give the editor a suitable fee, a good deal of money is spent that must be made up by the purchaser.

But with an associated work do we not sacrifice really justifiable peculiarities in our melodies? In a certain sense, yes. This loss, however, is counterbalanced by what we receive from others, and by the fact that we ally ourselves more

closely to the complete tradition. Besides, there is not the slightest objection to the adoption, in an appendix or otherwise, of melodies which are only found in German or English MSS., etc. For example, space might be found for several masses not contained in the Solesmes books. What we have to sacrifice concerns perhaps certain typical methods of the notation and various turns of the melody. Of these latter in the German MSS., e. g., Professor Peter Wagner rightly says on p. IV. of his publication entitled: "Kyriale sive Ordinarium Missæ cum cantu gregoriano, quem ex vetustissimis codicibus manuscriptis cisalpinis collegit et hodierno usui accommodavit",*) that they are no detriment to the universal plain chant tradition; that is to say, in other words, they are quite unimportant. On the other hand, a comparison between this new Kyriale and the Solesmes edition shows unmistakably the advantages of the latter. In general the rhythm of the varying passages in the Solesmes Ordinarium is easier and more natural. It also appears to us that the melodic form in the variants in Wagner's Kyriale has gained nothing. From another point of view it may be asked why only codices cisalpini were used as the basis of the new Kyriale, whilst, e. g., the British Museum in London possesses at least eight MSS. of German origin. Or have these also been utilised? Then the different methods of showing the same figures in the notation do not assist the singer to read the notes, and a modern edition should certainly quietly ignore the usages of the ancients in this respect. What is gained by giving the porrectus in these four forms?



We certainly do not consider that this is particularly disadvantageous. But for the sake of many singers who must first accustom themselves to the melodies and their

*) Published by the firm styled "Styria", Graz.

notation, one logically correct form is to be preferred. Then one misses in this book a clear indication of the position of the accents, especially the secondary accents, and what is said in the short preface in regard to this matter does not suffice. Further difficulties beset the singer who wishes to observe the *mora vocis*. We frankly own that in this respect the earlier Solesmes editions left much to be desired as regards clearness and consistency. But it is precisely such defects as these that are not eliminated so long as all the work is done over again. Examine in Wagner's Kyriale the first *Ite missa est* on pp. 13, 17 and 54, or the first and third *Sanctus* p. 12, and the first and third Intonation of the *Agnus Dei* pp. 12 and 13; the formula over nobis p. 17 line 1 (5 + 5 + 1 notes) with the parallel passage p. 17 line 3 (5 + 3 + 2 + 1 notes). In other places, owing to the varying width of the space between the note-groups, it remains doubtful whether the editor really desired a *mora* or not. He seems to have felt this uncertainty himself when he wrote on p. VIII: *De his omnibus rebus utile erit, transcriptionem in notas musicas modernas hujus libelli consulere.* But what singer will buy a Kyriale when he finds he must purchase a second book as a key to the first? Even a choirmaster would scarcely do so. Finally, Professor Wagner's Kyriale is not so rich in melodies as that of the Solesmes fathers.

An idea of the contents of the Wagner and of the Solesmes Kyriale can be best given by means of the following table:

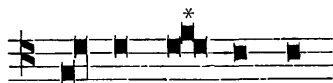
	W.	S.
Kyrie	13	18
Gloria	10	15
Sanctus	12	15
Benedictus	12	15
Agnus	12	16
Credo	5	5

Among the melodies which are wanting in Wagner's book there are many veritable pearls. Shall we renounce such melodies merely because they are not contained in the MSS. made use of by this or that editor? Allowing that the origin of many of the melodies in the Solesmes Ordinarium is distinctly French, this circumstance, or the fact that these chants were formerly less used in Germany or not at all, should not be a hindrance to their acceptance by us. By accepting them we enrich our own stock of melodies with really valuable chants, and this must always decide the matter for a practical book. The contents must be as valuable as they can be with due regard to the purpose for which the book is intended.

Meanwhile, the friendly reader should not imagine that Wagner's Kyriale is a bad little book. Still it does not provide the best that can be obtained nowadays, and we are bound to strive for the best all the more because nothing is excused in the Medicean of blessed memory, and it has been mercilessly condemned. Since an edition prepared on a comprehensive basis can provide something better, the book written by the learned and esteemed Amédée Gastouée, "Les principaux chants liturgiques"*) cannot be altogether satisfactory despite its acknowledged advantages.

The divergences mentioned by Professor Wagner in the preface to his Kyriale are also found in German early printed books.

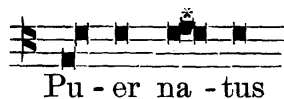
Thus, e. g., we read in these early printed books:



Compare Kilchen's Graduale fol. 9 v. Prüss fol. 8 r. Wolff fol. 16 v.

Pu - er na - tus est, Alopecius fol. 15. v.,
whilst others form the torculus with the second and therefore the same as the version preferred by Solesmes.

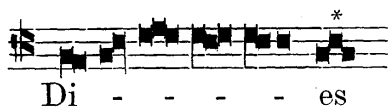
*) Published by Poussiègue, Paris, 1903.



Compare Ratdolt fol. 2. v.
Pforzheim fol. 9 v.

The latter version also shows, by the way, the manuscript *Plenarium* from a German Franciscan monastery (see pp. XIII—XIV.) in the possession of Beuron Abbey, and it is not the only German MS. which follows this reading.

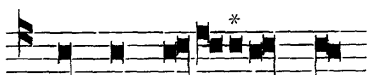
Similarly the early printed books, like a number of German MSS., show the Ψ . of the Christmas Alleluja thus,



Compare Kilchen fol. 10 r.,
Ratdolt fol. 3. r., Prüss fol. 8 v.,
Pforzheim fol. 15 r., and so on.

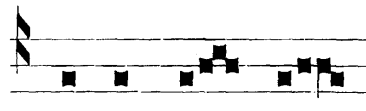
Therefore they again use the third for the torculus on the last syllable, whilst the Solesmes edition, with which the Beuron *Plenarium* agrees, makes use of the second.

Exactly the same variant is met with in the Tract melody in the 8th tone. Compare, for example,



in Kilchen fol. 43 v., Ratdolt in his office-book for Augsburg 1491

Si-cut cer - vus f. 25 a. It is the same also in Prüss fol. 37 v., Wolff fol. 68 r., Alopecius fol. 91 r., whereas the MS. already mentioned and the Solesmes books shew this phrase in all cases as follows:



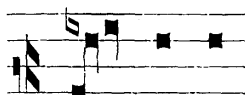
Si-cut cer - vus.

In lieu of the semitone the German tradition prefers the third in cases like the following:




Compare Kilchen fol. 94 v., Ratdolt fol. 77 v., Prüss fol. 104 r., Pforzheim fol. 139 v., Wolff fol. 148 v., Alopecius fol. 152 r., whereas the

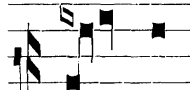
Solesmes books (and with them the German MS. referred to) have



Stá - tu - it

Such cases are typical and they occur very frequently in the same form. They are therefore adhered to with a certain amount of consistency. Nevertheless the German tradition here also reveals exceptions in MSS. and printed books; and even if it invariably appeared in the versions indicated by Wagner as the German mode, the Italian and French method of notation is generally superior to the German from a musical point of view, and has been proved to be more ancient. Other phrases may be of equal musical value in both forms. Thus the figure 

can be rendered in a very lively way, but it requires perhaps more force and compass of voice, especially in high parts as in the Gloria for the Easter mass. In the Solesmes books we seldom meet with this form; as examples see the Sanctus in Mass No. 2, the *V. Justus* (Alleluja Com. Doct.), the Offertorium “Stetit Angelus” and “Justorum”. The effect is excellent. However, the phrase used in lieu thereof



enables one to dispense with the other quite easily.

It will be seen therefore from what has been said that we are in no way called upon to make a great sacrifice of national history and art, and we can more readily venture to give up something since an edition on a comprehensive basis offers many advantages as a substitute, and reasonable wishes can always be complied with by means of additions.

Are not the ancient Melodies too difficult for our Choirs?

The ancient plain chant has melodies, some of which are more difficult, some easier than those in the Medicean version, whilst others are as easy or as difficult as those

in the said version. Where there is a moderately good choir efficiency can always be secured by means of careful training. It can be proved that in the middle ages and in the 16th century the ancient melodies were sung in village churches. The Graduals of Ratdolt, Prüss, Pforzheim and others were intended for ordinary parochial choirs; yet they contain the unabbreviated chant. Now consider: such a large number of well organised church choirs as now exist in Germany are to be found nowhere else. We have therefore made a good step in advance of others, and circumstances are more favourable than they were at the close of the middle ages. The chief thing for us to do will be to increase the number of teachers. If the choirmaster is a good plain chant chorister satisfactory progress will be made. But if he only understands it slightly or not at all, then even the abbreviated chant will be badly sung. No choir is bound to attempt anything beyond its capacity. What cannot be sung or properly recited must simply be omitted until matters can be improved. Even the Medicean required to be studied and practised. Therefore you must take the same trouble with the new book. But the main thing is, the efficient training of those who lead the choirs. Practical instruction, with just so much theory as is absolutely necessary, suffices. The object is by this means more quickly attained than by learned and elaborate explanations concerning the history and theory of the chant. May our Church Music Schools in particular take the matter in hand energetically. But in these places many changes will have to be made in order to carry out the new system in a satisfactory manner. It may happen that candidates for the degree of doctor of music are able to prepare a capital paper on plain chant and yet are unable to answer the most ordinary questions relative to the execution of the chant. For the object in view it would moreover be very desirable to have practical

courses of instruction lasting for a fortnight. Publishers, too, could facilitate the work by issuing editions of the chant in modern notation, with suitable organ accompaniments.

A short time ago I had an opportunity of hearing plain chant in five German cathedrals. In all of them the reformed books were in use, but the impression I received varied considerably. In A and B it was very poor; in C excellent; in D dignified and beautiful; in E dignified and very beautiful.

If in all these cathedrals the ancient "unimproved" melodies had been sung the effect would no doubt have been still more beautiful. But why was there so great a difference in the effect produced by the chant considering that circumstances were nearly equally favourable? Because of the different degrees of interest in the chant on the part of the choirmasters. And why were there different degrees of interest? Presumably because the comprehension of important points was different. Hence, if it be desired to produce a good effect with the ancient chant a choirmaster must first be thoroughly instructed therein. Unless this be done people will be discouraged by futile efforts, and the whole thing will be made more difficult.

The worst foes of the ancient chant are the prejudices against it. Most people form their opinion without any knowledge of the chant. Now is the time to rectify the numerous mistakes that are continually made. The German plain chant choristers have been accused of being inferior, but perhaps this complaint is an exaggerated one. Still, it is perfectly true that the majority of them are, so far, not up to the mark as regards the ancient chant. Each one must endeavour in future to perfect himself therein. A few set phrases and incorrect information ought no longer to lead people astray. Who knows but what the greater number of those who to-day

do not believe in the ancient melodies will after conscientious study openly acknowledge that *quia vetus melius est?* This is indeed true as regards the ancient chant. Old, well-matured wine is better than new wine which has not had time to come to maturity. Nevertheless, in many other things our sympathies are rightly with the new and the future.

What ought to be done in the near Future?

The Holy Father does not desire that only plain chant shall in future be sung. But he desires the introduction of the ancient chant and indeed he has commanded it in plain words. He has, however, not insisted upon any sudden change. Still he expects us Germans to remain true to our vocation as choristers and to comply obediently with his wishes or commands.

When the Vatican edition will appear is not known. According to various well-informed papers, we shall not have long to wait. Until then keep to the books hitherto in use, unless otherwise directed by the bishop of the diocese. Meanwhile, the choirmaster should if possible make himself acquainted with the ancient chant. Until at least the chief difficulties are surmounted the use of the old melodies during divine worship is undesirable; the beautiful chants would be spoilt, the choir would get accustomed to the unsatisfactory performance, and all sorts of defects would never be remedied. Work undertaken after careful consideration and carried on quietly, always with due regard to the forces available, will best secure good results.

But have we then laboured in vain for thirty years? No, my dear reader; it is not in vain that so many sacrifices have been made for God's sake. Your labours have also been of advantage to church music. But now the Holy Father considers that still better results can be obtained with the ancient melodies and that should not

make you feel disheartened. On the contrary, he who till now has meant well will be glad to comply with the Holy Father's wishes and do his best.

Who will print the book? Any publisher who fulfils the conditions laid down in Rome.

The Firm of **Frederick Pustet**, of Ratisbon and Rome, has done so, and will be among the first publishers in a position to supply complete editions of Rome's new plain chant books, as well as extracts therefrom, agreeing exactly with them and therefore likewise approved by the supreme authority.

Thus, dear reader, you may be confident about the future. Let each one do what he can, and then he may safely leave the rest to God.



ARCHIVE

Gregorian Chant: Its Artistic Value and Its Interpretation

By Joseph Lennards



In a recent publication by a Dutch author, Gregorian chant is called “an echo of eternity, a music between heaven and earth, a telephone line with heaven.”¹ For Mother Elisabeth Labat it is “a song of exile and of pilgrimage toward the celestial fatherland, the echo of an unending dialogue between the groom and the bride, which is the total life of the church with Christ.”² Joseph Samson, speaking of the relationship of a text to the chant says, “Through the agency of music, the words take on a new impetus of which by themselves they are incapable. The text is the terrain from which the birds take flight.”³ Dom Jean Claire, recalling a conversation between himself and Dom Gajard, summed up the thought of the master as follows: “Gregorian chant is the authoritative, official commentary which the church gives to the liturgical texts.”⁴

Each of these definitions, in its concise way, underscores the value of Gregorian chant as liturgical music. A fuller commentary was given to you this morning in the lectures of Very Reverend Father Abbot Jean Prou and Professor Winfried Aymans.

Gregorian chant is indeed an ideal liturgical prayer. It merits our esteem also because of its intrinsic artistic value. Allow me then to call your attention to some of its most distinctive qualities.

Gregorian chant is above all a purely vocal music, the product of an epoch when practically all music was vocal. Its range is limited by the restrictions of the human voice. It is a monophonic music, without harmonic supports, without polyphonic texture, without accompaniment. In fact an accompaniment, even discreet, is an anachronism which adds nothing to the chant’s beauty. More often than not an accompaniment is a mantle of charity that hides the defects of the choir. In reply to the question as to what constitutes the best accompaniment, a celebrated organist once replied, “The one that we cannot hear.” And he added, “The best organist is the one who knows when to stop playing.”

It is an expressive music, but one of moderate limits that exploits delicate nuances and not violent contrasts, all the while achieving a sober dramatic quality, as in the Holy Week responses.

Joseph Lennards (1899–1986) was head of the Ward Center, Netherlands. This essay is reprinted from *Gregorian Chant in Liturgy and Education: An International Symposium* (Washington, D.C.: Center for Ward Method Studies, 1983), pp. 76–95. It is reprinted here with the permission of the rights holder.

¹Hélène Wagenaar-Nolthenius, *Muziek tussen hemel en aarde. De wereld van het gregoriaans* (Amsterdam, 1981).

²*Louange a Dieu et chant grégorien* (Paris, 1975), p. 78.

³*Musique et chants sacrés* (Paris, 1957), p. 28.

⁴*Lettre aux amis de Solesmes* (1983, no.1), p.18.

Chant is an art that arises out of the Latin language with melodic ascents and descents that remain faithful to the inflexions of Latin declamation. The Latin verbal accent is light and tends to be brief. The nature and place of this accent differs from the accentuation patterns of modern languages. For this reason it is impossible to adapt vernacular texts to Gregorian melodies, whose accentuation system is totally different from that of the Latin language.

The Gregorian melodic line eschews large intervals, preferring to move mainly by conjunct degrees. The widest interval is the fifth; intervals of the sixth can be counted on the fingers; the octave leaps are found only in modern compositions. Its absolute diatonic structure excludes all chromatic progressions and allows no other accidental than *ti (si) flat*.

The Gregorian repertory is immense.

And yet this line enjoys a remarkable suppleness arising from the ancient principle of modality where every degree of the scale can serve as a base for a new scale. It ignores the classic dualism of major-minor which, because of the tyranny of dominant tensions, ends up by being but a single mode. Gregorian music truly counts as many modes as there are tones. For convenience the seven possible tones can be reduced to four: *re, mi, fa, and sol*. According to the range developed in each piece, whether above or below the final, each of these modes then gives birth to two derived modes: the authentic and the plagal. In short, the Gregorian composer has at his disposal a choice of eight modes, eight musical languages, all of different color, physiognomy, character, and expressive power. In compositions of extended length, moreover, the melody often breaks away from a particular mode to resort to modulation. Such excursions are quite frequent in the Gregorian repertory.

The greatest richness of Gregorian chant is its rhythm: flexible, free, made up of binary and ternary groupings, and unconstrained by a strong regular or measured beat. It is not given to undue lengthenings or syncopations that disturb its calm flow, nor does it arrest the free impulse of the melody. Dom Mocquereau uncovered for us the elementary laws that govern this rhythm at once varied and supple.

The Gregorian repertory is immense. It includes thousands of compositions. You will find therein a great variety of musical forms: recitatives for the celebrant; psalms and pieces of psalmodic structure with their formulae of intonation, recitation, and cadence; strophic compositions such as hymns and sequences; chants from the Ordinary and Proper of the Mass; antiphons; extended responsories as at Matins and short responsories as in the Little Hours; acclamations; and many others.

Gregorian chant also includes typical examples of melodic styles. One has only to attend a chant Mass or to look through the gradual to find the great variety that exists between the numerous Gregorian melodies. Some are very simple with one note to a syllable or perhaps occasionally with two or three notes to a syllable. This is the syllabic style. Other melodies, on the other hand, make more frequent use of note-groups. This style is neumatic. Finally, there are melodies where a single syllable is ornamented with many note-groups, variously interlaced, like garlands of flowers. This is the melismatic style.

This triple style is determined:

- a) by the liturgical moment. The chants of the Mass are richer than those of the office;
- b) by the degree of solemnity. The church makes a distinction between ordinary days, Sundays, and solemn days. This difference is reflected in the melodic styles;
- c) by the various participants.

Let me explain. In a liturgical ceremony three groups can be distinguished:

- a) the celebrant and the ministers (deacons, readers, etc.)
- b) the schola or the group of singers;
- c) the congregation.

The celebrant says the prayers, gives the blessings and greets the assembly; the ministers read the gospel, the epistle, etc.; the schola chants the compositions of the proper; the people respond and acclaim.

Since we cannot expect celebrants and ministers to have acquired a musical culture—they did not receive a *gratia* status on the day of ordination—their chants are necessarily simple. Nor do the people in general have special artistic training. The chants of the priest and of the people then belong to the syllabic style. The singers, on the contrary, cannot fail to have received proper training. So the chants assigned to them are more ornate. These are compositions in neumatic style, as for example, the introits and the communion chants of the Mass.

Responsorial type chants, that is those where a soloist chants the verses, while the choir sings the response and refrains, are assigned to one or several virtuosos. These are precisely the very ornate melodies in melismatic style, such as the gradual and the alleluia.

This variety of style adds a new certificate of merit to the Gregorian musical art, a value that shows up the shortcomings of classic and modern polyphony, where an introit, a gradual, an antiphon, a hymn, are all composed more or less in the same melodic style, or at least in a uniform style from this point of view.

If in Gregorian music we hear the last echoes of remote ages of the past, this music at the same time displays for us the dawning light of classical, even modern, music. Let me give you a few examples.

The need for variety is a fundamental element in aesthetics. This is why we find the variation in the music of all times and of all peoples. It is unnecessary to borrow examples from classical music. But the varied theme exists also in Gregorian chant. Compare, for example, the simple psalmody of the eighth mode with the more ornate formula for the Magnificat, or with that of the introit and the elaborate responsories, the melodies of Credo I and V, the changing formulae of the tracts of the mode of *sol*.

Thematic structures, common in classical music, are a compositional element of Gregorian art also. Notice the settings in the *Kyriale*, especially the Gloria. (Gloria III *ad libitum*, for example, is constructed on seven themes.) The leitmotiv, the leading motif, whose invention is attributed to Richard Wagner, is a germinating element of Gregorian monody. In the introit *Gaudemus* there is a small "motif of joy" that appears three times. In the antiphon *Hodie Christus natus est*, we hear a short phrase of triumph four times. More striking in this regard is the antiphon *Quem vidistis* from the Lauds of Christmas, where the same motif returns seven times. It is tempting to look for more examples.

The [lines of] ancient hymns, especially those attributed to St. Ambrose, have a fixed form: a-b-a-b or a-b-c-a. It is the binary form of the lied. Even the ternary lied (a-b-a) form exists in the Gregorian repertory. In this structure the third section is a reprise of the first. You will find this in the alleluia and in the introit.

The introit has a close relation to the feast of the day. It contains the principal idea. It is the prelude of the Eucharistic drama. It might be compared to the overture of the opera of which it

*Thematic structures are
a compositional element
of Gregorian art also.*

is a prototype. The rondo form established by Couperin, Rameau, Daquin, et al., consists in presenting a refrain whose frequent repetitions are separated by different couplets. Moreover, all the elaborate responsories of Matins, and the ancient offertories with their versets, are examples of the rondo form.

In some music history books we are told that the opera was born in the sixteenth century. This is not exactly correct. Its more ancient ancestor is the liturgical drama, sprung in its day out of chant dialogues. Later, profane elements filtered in, and the vernacular language made its entry. Brilliant spectacles were no longer rendered in the sanctuary of the church, but out of doors in the open space in front of the church. This was the period of the mystery plays. Then polyphonic music and instrumental music arose. The era of opera and oratorio had arrived. I ask your indulgence for having made this brief excursion with such giant steps.

*The ancient ancestor of opera
is the liturgical drama.*

You no doubt know the story of Croesus, King of Lydia, whose fabulous riches were sustained by the gold-yielding sands of a river—the Pactole. Well, Gregorian chant has always been the Pactole for composers who have drawn from it the inspiration for their themes: the troubadours and trouvères; the masters of the schools of Notre Dame and the Ars Nova; the anonymous composers of popular songs; Luther and the authors of the Genevan Psalter; the polyphonists; the romantic composers, the impressionists, and the moderns.

But the time has come to end this laudatio of Gregorian chant and to speak to you about its technique, interpretation, and style of rendition. This is the more practical part and, to me, the most important.

In art, perfection is not improvised. It needs work, a disciplined effort, methodical and continuous. It needs a strong and precise technique, one that is understandable and workable. Indeed, in the matter of liturgical music the purpose will be lost if, in concentrating exclusively on its spirituality, we neglect technique.

I shall group my remarks under three headings: the Voice, the text, and appropriately Gregorian interpretation.

The Voice

One sings preferably in a standing position, one foot slightly separated and forward, the upper body in a state of “unstable equilibrium.” Avoid especially letting the body rest on the rear leg, for this will constrain the breathing. Be attentive to the professional’s posture, which gives the impression of preparation for flight. Hold the book high and do not let the elbows rest on the chest. If you must be seated, remain erect without touching the back of the chair. These petty details have a direct influence on the quality of the sound. Everything that touches upon the production and use of the breath is important. Inhalation must be rapid, deep, and noiseless. Exhalation, regular and slow. If the choir is directed by someone qualified in vocal formation, the rehearsals can begin with a few exercises of systematic breathing; otherwise it is better to refrain from doing them in order to avoid a cramped emission.

But there is a very simple method for achieving an effective respiration. I shall describe it. You indicate a small fragment of music that must be sung. You look at it attentively and in silence, that is to say, you sing it “interiorly.” Then cover the passage in question with the hand. It should be sung from memory without looking at the notation. This procedure helps to distribute the amount of available air automatically and effectively. Little by little you take longer fragments.

Followed regularly, these memory exercises will result in phraseological breathing. Your singers will sing with a great unity and will not need to breathe at every quarter bar.

When to breathe? When the structure of the music demands. Such pauses are of one pulse or two at the full or double bars, shorter and stolen from the last note before the half bar. At the quarter bar, generally, no breath should be taken.

Often in the Solesmes editions you will find a comma above the staff.

Roman pronunciation knows only five vowels.

This is a sign of correction. It warns you that the nearest bar is not well placed and ought to be suppressed. The comma indicates the correct punctuation. The same comment may be made with regard to the slurs which occur more frequently in the gradual of 1974.

The sound at the opening of the vocal chords is usually weak. It is reinforced by the resonance of air in the different cavities above the larynx, especially in the nasal cavity. It is important to use this vibration to the maximum. It is recommended therefore to vocalize often with nasal consonants like “n” or “m.” At first, one can even exaggerate a little. By concentrating on this resonance “in the mask” or “in the belfry” you avoid the fatigue of the vocal chords.

There is another useful suggestion. Try to yawn. Then the tongue is flat, the larynx drops, the palate—the roof of the mouth—is soft, rises, the nostrils dilate, and the sonority of the voice increases. A German teacher says “*Der Sänger soll ein standiges Gähngefühl haben,*” that is, the singer should always have the feeling of yawning.

The situation would be ideal if each chorister possessed a sonorous and well-placed voice. Alas, in practice this is a utopia. The leader must row with available oars. He must be satisfied with an average sound, a fusion of the voices that results in a unified sound in which no one voice dominates. Happily, the timbre of an ensemble of voices is always better than that of individual voices. A consolation for the choirmaster.

It is necessary for the voice to leave the “vestibule” freely. The doors of this vestibule are the lips that ought not to be stuck together but formed like a funnel, like the mouth of a fish if you prefer.

Pronouncing the Text

We use the “Roman pronunciation” which knows only five vowels: the *a* palatal, the *e* open, the *o* open, the *i*, and the *ou*. *Au* and *eu* constitute diphthongs whose first element is longer than the second. Make use of the *r* lingual, the *r* of the singers, as we say in French, which brings the voice forward in the mouth. The *m*, at least in Italian, is an explosive consonant: *secundum, magnum, tuam*. In the double consonants the “point of contact” is prolonged: *terra, tollis, peccata*.

Avoid faulty and ridiculous word-joinings:

Ad/dexteram Patris, not adxteram Patris;

coeli et / terra, not coeli eterra;

Patrem/omnipotentem, not Patremomnipotentem;

Sicut / erat, not sicuderat;

Tantum / ergo, not tantumergo;

Qui tollis / peccata, not tollispeccata.

Do not group together those elements whose logical sense requires separation, “for we do not sing to emit a succession of sounds, but to express a thought” (as Dom Gajard said).

Hosanna in excelsis
 Sed libera nos a malo
 Habemus ad Dominum
 Hyssopo et mundabor
 transire ad vitam

It is perfectly possible to explain the sense of an acclamation, a greeting and a prayer of the Mass Ordinary to the people, even to children. I did it for many long years. I speak of the general overall meaning. This suffices:

The assent of the Amen
 The joy of the Alleluia
 The greeting of the priest and our response
 The supplication of the Kyrie
 The praise of the Trinity in the Gloria
 The twelve articles of faith in the Credo, etc.

The translation of the proper can be made during the course of the weekly rehearsal. It is the task of the director, or a singer familiar with Latin, or a priest. In this application it is necessary to underscore those words that the melody places in a position of importance, for Gregorian chant teaches us how to pray.

Now for a few rules of interpretation.

Basic to Gregorian rhythm and above all else is respect for the single pulse, or evenness of the notes and the syllables. This basic pulse is indivisible. It cannot be fragmented, as in modern music, where an eighth note can be subdivided into sixteenth notes, thirty-second notes, etc. So, in Gregorian rendition all notes and all syllables have the same time length. They must not be swallowed up nor thrown away. It is a fundamental principle which if forgotten results in a disastrous caricature. Here also lies the secret of the strength and the impersonal character of Gregorian chant, its serenity, its purity, and its quality of prayer. The principle is quite clear but its practical realization tends not to be so easy, if we are to judge by what we hear everywhere. Listen to the rendition of the *Veni Creator*, Kyrie XI, the ends of the orations, the doxology in the psalmody!

*Basic to Gregorian rhythm
 and above all else is respect
 for the single pulse.*

To avoid misunderstanding, I add that we are concerned naturally with a relative equality, and not an absolute equality, mathematical or metro-nomic. The mensuralists, the supporters of measure rhythm, have not respected this equality of the basic pulse unit. Father Dechevrens tried to organize Gregorian melodies by enclosing them in modern measures. Houdard and his theory of the neum-beat—that is, each neum, short or long, was worth one beat, a quarter note—is an example. Dom Jeannin transcribed all long notes in the manuscripts with quarter notes. It is interesting to observe, as Dom Mocquereau remarked, that Dom Jeannin's theory is directly opposite that of Houdard. The latter arbitrarily shortened the neum values and Dom Jeannin lengthened them excessively.

All the mensuralists base their theories on the same texts of mediaeval authors but each gives these same texts different interpretations. They contradict one another.

Let us conclude with a bit of whimsy from Dom A. Schebbeare:

If we follow M. Houdard we must be prepared to trill off roulades of semiquavers and perhaps demisemiquavers with the ease of a Kubelik playing Paganini. For it transpired that M. Houdard was a violinist and apparently expected of the human voice an agility equal to that so readily attained with his own instrument. If we follow Père Dechevrens we must be ready to warble the *Regina Caeli* like a rather frolicsome Pastoral in 6-8 time. And if we follow Dom Jeanin, I am afraid our singing of Mass will tend to prolong itself into Vespers.⁵

Single time units arrange themselves to form binary and ternary groupings that precisely indicate the rhythmic movement. The duration of a binary group is not equal to that of the ternary group, for the ternary rhythmic unit requires more time. It happens that, falling prey to a kind of automatic metricism, we tend to equalize the time intervals of the rhythmic alighting places by hurrying the ternary groups. We then arrive at measured rhythm by reducing the ternary group to an ordinary triplet and this detracts from the charm and dignity of Gregorian chant. Be careful, for the devil lies in wait for you everywhere. *Vigilate: quia adversarius vester diabolus, tamquam leo rugiens, circuit, quaerens quem devoret* (from the short reading in Compline). Recall the *Ite, Missa est* of Mass II, the final incise of Kyrie XI, the *Laudamus te* in the Gloria of Mass IX.

The duration of a binary group is not equal to that of the ternary group.

The only remedy for this carelessness is in the analysis of the binary and ternary compound groups by counting 1, 2—1, 2, 3, or by keeping time attentively, or by noting the ictus by touching the fingertips on the table lightly and delicately.

This didactic procedure is the *conditio sine qua non*, axiomatic in Gregorian formation, the only way to correct the rhythmic faults that infiltrate the chant.

Dom Gajard, in speaking of this remedy, says, "It is to this that I attribute the enormous progress made in France⁶ over a period of some years; many choir directors have understood the need to 'count' and have made this the basis of their teaching. One can tell right away whether a choir has submitted to this discipline."⁷

A warning: if one agrees to analyze the compositions for binary and ternary groupings, indicating the ictus with a heavy stroke—or by tapping with a ruler, a pencil, or with the foot—must be avoided unless by doing this we wish to chastise the singers who have gone astray.

Binary and ternary groups are linked to a succession of tensions and relaxations, lifts and repose, arsis and thesis, to form the rhythm of the incise. These incises then are linked to the phrase members, then the phrases, and finally, the period. Thus, from one link to the next the unity of the composition is achieved.

For those who wish to sing Gregorian chant a first choice must be made: The Vatican edition, or the Vatican edition with the Solesmes rhythmic signs? The Vatican edition with the rules contained in its preface is inadequate and leaves us in a fog. The well-known "white notes" that serve to indicate lengthening are difficult to find and are even an embarrassment to

⁵Dom Alphege Shebbeare, O.S.B., "Dom Mocquereau," *Downside Review*, 48 (1930), 137f.

⁶Equally in Switzerland, Holland, and Portugal.

⁷Dom Joseph Gajard, *The Solesmes Method: Its Fundamental Principles and Practical Rules of Interpretation*, tr. R. Cecile Gabain (Collegeville: The Liturgical Press, 1960), p. 44.

eminent Gregorianists. The rhythmic editions, on the contrary, are clear and precise. The dots indicate note-doublings, the vertical episemas mark the movement of the rhythm, the horizontal episemas designate the lengthening of the cadences and expressive nuances drawn from the manuscripts.

Allow an aging performer to share his experience with you.

For fifty years I have been teaching Gregorian chant to students in the primary and secondary schools of my country, the future teachers of the normal schools, seminarians, and parish singers.

For the most part my people were not gifted. Talented ones were the exception. Very well. If I succeeded in making them sing and loving Gregorian chant, it was thanks to the rhythmic signs.

I recall having attended a Gregorian day, where the choirs of four parishes were to sing together. Impossible to arrive at an ensemble, even for the Credo. There was divergence of tempo, doubling of notes at various points. . . . We were using the untouched, or "pure," Vatican edition.

But I recall also another demonstration! The High Mass, chanted by thirteen hundred children, coming from twenty-six different schools. It was the International Music Congress in Cologne. Impossible to organize a rehearsal on the location. It was for this reason that sheets containing the melodies with the rhythmic signs and the chironomy were sent to the schools. Our aim was to have every child able to render the compositions individually with the indicated chironomy, which is what the schools actually did. Well, this Mass was sung by the little ones with verve and a beautiful homogeneity. Those who conducted used the Dom Mocquereau chironomy.

*There is nothing in a composition
that the chironomy cannot express.*

The rhythmic editions are elements of unity. Listen to the opinion of Dom Claire, the present choirmaster of Solesmes: "If we were to take the time to mark on a map the countries that have adopted the editions containing the rhythmic signs [those of Dom Mocquereau], we would notice that at the same time we were marking those countries that have best preserved the Gregorian chant performance practice."⁸

Chironomy

Chironomy, or the science of conducting the choir by gestures, occupies an important place in the teaching of Dom Mocquereau. In the two volumes of *Le nombre musicale* he develops his theory in an authoritative manner. These volumes are an inexhaustive source for those who wish to perfect this art. My purpose is not to give you detailed rules for learning chironomy. I will confine myself to calling your attention to certain special aspects of this discipline and to its formative value. I shall give you Dom Mocquereau's own words, those of his collaborator Dom Gajard, then those of Mrs. Justine Ward, Le Guennant, Pierre Carraz, and, if you will permit, I shall add some advice of my own.

Chironomy is synthesis and analysis. It is not limited to shaping the great arch of the phrase, but applies also to its tiniest details. There is nothing in a composition that the chironomy cannot express: the arsis and thesis, the undulations, compound rhythms, the dynamic and agogic nuances.

⁸Dom Jean Claire, "L'oeuvre rythmique de Dom Mocquereau," *Revue grégorienne*, 34 (1955), 5–6.

And what is the instrument at our disposal for indicating all these things? Our body: two arms, two hands, and ten fingers. The director can communicate to his singers each nuance on the condition that:

- he and the choir, both together, have been formed in the same school;
- the director knows exactly what he wants and has prepared each composition conscientiously;
- he has authority, for to direct is to command, give, transmit orders;
- the singers keep an eye on the hand that directs instead of riveting their attention in the book.

The book has the great advantage of freeing us from the burden of memorizing the entire repertory, as the singers in the middle ages were required to do. But the book can offer the temptation of insufficient preparation. The book is held, the notes are read without taking time for spiritual and musical preparation. Under these conditions we are slaves of the book. Impossible to lift one's eyes toward the one who is directing.

Although the technique of chironomy is easy enough to acquire, it is a gesticulation that makes use of subtle vocabulary, in no way something mechanical. We know all the ground rules:

- a rising melody is arsic and requires a crescendo;
- a descending melody is more often thetic and demands a diminuendo and a ritard.

But often these tendencies are contradicted by other musical factors, for "art laughs at rules." Here the taste of the teacher must prevail.

Another factor enters the scene: the type of singers that we must deal with. If they are tired, lacking in energy, heavy, and sleepy, give them a lift, a musical vitamin, by multiplying the arsic movements. When voices are hard, irregular, then soften them with reposeful theses. Chironomy does not depend solely on the piece that is to be sung. It depends also on the singers, their number, age, and the acoustical properties of the church building.

The form and fullness of an arsic or thetic movement depend on the grouping of the notes.

The form and fullness of an arsic or thetic movement depend on the grouping of the notes. A ternary group demands a larger designation of the arsic curve and a deeper lengthening of the thesis. In order to be useful to the singers, the gesture of the director must show from the very outset of the arc which grouping they will

have to discern. It is the beginning of the arc that counts. Thus, for a ternary grouping the singers must be held firmly in control from the first note. Later is too late. If the conductor initiates the ternary curve as for a binary group, the singers will hurry to make the third note pass in the time frame set for two notes. The result will be a modified triplet. We have already mentioned this.

Another fault: Theoretically, a certain group of notes is known to be ternary, but, not having signaled this from the beginning, the hand movement is held back before arriving at the next ictus. An equally deplorable effect.

The remedy: silent exercises. During a preliminary arsis-thesis drill, one, two . . . is counted. After this a segment of a piece, chosen by the director, is reviewed in silence. The singers should guess, as soon as the impetus is given to sing, whether the arsic gesture should extend over two or over three notes. Same for the thesis. This little device obliges the director to be clear in his indications. At the same time it refines the concept of the piece in question.

Another bit of advice: For the ternary arsis, the curve will begin more to the left and for the ternary thesis the gesture will drop lower. When the director and his singers understand each other on this point, the rest will go by itself. But obviously the chironomic gesture is useless if it does not show the intention of the director. A useless gesture can even be detrimental, beating the air for nothing.

The speed with which the hand changes its position indicates a nuance of dynamics. In a succession of circular movements each one is rendered a bit higher than the other and more to the left of the preceding movement. It will also be larger and its trajectory inevitably longer. Speed, and the enlargement that this imposes, is a sign of crescendo, the opposite of the diminuendo sign. Obviously, these nuances have to be made in a way that does not interfere with the fundamental equality of the rhythm.

Ordinarily the fingers rely on the movement of the arm, the wrist, and the hand. They serve to shape the curve. But they also can correct a fault by indicating each pulse of the rhythm and the groupings. Here is the means at the disposal of a conductor to indicate to the singers the desired slowing down of the tempo. Parenthetically, having fingers stuck together must be avoided, that is, holding one finger tightly against the other, a fault that is often noted. It causes a certain stiffness in the hand movement.

A chironomy carefully designed on paper is the best preparation for the actual chironomy.

Experience has shown that a chironomy carefully designed on paper is the most exact analysis and the best preparation for the actual chironomy. On this all Gregorian teachers are agreed.

Here are some bits of advice for those who wish to design a correct and elegant chironomy on paper: Since Gregorian notation is too tightly printed, we shall make use of modern music notation. This allows more space between the notes and thus makes possible a more graceful linear design of the Gregorian recitative with its multiple nuances. We interlace on the staff the notes and the chironomy so as to unite in one embrace the melody, the text, the rhythm, and gestures.

The chironomy, traced above the staff, as suggested in several manuals, makes something distinctive of it and lessens hesitation;

- The stems of the notes shall be placed below the notes so as to allow space for delineation of the line and the undulations;
- The punctum should be indicated by the eighth note, the double notes by the quarter note. The neums remain intact and preserve their grouping as they are presented in the traditional notation.
- All the notes should be placed at equal intervals. Beside the long notes a double space shall be left before writing in the next note. In this way the notation itself will indicate clearly the length of the binary and ternary groups.

- It is necessary to prepare also a space for the breaths and for the half-breaths, placed according to the circumstance, before or after the bar line.

All of these rules may seem a bit pedantic to you, even superfluous. In reality they are the fruit of long experience. They will aid you certainly to realize on paper a beautiful and clear chironomy which approaches, as much as possible, what is the reality.

In the second volume of *Le nombre musical* you will find models of chironomy realized according to Dom Mocquereau's indications. Note them carefully.⁹

I forgot an important point. Faults of chironomy "in the air" are reflected in the written chironomy. This then can be an excellent remedy for correcting the mistakes in the gestures. They (the mistakes) will appear even more clearly according to the large size of the curve of the design. Invite someone to design with a chalk on a blackboard a fragment of chironomy while the others are singing.

Placed, as it were, under a magnifying glass, the imperfections will appear more distinctly. *Quidquid latet apparebit.*

On paper the curves are drawn from left to right. In practice the movement of the arm is diagonal, moving to the left for a succession of arses, then curving to the right for a succession of theses. The image on the paper then can only give a faint idea of the immense resources that are at the disposal of the arm and the hand.

For many Gregorianists, chironomy is an unknown musical discipline.

There is a connection between musical rhythm and "live" rhythm. The latter expresses itself by bodily gestures. By these gestures we can exteriorize that which we feel interiorly. These gestures are more effective when they are rendered by the large muscles. To awaken and develop a rhythmic sense it is necessary to begin with large movements. Thus a gesture rendered by two arms gives a better rendition than one made with a single arm. Arm gestures starting from the shoulder are more effective than those that use only the forearm.

In all there is a hierarchy of movement: Those that have their point of rotation in the armpit, those that begin at the neck, and those that start at the wrist. All of these have their function. But for the beginners I recommend the movement of the entire arm. The feet ought to be spread slightly apart so that the weight of the body can shift from one leg to the other or from left to right and vice versa.

For many Gregorianists, chironomy is an unknown musical discipline, underestimated and even scorned. I hurl the advice of the old master at them: "Important advice: above all, depart quickly from the teacher, even the artist, who, at first trial without previous study, and depending on his own genius, being absolutely sure of himself, pretends to find, in his own resources and only in his modern music studies, the key to the rhythmic and chironometric interpretation of this ancient art, almost as old as Christianity itself!"¹⁰

Chironomy, important for directing a choir, is no less important for the training of the individual singers. By making the gestures they develop and refine their rhythmic sense. It is therefore recommended that the director train his singers in this, requiring them to shape the chironomy line

⁹Dom André Mocquereau, *Le nombre musicale grégorien ou rythmique grégorienne*, 2 vols. (Tournai: Desclée, 1908, 1927), II, pp. 731–50 and passim.

¹⁰Mocquereau, *Le nombre musical*, I, 75.

for themselves. He can divide his choir into two groups so that one group sings and directs while the other looks on in silence.

All this requires time, but the results will not be slow in producing compensations. Your choir, which is like an orchestra of amateurs whose violinists draw their bows in a disorderly fashion up and down and down and up, will be transformed into a professional orchestra whose musicians render their movements in a perfect ensemble, even in the difficult passages.

The legato is a characteristic quality of the chant, which is above all a prayer eschewing all that can destroy interior reflection and peace. So there should be no staccato, no interruptions at the quarter bars, no syncopations, but above all a long uninterrupted line. Dom Mocquereau who knew about this, compared the chant to a good choir of orchestral violincellos.

In the Gregorian repertory, especially among the chants of the ordinary, one finds sometimes thematic repetitions (for example, in the last Kyries of Masses III, IV, and IX).

Some pious souls, but also sentimental ones, think that these repetitions should be sung softly, as a kind of echo. A ridiculous procedure! It would be more logical and musical to sing these repetitions in a crescendo.

I would like to call attention to a special point of style that is peculiarly Solesmian, that is to say, the softening of the upper note, a simple procedure that contributes much to assuring the religious value of the chant. All who have listened to the recordings of Solesmes under the direction of Dom Gajard, or of Fontgombault and the nuns of Argentan, would have noticed this also. These peak notes are central, magnetic poles, the keys at the top of the arch of the sonorous edifice.

They are preceded by a gradual crescendo which finds its summation at the top. But, at the moment that the voice is about to attain this peak it pulls back a bit, for this top note is also the beginning of the descent which has been prepared. These peak notes, as one might say, are not the angular summit of the Gothic arch, but the rounded central point of the Roman arch. Notice the *ti-flat* of the first phrase of Kyrie XI, "propter magnam" of Gloria IX, the Sanctus and Benedictus of the same Mass, even the little peaks at the beginning of Kyrie III, the mediant cadence of the eighth-mode psalmody. Examples abound!

I am often asked: Should Gregorian chant be sung fast or slow? It is impossible to give a cut-and-dried answer to this question. In former times, in the modern notation editions, the tempo was indicated by metronomic figures: 144 for the offertories, 152 for the introits, and 160 for the communions. A bizarre classification!

Gregorian chant does not know any standard tempo, nor a tempo in general, nor for certain categories of compositions. It is music, and music with all its subtle nuances is exempt from so mechanical a conception. Every piece has its own tempo, governed by the text and by the melody, even though the melody usually plays the principal role. Different in one piece from another, the tempo may also vary in a single composition. There should be no hesitation to modify the tempo when the need seems to arise, provided always that the changing tempi are not too brusque.

In the graduals the verses are rendered more quickly than the responses. As a rule, the jubilus of an Alleluia and its verse require a rather fast tempo. But this rule is not absolute, for there are meditative Alleluias, such as the Alleluia *Opportebat* of the third week of Easter, that require a slower pace.

Gregorian chant does not know any standard tempo.

And the hymns. Compare the light and syllabic melodies of the hymns of the Little Hours with the solemn aspect of the *Tantum ergo*, the *Clarissimam* in honor of Saint Benedict, and the hymn *Vexilla Regis*.

Our conclusion: the tempo is always in movement so as to interpret the complex feelings of the soul. Avoid standardization.

The ancient manuscripts contain a great number of expressive indications. Some have been retained in the Vatican Edition, for example, the quilisma and the liquescents. The others are given in the Solesmes Editions: the dot, the episema, and the salicus. The oriscus, the strophicus, and the liquescent punctum are only reproduced in the monastic books, where they have a special shape.¹¹

*Remember always to whom
we are singing.*

Let us speak of the horizontal episema. We all know that this is a sign of slight prolongation of the note which it affects. But what many Gregorianists do not know is that this small horizontal mark is often a sign of expression, an indication of the emotion of the composer who wishes to place a word in prominence by giving it special attention. A few examples:

- In the Agnus Dei of Mass I, we find an episema over the syllable “ca” of “peccata” which expresses a certain confidence.
- In the antiphon *Ecce ancilla Domini* the episemas on “ecce,” “fiat,” “mihi,” underscore the consent of the Blessed Virgin.
- In the antiphon *De fructu ventris tui*, the four episemas on “ven-tris tu-i,” invite us to recollection and contemplation.
- In the communion *Tollite hostias*, the posture of adoration is well rendered by the descending passage on “adorate Dominum,” but this attitude is underscored by the horizontal episemas.

As written signs, these episemas indicate length not as an end but as a means. They help us to give the melody a prayerful quality. Let us not neglect these precious indications.

I would have liked to add a few more practical words of advice for the interpretation of some special neums, but I do not wish to extend my limitation of time. I hope that all of my remarks will not frighten you, for no effort should be spared to arrive—by means of a precise technique—at a perfect rendition of the chant which is not only a great art, but at the same time the ideal expression of our prayer. Remember always to whom we are singing. It is beyond all praise. *Quia major omni laudi, nec laudare sufficis.* ❧



¹¹*Antiphonale Monasticum* (1934), *L'Office de Noel* (1936), *In agendis mortuorum* (1941), *Ordo Hebdomadae Sanctae* (1957).

REPERTORY

Hernando Franco's *Circumdederunt me*: The First Piece for the Dead in Early Colonial America

By Javier Marín



This article presents a study and edition of the four-part motet *Circumdederunt me* by Hernando Franco (ca. 1530–1585), a musician born in peninsular Spain who worked as chapelmaster in Portugal, Santo Domingo, Cuba, and Guatemala before being appointed to that role at the Cathedral of Mexico (1575–1585).¹ Although several scholars have long known that settings of *Circumdederunt me* were freely composed as extraliturgical motets for performance during the Mass, they had not recognized them as specific elements of the liturgy. Nonetheless, this text was performed in Spain and Latin America as an alternative invitational for the Matins for the Dead, either before or in place of the standard Roman prescribed invitational, *Regem cui omnia vivunt*.

Like most of the texts of Requiem, the text of the *Circumdederunt me* is highly dramatic:

*Circumdederunt me gemitus mortis
dolores inferni circumdederunt me.*

The sorrows of death have compassed me:
and the pains of hell have hold upon me.

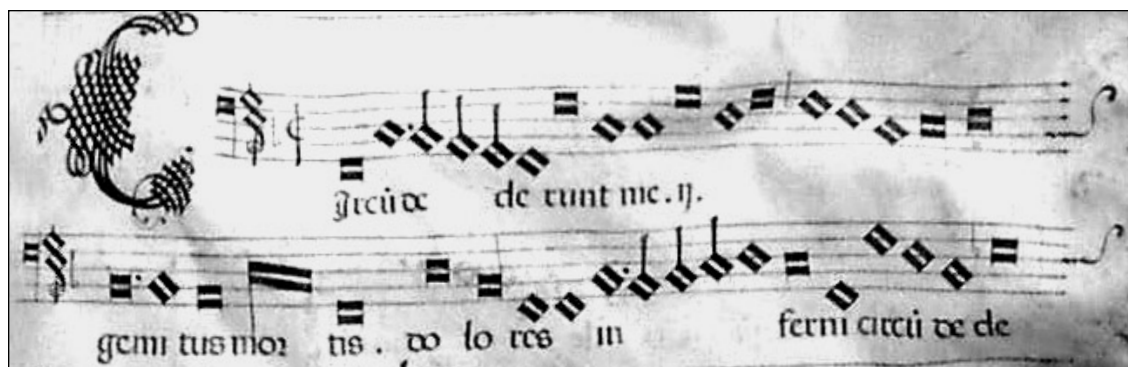
The Liturgy of the Dead was granted considerable importance by the Hispanic ecclesiastical authorities and by composers from a very early age. According to the extant documentary descriptions, the death of a sovereign, noble, ecclesiastic, representative, or a common city dweller, as well as the commemoration to honor all the dead, could have been mourned throughout the Middle Ages with different degrees of solemnity, ranging from simple readings without music or just with monophonic chants, to impressive ceremonies with elaborate polyphony spread across several days. The Requiem Office began to be set polyphonically in the late fifteenth century, and Iberian composers counted among the first systematically to adopt this practice. The first published anthology, Juan Vázquez's *Agenda Defunctorum* (Seville, 1556), appeared thirty years before the first Italian book of the genre, Giammateo Asola's *Officium defunctorum* (Venice, 1586). The atmosphere of heavy mysticism that dominated Hispanic culture during the sixteenth century had a great impact on artistic creation. The outbreak of the Reformation and the Roman authorities' response with the Counter-Reformation provoked a value crisis, and Spain and its New-World colonies strongly embraced the Roman position. Franco was

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¹For the biography of Franco, see María Gembero, "El compositor español Hernando Franco (1532–85) antes de su llegada a México: trayectoria profesional en Portugal, Santo Domingo, Cuba y Guatemala," *Latin American Music Review*, 26 (2005), 267–311.

the first musician who composed liturgical polyphony for the celebration of the dead in the Americas.

The *Circumdederunt me* by Franco is uniquely preserved in the manuscript Mexico D.F., Archivo del Cabildo de la Catedral Metropolitana, Polyphonic Choirbook II, a recently-discovered parchment book which can be dated to the first decade of the seventeenth century.² This manuscript is devoted almost completely to works by Franco and is mainly comprised of Vespers psalms. However, the last folios of the book include some items for the First Nocturne of Matins for the Dead. Interestingly, the pieces are not arranged by genre, as usual, but rather according to the order of the chants and recited items in the service. These same items were copied in a later volume, México 2 (copied ca. 1700), with responsories, lessons, and psalms for the Second and the Third Nocturnes of Matins and for Vespers of the same celebration.³



Beginning of the bass part of Franco's *Circumdederunt me* in the manuscript México 11 (ca. 1600)

Mexico II has two four-part settings of *Circumdederunt me*, both ascribed to Franco in the upper part of the page ("Ferdinandus Franco"). There is no reason to hesitate about these attributions, given that the volume was compiled soon after Franco's death and probably by Juan Hernández, successor of Franco as a chapelmaster in Mexico Cathedral and singer in the *capilla de música* conducted by Franco himself. If Cristóbal de Morales (ca. 1500–1553) was the first to set polyphonically the invitatory and Matins lessons in Spain, Franco was the first composer active in Latin America who made the same, but in a very different cultural context. No other New-World composer, apart from Juan Gutiérrez de Padilla (ca. 1590–1669), composed a polyphonic setting of this text.⁴

The two Franco pieces are placed right at the beginning of the Requiem section (fols. 81v–83r), which implies that they were sung first in the service—the works are organized follow-

²See Javier Marín, "Cinco nuevos libros de polifonía en la Catedral Metropolitana de México," *Historia Mexicana*, 208 (2003), 1073–94, for a preliminary description, and *Música y Músicos entre dos mundos. La Catedral de México y sus Libros de Polifonía (siglos XVI–XVIII)*, 3 vols. (Ph.D. diss., University of Granada, 2007), 2: 370–410, for a complete catalogue and critical commentary of the book.

³A selection of all three nocturnes has been published in Grayson Wagstaff, ed., *Matins for the Dead in Sixteenth-Century Colonial Mexico: Mexico City Cathedral 3 and Puebla Cathedral 3*, Collected Works, 26 (Ottawa: Institute of Medieval Music, 2007).

⁴Gutiérrez de Padilla's *Circumdederunt me* (6vv) is preserved in two copies at Puebla Cathedral, where he served as a chapelmaster: Puebla Choirbook 3, fols. 30v–33r, and Puebla Choirbook 15/B, fols. 147v–150r.

ing the Office. Franco's decision to compose two settings is not surprising. The account of the *exequias* held in Mexico City in 1559 to honor Emperor Charles V's death—the first documented celebration of this kind in Mexico and possible model for the next—mentioned specifically the performance of the Morales's *Circumdederunt me* as an invitatory. Probably the main part of the office could have been composed by Franco in Guatemala during the 1560s, because some of the items are copied in the manuscript Guatemala 3. Surprisingly enough, there is no copy of the *Circumdederunt me* at Guatemala, so Franco probably composed these settings during his tenure at Mexico Cathedral, fitting the local liturgical requirements established since the middle of the sixteenth century.

In the Requiem music by Franco one can find two distinct styles. The first consists of a chordal, homophonic presentation of the chant melody, usually presented in long values in the cantus or tenor. This simplicity was looked for deliberately by the composers, to whom the most important thing was the clarity and intelligibility of the text, i.e. the invitatory *Regem cui omnia vivunt*, the lesson *Parce mihi Domine* or the psalm *Domine ne in furore*. The second style also presents the chant in a clear way, but it is the starting point for a discrete imitation constructed around the chant notes or motives or free counterpoint; in this more ornamented polyphony—always within the general austerity of the music—the voices move more independently, although without reaching the licenses of the freely-composed motet; the two settings of *Circumdederunt me*, the responsories, and the three antiphons for the First Nocturne, *Dirige Domine*, *Convertere Domine*, and *Nequando rapiat* follow this rule.

We can apply some of the characteristics that Grayson Wagstaff pointed out in relation to Morales's setting to Franco's *Circumdederunt me*. The most melismatic voice is the soprano, which carries the chant melody, while the rest of the voices are mostly syllabic. Franco incorporated the liturgical chant in the highest voice note for note—surprisingly the same melody Morales used and in the identical voice—making the chant melody the structural element for the composition. The cadences on “mortis” and “me” follow the division of the text and are both on the pitch F, as are the monophonic cadences at these points.

There are a few moments of word painting. On the word “gemitus” [groan], the alto presents a descending motive which falls to the voice types' lowest note in the piece, an F. The word “inferni” [hell] is set in all the voices to lines that descend to a low register. Immediately after that, all four voices lead up. The only completely homorhythmic section in all voices, on the word “dolores” [pains], sounds truly declamatory in style. The action of surrounding is expressed by the opposite descending (alto and tenor) and ascending (soprano and bass) movement on the word “circumdederunt” (measure 14). But Franco did not want to break the overall emotional climate of the piece with strong madrigalistic effects. The rhythmic motion is subdued, according to the somber quality of the music, due to the composer's preference for a low register for all voices. His harmony shows a clear preference for minor thirds and sixths.

From the Chapter Acts of Mexico Cathedral we know Franco directed an ensemble of musicians that in 1582 was formed by ten adult singers and an unknown number of choirboys. From this documentary evidence it is clear that Franco's polyphony was intended to be performed by a small number of singers, probably two or three per part maximum.

This serene *Circumdederunt me* could be considered the most characteristically “Hispanic” item composed in Viceregal Mexico by the Spaniard Franco. All of this music is concise, delightful to sing, and suitable for liturgical use. In sum, it is an exquisite piece to sing and meditate about the quick passage of time, the transitory nature of earthly life, and the contrasting mysteries of mortality and eternity. ♪

Circumdedederunt me

Hernando Franco

MEX-Mc, MS 11, fols. ilv-82r

Soprano

Cir - cum - - - de - - - de - - -

Alto

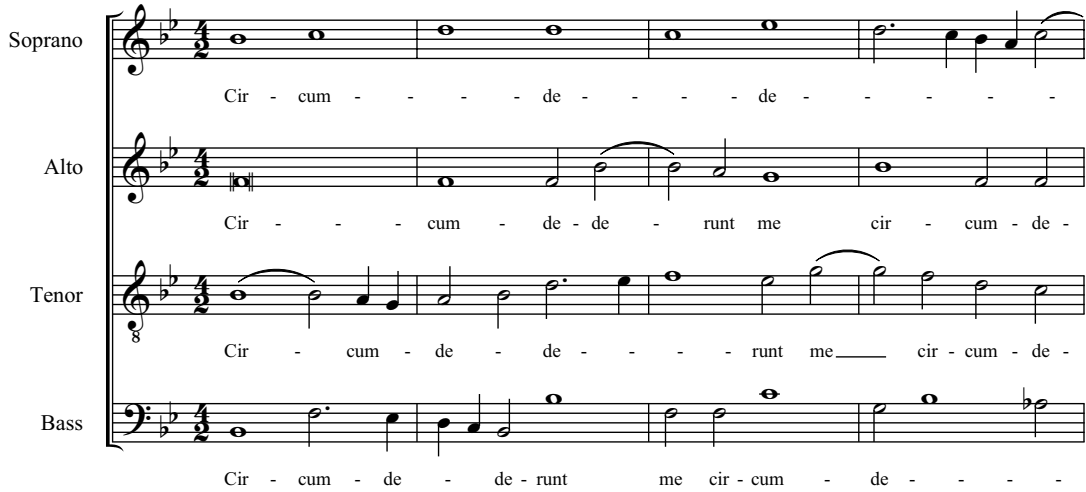
Cir - - - cum - de - de - runt me cir - cum - de -

Tenor

Cir - cum - de - de - - - - runt me - - - cir - cum - de -

Bass

Cir - cum - de - de - runt me cir - cum - de - - - -

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part begins with a whole note C4, followed by a half note G4, and then a quarter note F4. The Alto part begins with a whole note C4, followed by a half note G4, and then a quarter note F4. The Tenor part begins with a whole note C3, followed by a half note G3, and then a quarter note F3. The Bass part begins with a whole note C2, followed by a half note G2, and then a quarter note F2. The lyrics are: Soprano: Cir - cum - - - de - - - de - - -; Alto: Cir - - - cum - de - de - runt me cir - cum - de -; Tenor: Cir - cum - de - de - - - - runt me - - - cir - cum - de -; Bass: Cir - cum - de - de - runt me cir - cum - de - - - -.

S

5

- - - runt me ge - mi - tus mor - - - tis, do -

A

de - runt me ge - me - tus - - - mor - tis, - - - do -

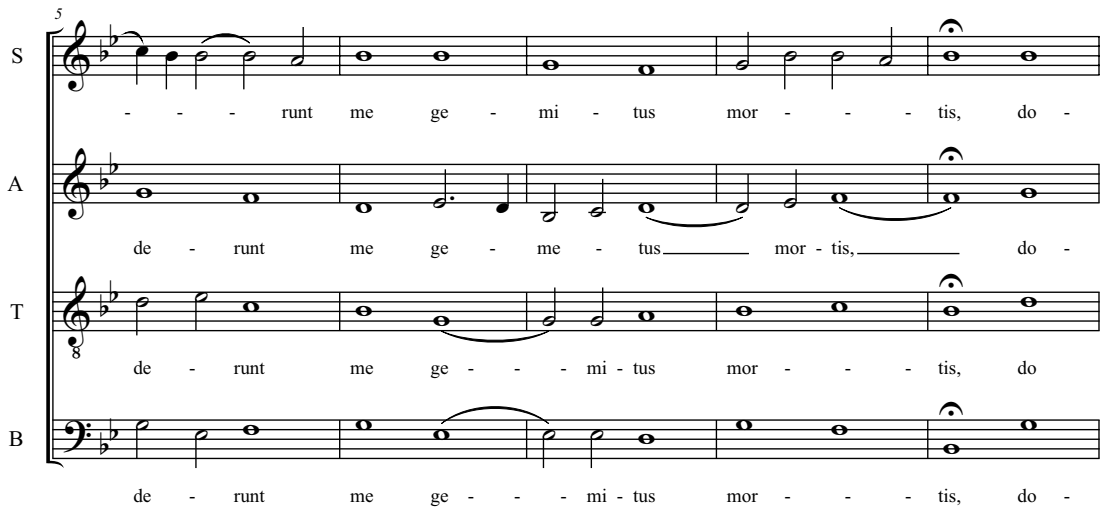
T

8

de - runt me ge - - - mi - tus mor - - - tis, do

B

de - runt me ge - - - mi - tus mor - - - tis, do -

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part begins with a whole note C4, followed by a half note G4, and then a quarter note F4. The Alto part begins with a whole note C4, followed by a half note G4, and then a quarter note F4. The Tenor part begins with a whole note C3, followed by a half note G3, and then a quarter note F3. The Bass part begins with a whole note C2, followed by a half note G2, and then a quarter note F2. The lyrics are: Soprano: - - - runt me ge - mi - tus mor - - - tis, do -; Alto: de - runt me ge - me - tus - - - mor - tis, - - - do -; Tenor: 8 de - runt me ge - - - mi - tus mor - - - tis, do; Bass: de - runt me ge - - - mi - tus mor - - - tis, do -.

2
10

S
lo - res in - fer - - - - ni cir - cum - - -

A
lo - res in - fer - - - - ni cir - cum - de - de - runt

T
8
lo - res in - - - fer - - - ni cir - cum - de - de -

B
lo - res in - fer - - - - ni cir - cum - de - de - - - - runt me,

15

S
de - - - - de - - - - runt _____ me.

A
me, cir - cum - - - de - de - runt me.

T
8
- - runt _____ me, cir - cum - de - de - runt me. _____

B
cir - cum - de - - - de - - - - - - - - runt me.

2. Antiphon: Circumdederunt me II

19

S
Cir - - - cum - - - de - - - de - - - - -

A
Cir - cum - de - de - runt me, cir - cum - de - de - - -

T
8
Cir - cum - de - de - - - runt me, cir - cum - de -

B
Cir - cum - de - de - - - runt me, cir - cum - de - de - runt

Detailed description: This block contains the first system of the antiphon, measures 19 through 23. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with a whole note chord and continues with a series of half notes. The Alto part starts with a quarter note, followed by eighth notes, and ends with a half note. The Tenor part begins with a quarter note, followed by eighth notes, and ends with a half note. The Bass part starts with a quarter note, followed by eighth notes, and ends with a half note. The lyrics are distributed across the parts, with some syllables shared between adjacent parts.

24

S
- - - runt me ge - mi - tus mor - - - tis do -

A
runt me ge - - - mi - tus mor - - - - tis do -

T
8
de - runt me ge - mi - tus mor - - - tis do -

B
me - - - ge - - - mi - tus mor - - - tis do -

Detailed description: This block contains the second system of the antiphon, measures 24 through 28. It features the same four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part continues with half notes and ends with a whole note. The Alto part starts with a quarter note, followed by eighth notes, and ends with a half note. The Tenor part begins with a quarter note, followed by eighth notes, and ends with a half note. The Bass part starts with a quarter note, followed by eighth notes, and ends with a half note. The lyrics continue across the parts, with some syllables shared between adjacent parts.

Circumdede runt me

4
29

S
lo - res in - fer - ni cir - cum - de - de - runt me.

A
- - lo - res in - fer - ni cir - cum - de - de - runt me.

T
8
lo - res in - fer - ni cir - cum - de - de - runt me.

B
- - lo - res in - fer - ni cir - cum - de - de - runt me.

34

S
de - de - runt me.

A
runt me cir - cum - de - de - runt me.

T
8
- - runt me cir - cum - de - de - runt me.

B
me cir - cum - de - de - runt me.

Thomas Tallis, *If Ye Love Me*

By Joseph Sargent

If ye love me,
 Keep my commandments,
 And I will pray the Father,
 And he shall give you another comforter,
 That he may 'bide with you forever,
 E'en the spir't of truth.



Thomas Tallis's (ca. 1505–85) *If Ye Love Me* is based upon a text taken from John 14:15–17, also found liturgically at the beginning of the traditional gospel for Pentecost and for the Sixth Sunday of Easter in year A in the three-year cycle. It represents Jesus's call to his disciples for obedience, which God will reward with the comforting knowledge that his presence will be within them. After Tallis's death this became a popular anthem text for late sixteenth- and seventeenth-century English composers: settings also survive from Adrian Batten, John Boyce, Matthew White, and John Milton (father of the eponymous poet).

This is a prototypical early anthem, a genre of English sacred music emerging from Reformation efforts to curtail Latin devotion to the saints and incorporate vernacular music into the liturgy. It was composed around 1546–49, shortly after Tallis's ascent into the service of the Chapel Royal, England's premiere choral establishment, where he would remain until his death. This period also marked the first real coalescence of the newly-formed Church of England, inaugurated by Henry VIII in 1534 and further consolidated with the 1549 printing of the *Book of Common Prayer* by Thomas Cranmer, Archbishop of Canterbury.

The piece survives in a host of manuscript and print sources, including the Wanley Manuscripts (Oxford: Bodleian Library, Mss. Mus.Sch.e. 420–22), a set of partbooks copied ca. 1546–49 which represents the largest surviving repository of mid-sixteenth-century English vernacular service music. Only three of these four partbooks survive (two countertenor parts and a bass; the tenor is lost), and the precise origin of this musical collection is unknown, though it was probably aimed at a parish church since its contents consist largely of repertoire for men's voices. *If Ye Love Me* was also published in John Day's *Certaine Notes set forth in foure and three parts to be song at the morning, Communion, and evening praier*, a printed collection from ca. 1560 containing four Tallis anthems. Several manuscript sources for the anthem survive as well, in London (British Library, Mss. 15166 and 29289), Oxford (Christ Church Library, Ms. Mus. 6), Durham (Cathedral Chapter Library A1, A6, C4, C11), and New York (New York Public Library, Drexel Mss. 4180–85 and MNZ Chirk).

The question of when anthems would have been performed within the newly formed Church of England liturgy remains unresolved. The 1549 *Book of Common Prayer* provides no direction on this question, but John Milsom has stated that *If Ye Love Me* was being performed

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in churches during the reign of Edward VI (1547–53), most likely at the conclusion of the Even-song service.¹ The universal themes of *If Ye Love Me*'s text render it suitable for other liturgical occasions as well.

In its outward structural profile, *If Ye Love Me* embodies the features of early anthem style. It is scored in four voices, in contrast to later anthems for five voice parts, and set for men's voices alone (two countertenors or altos, tenor, and bass), whereas later anthems include parts for both men and boys. It exemplifies the formal structure of partsongs, comprising an opening A section followed by a repeated contrasting section (BB). These two sections are distinguished by musical style as well as substance: the A section incorporates a stricter declamatory style, while the music in the B section consists mostly of a series of imitative phrases.

While this anthem may be simple in formal design, Tallis embellishes the basic framework with subtle gestures that generate musical interest while also upholding liturgical requirements for simplicity and intelligibility. The music begins in complete homophony, with rhythms that emphasize the word accents, as the top melodic line (in the second alto voice) gradually ascends in pitch on the words "If ye love me, keep my commandments." This homophonic style concords with the 1548 Royal Injunctions of Edward VI for Lincoln Cathedral, which decreed that that choir "shall henceforth sing or say no anthems of our Lady or other Saints, but only of our Lord,

and then not in Latin; but choosing out the best and most sounding to Christian religion they shall turn the same into English, setting thereunto a plain and distinct note for every syllable one: they shall sing them and none other."²

In its outward structural profile, If Ye Love Me embodies the features of early anthem style.

In light of this commandment, the following measures are particularly noteworthy. Tallis breaks with the simultaneous texture and begins an imitative section on "And I will pray the Father." Here the second alto reaches a melodic peak; its two

previous phrases having gently risen in pitch, the G on the word "pray" signifies a point of climax. The first alto imitates this phrase, while the two lower voices adopt a related motive for imitation. The thinner textures at this point, in two pairs with second alto and tenor followed by the first alto and bass, add a measure of sonic diversity and provide two separate statements of this important text. The final phrase of this A section "And he shall give you another comforter," finds all the voices together in loose imitation, the melodic lines gently descending toward a closing cadence.

The B section opens in a plaintive mood, its melodies characterized by rise-and-fall contours that are notably more dramatic than those of the A section. The tenor begins the phrase "And he may 'bide with you forever" with a striking upward leap of a fourth, followed by a graceful descent. This is followed closely by the other voices in imitation before all voices arrive on a full cadence on G, a resounding harmonic departure marked by the tenor's colorful F-sharp leading tone. The tenor immediately bursts through on the next imitative motive starting on a D, its highest note of the piece. The melodic leaps on this final line of text, "e'en the spir't of truth," remain

¹John Milsom, *A Tallis Anthology: Seventeen Anthems and Motets* (Oxford: Oxford University Press, 1992), p. iv.

²Henry Bradshaw and Christopher Wordsworth, eds., *Statutes of Lincoln Cathedral* (Cambridge: Cambridge University Press, 1879), iii, p. 592.

vivid, moving down a fifth and then back up to the original note before making a stepwise descent. Each voice reaches the highest note of its range while imitating this motive, and these fifth intervals permeate the remainder of this section.

The serene quality and meditative mood of Tallis's setting ably befits the nature of this sweet text, while moments of heightened musical expression enliven the anthem's relatively simple form. Its brevity, its easy accessibility to singers of all ability levels, and the universal message of its text combine to form an exquisite miniature whose enduring popularity is well deserved.

Practical notes:

- *If Ye Love Me* appears in modern critical edition in Thomas Tallis, *English Sacred Music, I: Anthems*, Leonard Ellinwood, ed., Paul Doe, rev., *Early English Church Music*, 12 (London: Stainer and Bell, 1973), pp. 16–18, and John Milsom, *A Tallis Anthology: 17 Anthems and Motets* (Oxford: Oxford University Press, 1992), pp. 25–27. A critical edition of the Wanley partbook version, with tenor voice drawn from the Day print, is in James Wrightson, ed., *The Wanley Manuscripts, Part II*, *Recent Researches in Renaissance Music*, 100 (Madison, Wisc.: A–R Editions, 1995), pp. 127–29.
- A version for men's voices edited by Raf Ornes can be found on the Choral Public Domain Library at <http://wso.williams.edu/cpdl/sheet/tal-ifye.pdf>; a version transposed up a fourth, which works well for mixed voices, edited by Wilbert Berendsen can be found at the same location: http://www.wilbertberendsen.nl/files/if_ye_love_me.pdf (reproduced here pp. 68–9). One use of *musica ficta* is recommended: in measure 9, in the bass voice, the first note can be a B-flat in the untransposed version or an E-flat in the transposed version.
- Many ensembles have issued recordings of this anthem. A few representative examples include the Chapelle du roi (*Music at the Reformation: Thomas Tallis*, Signum, 1997), the Choir of King's College, Cambridge (*Choral Favourites From King's*, EMI, 1994), the Cambridge Singers (*Music of the English Church*, Collegium Records, 1988), and the Tallis Scholars (*The Complete English Anthems*, Thomas Tallis, Gimell, 1986).
- Ranges: alto I, f–g'; alto II, f–g'; tenor, c–d'; bass, c–d'. While this scoring may be suitable for men's choirs, most mixed choirs singing from critical editions will need to transpose the piece upward by at least a fourth. Sopranos should take the second alto part and altos the first alto, as the second alto line generally lies higher than the first alto.
- Approximate duration of the piece: 2 minutes, 15 seconds. ♪

The universal message of its text combine to form an exquisite miniature whose enduring popularity is well deserved.



If ye love me

Thomas Tallis (1505-1585)
ed. Wilbert Berendsen (2004)

Four staves of music in 4/4 time, key of B-flat major. The lyrics are: "If ye love me, keep my com - mand - ments, and I will". The first staff is the vocal line, the second is the alto line, the third is the tenor line, and the fourth is the bass line.

Four staves of music in 4/4 time, key of B-flat major. The lyrics are: "pray the Fa - - ther, and he shall and I will pray the Fa - - ther, and I will pray the Fa - - ther, and and I will pray the Fa - - ther,". The first staff is the vocal line, the second is the alto line, the third is the tenor line, and the fourth is the bass line.

Four staves of music in 4/4 time, key of B-flat major. The lyrics are: "give you a - no - ther com - for - ter, he shall give you a - no - ther com - for - ter, he shall give you a - no - - ther com - for - ter, that and he shall give you a - no - ther com - for - ter,". The first staff is the vocal line, the second is the alto line, the third is the tenor line, and the fourth is the bass line.

Thomas Tallis

If ye love me

that he _____ may bide with you for e - ver, with you for e - ver, that he may bide with you for e - ver, that he may bide with you for e - ver, may bide with you for e -

ver, ev'n the spirit of truth, ver, ev'n the spirit of _____ truth, ev'n _____ the spirit of ver, ev'n the spirit of truth, the spirit of truth, ev'n ver, ev'n _____ the spirit of truth, the spirit _____ of _____ truth,

ev'n the spirit of truth, ev'n the spirit of _____ truth, truth. truth, ev'n the spirit of truth, ev'n _____ the spirit of truth, truth. _____ the spirit of truth, the spirit of truth, the spirit of truth, that truth. ev'n _____ the spirit of truth, the spirit of truth, truth.

DOCUMENTS

A Parsing of Two English-Language Translations of *Musicam Sacram*

By David E. Saunders



When undertaking an analysis of the advisory document *Sing to the Lord: Music in Divine Worship*, it is also necessary to consult the foundational curial and conciliar documents quoted. One such document is the Instruction *Musicam Sacram*, promulgated in 1967. When consulting different versions of the document, rather unusual and at times puzzling inconsistencies in translation come to light. This poses a serious problem, as it raises the question of reliability with respect to translations of documents provided for the use and benefit of those who are unable to consult the original Latin or to translate adequately from the Latin for themselves.

Equally, if not more puzzling, is the fact that the two translations being considered for this current study both purport to be from Vatican sources: the Vatican Polyglot Press (V.P.P.) and the English side of the official Vatican website.¹ The V.P.P. version appears in the scholarly resource *Documents on the Liturgy 1963–1979*.² The International Commission on English in the Liturgy (ICEL) is identified as the source of the translations used in this book. Setting aside the at times well-placed skepticism of many regarding the reliability of the organization vis-à-vis liturgical text translations, this collection of documents in English translation would appear to be an otherwise reliable resource for research.

Oddly, the variations found in the Vatican website version are shared in large part with versions appearing on websites maintained by *Adoremus*, Eternal Word Television Network, and the Federation of Diocesan Liturgical Commissions. (It is unclear who provided the translation which appears at the Vatican website, but it should be granted for the moment that the website version is reliable on its face, and is the “Q” source of the others).

A detailed side-by-side comparison of these two translations brings to light three types of discrepancies or inconsistencies: alterations in sentence order, wholesale elimination or addition of words or terms, and substitution of words in translation that carry entirely different meanings. (See the end of this article for a chart which sets forth the Latin, V.P.P., and common translations in parallel columns.)

The first of these, the alteration of sentence order, poses little concern. The alterations may give the appearance of changing the meaning, but often the change is more an attempt to remove awkward sentence construction, and the overall meaning seems to remain intact.

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¹To access this version of the document, it is necessary to go to the main page at www.vatican.va, then entering “*Musicam Sacram*” in the internal search engine for the site. The first resulting “hit” is the link to the referenced document.

²*Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville: The Liturgical Press, 1982), 4–27.

When considering the other two, however, while the overall meaning seems intact, the specific word alterations may point to an underlying attempt to change meanings. An example of this is presented below:

Vatican Polyglot Press translation:

1. Sacred music is one of the elements of liturgical *reform* that Vatican Council II considered *thoroughly*. The Council explained the role of music in divine worship and set out *many* principles and rules in the Constitution on the Liturgy, which has an entire chapter on the subject.

Vatican website version

1. Sacred music, in those aspects which concern the liturgical *renewal*, was *carefully* considered by the Second Vatican [Ecumenical] Council. It explained its role in divine services, issued *a number* of principles and laws on this subject in the Constitution on the Liturgy, and devoted to it an entire chapter of the same Constitution.

The specific word alterations may point to an underlying attempt to change meanings.

Note the italicized words: reform/renewal, thoroughly/carefully, many/a number. Also note the insertion of the term "Ecumenical" in the common website translation. While these variations could be overlooked at first, more curious and potentially controversial discrepancies are to be found further on in the document, the next being in ¶4. We read in the common English translation the following:

It is to be hoped that pastors of souls, *musicians* and the faithful will gladly *accept* these norms and *put them into practice*, uniting their efforts to attain the *true* purpose of sacred music.

And in the V.P.P. translation:

The *reasonable expectation* is that in *welcoming* and *carrying out* these norms pastors, *composers* and the faithful will *strive with one accord* to achieve the *genuine* purpose of sacred music.

The common translations insert with regularity the expression "of souls" in connection with the word "pastor," not unlike the fairly consistent wholesale replacement of the term "congregation" with "gathered liturgical assembly" in *Sing to the Lord*, as noted by Dr. William Mahrt in his critique of that document. More important in this example is the juxtaposition of the phrases "reasonable expectation" and "to be hoped." Expectation implies a request for action, in this case on the part of the pastor, while hope does not necessarily demand action beyond the rather passive activity of engaging in hope itself. Further, one must ask if the words "true" and "genuine" carry the same weight of meaning.

It is curious that the word "composers" is replaced with the word *musicians*. Perhaps it can be called a distinction without a difference, but it can be equally argued that not all musicians are composers. Different understandings will be drawn by different audiences, be they bishops, priests, or musicians. The instruction establishes a particular concept with respect to the composition (or crafting) of music appropriate for liturgical use.

Subparagraph (a) of this paragraph begs the question:

V.P.P.:

Music is "sacred" insofar as it is *composed* for the celebration of divine worship and possesses *integrity* of form.

Web:

By sacred music is understood that which, being *created* for the celebration of divine worship, is endowed with a *certain holy sincerity* of form.

Compositional technique is carefully learned, developed, and perfected over time. Composers, especially of sacred music, must possess the necessary skills and knowledge specific to not only the craft of composition, but also the requirements of the liturgy. If by musicians we

Composers, of sacred music, must possess the skills and knowledge not only for the craft of composition, but also the requirements of the liturgy.

mean those who are generally gifted with the talents and techniques necessary for the proper selection, interpretation, and execution of the notes on the page, it does not necessarily mean they are also capable of composing. The above readings suggest they are interchangeable. It would seem that within the context of the common translation there is either a dismissal of the important skills unique to the art of sacred music composition or an implication that any musician, regardless of skills, ought to be permitted to "create" music for use in divine worship. Within the American Church we have witnessed this distinction in its distorted form with

the introduction of music for use in divine worship coming from well-intentioned but equally poorly qualified individuals, from the very beginning of the reform movement. Nuns, priests, *amateurs*, and erstwhile folk musicians took up their guitars and began issuing a remarkable flow of music "for use in divine worship" that in their estimation retained the *spirit* of the common translation of the instruction, rather than adhering to the seemingly more restrained *letter* of the instruction as read in the V.P.P. version.

Subparagraph (b) of ¶4 sets forth Gregorian chant, sacred polyphony, sacred music for organ and other *permitted* (V.P.P., or *approved* in the common translations) instruments, and "sacred, i.e., liturgical or religious, music of the people" (V.P.P., or "sacred popular music, be it liturgical or *simply* religious," the word "simply" being a wholesale insertion.)

In ¶5, we find a key omission in the common translation. At the third paragraph, we read in the common translation, "Above all one must take particular care that the necessary ministers are obtained." The V.P.P. reads "necessary *qualified* musicians." This section appears to be addressed to *all* ministers, with the requirement that participation in and encouragement of the participation of all is to be facilitated by those who are uniquely qualified to do so. What is not clear, regardless of source translation, is if the word *qualified* by implication or extension also applies to lay ministers, including musicians. The last paragraph of the section perhaps presents the necessary clarification:

V.P.P.:

The *truly successful* preparation of a liturgical celebration *is to be achieved* through the cooperation, under the parish priest (pastor) or rector, of all who have a part in the rites themselves and in the pastoral and musical elements of the celebration.

Vatican website and similar translations:

The *practical* preparation for each liturgical celebration *should be done in a spirit of cooperation* by all parties concerned, under the guidance of the rector of the church, whether it be in ritual, pastoral, or musical matters.

Do these paragraphs mean the same thing? I submit they do not. In the case of the V.P.P. translation, success sets a standard; the process of achieving success is spelled out. The pastor (previously required to possess qualifications regarding the sung liturgy) is to engage the cooperation of *all* (possessing specific skills) who have a part in the rites. On the other hand, the more common translation accepts practicality as a norm; a term which while taking into account the vagaries of human error, also seems to open the door to the potential for abuses in the liturgy. One can easily imagine the following line of reasoning: "The rite calls for A, but to do A would take some time, *a spirit of cooperation*, and be based on the requirements for qualifications. Let's not do A, and do B instead even though B isn't an understood option, because A's not *practical*." It is my suspicion that this is the "camel's nose under the tent" that has allowed permissiveness to be exercised in the name of being pastoral.

*Do these paragraphs
mean the same thing?
I submit they do not.*

The last section for immediate consideration is the one dealing with the need for and support of a choir. Paragraph 19 clearly sets forth, based on an explanation of the conciliar norms, the choir's function and importance. It should be noted that the common translation tends to water down or weaken the strength of the language used. (See chart below for full quote).

At subsections (a) and (b) in the V.P.P. translation, we read: "Choirs *are to be developed* with great care, especially in cathedrals and other major churches, in seminaries, and in religious houses of study"; and, "In smaller churches as well a choir should be formed, **even if there are only a few voices.**" The common translation, however, reads, "There *should be* choirs, or Cappellae, or scholae cantorum, especially in cathedrals and other major churches, in seminaries and religious houses of studies, [and they should be carefully encouraged.];" and, "It *would also be desirable* for similar choirs to be *set up* in smaller churches." In the first translation the language is imperative, "are to be," as against the more passive, "should be," or "would be desirable," suggesting that the formation and training of choirs is optional. The bold type in the first quotation has been completely eliminated from the common translation. The apparently more conservative V.P.P. translation mandates that choirs must be formed, maintained, and developed for the benefit of the church and her liturgy, regardless of the size of the parish or the number of participants. The common translation could probably account for the vast disappearance of choirs from churches of all sizes and types during the 1970s and '80s, thus permitting "folk groups" to rush in and fill the vacuum.

Lastly, the following is a laundry list of replaced words, presented in the hopes that the examination can continue. In each case, the number of the relevant section is provided, followed by the word or phrase as it appears in the V.P.P., the second from the Vatican website translation: ¶16, solemn or pleasing/religious and more joyful; ¶16(c), congregational parts/people's song; ¶21, must/should, thoroughly/properly, "to intone at least"/singers, chants/musical settings; ¶24, training/formation, instruction/formation, dignity/beauty; ¶25, artistic/technical, training/formation, "repeatedly endorsed/several times commended." (This last pair is very interesting indeed. It refers to groups approved by the Holy See to aid in the training and instruction of liturgical musicians. The V.P.P. version makes it clear that there are organizations which have been *endorsed* by the Holy See. The common translation talks about commendation. I'm reminded of the as of yet unclear status of the *Consociatio Internationalis Musicae Sacrae* as against the group *Universa Laus*.) ¶28, solemn/beautiful.

Note the implication of the terms from the common translation, words like song, should, singers, musical settings, formation (used in place of distinctly different words: training and instruction), beauty, commended. Why is any of this important? For one very simple reason: *Musicam Sacram* is a binding, legislative, juridical document, instructing bishops (and others) as to precisely what is expected of them in carrying out specific aspects of the reforms of the council. It stands as the final, binding authority on the subject as promulgated by the Holy See until it is suppressed, abrogated, modified, or otherwise replaced. As has been witnessed even in our more recent history with the release of non-binding guidelines in the form of *Sing to the Lord*, the

spirit and *intent* of the council fathers has been cause for great debate, interpretation, and unfortunate distortion, often for veiled if not clearly manipulative purposes, especially in the dioceses of the United States. When a group of people wishes to control the outcome of a debate rather than engage in an intellectually honest examination of the issues, they will attempt to control the defining terms used in the debate. In the first word pair identified at the beginning of this article,

Reform and renewal are not the same thing.

“reform” versus “renewal,” we find what could be viewed as the first clue of what is to come. Reform and renewal are not the same thing, and these words and their implied meanings have been used by “progressivists” to make many of the broadly sweeping changes to the liturgy and music of the church that the Holy Father has identified as a “hermeneutic of rupture,” and contrary to the wishes of the council. &

<i>Musicam sacram</i>	<i>Vatican Polyglot Press</i>	<i>Vatican Website (English)</i>
1. Musicam sacram, in iis quae ad liturgicam instaurationem spectant, Sacrosanctum Oecumenicum Concilium Vaticanum secundum attente consideravit, eiusque munus in divinis officiis illustravit, plura principia pluresque leges hac de re in Constitutione de sacra Liturgia edicens, eique tribuens integrum caput eiusdem Constitutionis.	Sacred music is one of the elements of liturgical reform that Vatican Council II considered thoroughly. The Council explained the role of music in divine worship and set out many principles and rules in the Constitution on the Liturgy, which has an entire chapter on the subject.	Sacred music, in those aspects which concern the liturgical renewal, was carefully considered by the Second Vatican Ecumenical Council. It explained its role in divine services, issued a number of principles and laws on this subject in the Constitution on the Liturgy, and devoted to it an entire chapter of the same Constitution.
4. Sperare licet fore ut, has normas libenti animo accipientes et in usum adducentes, animorum pastores, musici artifices, fidelesque concordanti animo contendunt ad verum finem musicae sacrae attingendum, “qui gloria Dei est atque sanctificatio fidelium.”	The reasonable expectation is that in welcoming and carrying out these norms pastors, composers, and the faithful, will strive with one accord to achieve the genuine purpose of sacred music, “which is the glory of God and the sanctification of the faithful.”	It is to be hoped that pastors of souls, musicians and the faithful will gladly accept these norms and put them into practice, uniting their efforts to attain the true purpose of sacred music, “which is the glory of God and the sanctification of the faithful.”
a) Ideo illa dicitur musica sacra quae, ad cultum divinum celebrandum creata, sanctitate et bonitate formarum praedita est.	a) Music is “sacred” insofar as it is composed for the celebration of divine worship and possesses integrity of form.	a) By sacred music is understood that which, being created for the celebration of divine worship, is endowed with a certain holy sincerity of form.

*Musicam sacram**Vatican Polyglot Press**Vatican Website (English)*

b) Sub nomine *musicæ sacræ* hic veniunt: cantus gregorianus, polyphonia sacra antiqua et moderna in suis diversis generibus, musica sacra pro organo et aliis admissis instrumentis, et cantus popularis sacer seu liturgicus et religious.

b) The term “sacred music” here includes: Gregorian chant, the several styles of polyphony, both ancient and modern; sacred music for organ and for other permitted instruments, and the sacred, i.e., liturgical or religious, music of the people.

b) The following come under the title of sacred music here: Gregorian chant, sacred polyphony in its various forms both ancient and modern, sacred music for the organ and other approved instruments, and sacred popular music, be it liturgical or simply religious.

5. Formam nobiliorem actio liturgica accipit, cum in cantu peragitur, ministris cuiusque gradus ministerio suo fungentibus, et populo eam participantem. Per hanc enim formam oratio suavius exprimitur, mysterium sacræ Liturgiæ eiusque indoles hierarchica et communitatis propria apertius manifestantur, mentes per rerum sacrarum splendorem ad superna facilius extolluntur, et universa celebratio illam clarius præfiguratur, quæ in sancta civitate Ierusalem peragitur.

A liturgical service takes on a nobler aspect when the rites are celebrated with singing, the ministers of each rank take their parts in them, and the congregation actively participates. This form of celebration gives a more graceful expression to prayer and brings out more distinctly the hierarchic character of the liturgy and the specific make-up of the community. It achieves a closer union of hearts through the union of voices. It raises the mind more readily to heavenly realities through the splendor of the rites. It makes the whole celebration a more striking symbol of the celebration to come in the heavenly Jerusalem.

Liturgical worship is given a more noble form when it is celebrated in song, with the ministers of each degree fulfilling their ministry and the people participating in it. Indeed, through this form, prayer is expressed in a more attractive way, the mystery of the liturgy, with its hierarchical and community nature, is more openly shown, the unity of hearts is more profoundly achieved by the union of voices, minds are more easily raised to heavenly things by the beauty of the sacred rites, and the whole celebration more clearly prefigures that heavenly liturgy which is enacted in the holy city of Jerusalem.

Proinde huiusmodi celebrationes formam animorum pastores sedulo studio assequi conentur; immo munerum et partium distributionem, quæ actionibus sacris in cantu celebratis est magis propria, ad alias quoque celebrationes sine cantu cum populo pergendas congrue transferant, id præsertim attendentes, ut necessarii et idonei ministri habeantur, et populi actuosa participatio foveatur.

Pastors are therefore to strive devotedly to achieve this form of celebration. They would do well even to adapt to congregational celebrations without singing the distribution of functions and parts that more properly belongs to sung services. They are to be particularly careful that there are enough necessary, qualified ministers and that the people’s active participation is helped.

Pastors of souls will therefore do all they can to achieve this form of celebration.

They will try to work out how that assignment of different parts to be performed and duties to be fulfilled, which characterizes sung celebrations, may be transferred even to celebrations which are not sung, but at which the people are present.

Cuiusque autem celebrationis liturgiæ effective præparatio concordia animo fiat inter omnes quorum interest sive quoad ritus, sive quoad rem pastoralem aut musicam, rectore ecclesiæ moderante.

The truly successful preparation of a liturgical celebration is to be achieved through the cooperation, under the parish priest (pastor) or rector, of all who have a part in the rites themselves and in the pastoral and musical elements of the celebration.

Above all one must take particular care that the necessary ministers are obtained and that these are suitable, and that the active participation of the people is encouraged.

*Musicam sacram**Vatican Polyglot Press**Vatican Website (English)*

19. Peculiari mentione dignus, ob liturgicum ministerium quo fungitur, est chorus vel cappella musica vel schola cantorum.

Eius munus, ex normis Sacrosancti Concilii liturgicam instaurationem respicientibus, maioris etiam momenti et ponderis factum est. Eius enim est de partibus sibi propriis, iuxta diversa genera cantuum, debite exsequendis, curare, et actuosam fidelium participationem in cantu fovere.

Proinde:

a) Chori vel cappellae, vel scholae cantorum habeantur et sedulo foveantur praesertim apud ecclesias cathedrales aliasque maiores ecclesias et in seminariis, atque studiorum domibus religiosis;

b) Eaedem scholae, etsi parvae, apud minores quoque ecclesias opportune constituentur.

Because of the liturgical ministry it exercises, the choir (*cappella musica*; *schola cantorum*) should be mentioned here explicitly.

The conciliar norms regarding reform of the liturgy have given the choir's function greater prominence and importance. The choir is responsible for the correct performance of the parts that belong to it, according to the differing types of liturgical assembly and for helping the faithful to take an active part in the singing.

Therefore:

a. Choirs are to be developed with great care, especially in cathedrals and other major churches, in seminaries, and in religious houses of study.

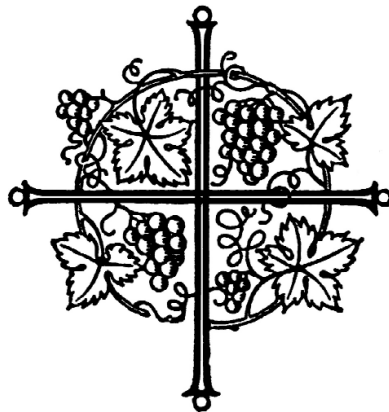
b. In smaller churches as well a choir should be formed, even if there are only a few members.

Because of the liturgical ministry it performs, the choir—or the Cappella musica, or schola cantorum—deserves particular mention. Its role has become something of yet greater importance and weight by reason of the norms of the Council concerning the liturgical renewal. Its duty is, in effect, to ensure the proper performance of the parts which belong to it, according to the different kinds of music sung; and to encourage the active participation of the faithful in singing.

Therefore:

(a) There should be choirs, or Capellae, or scholae cantorum, especially in cathedrals and other major churches, in seminaries and religious houses of studies, and they should be carefully encouraged.

(b) It would also be desirable for similar choirs to be set up in smaller churches. ❧



Music and Hope

Address by Benedict XVI

[These remarks followed a concert offered by President Giorgio Napolitano of the Italian Republic in honor of his Holiness Benedict XVI on the occasion of the third anniversary of his pontificate, Thursday, April 24, 2008]



At the end of this splendid concert, I am pleased to address a cordial greeting to all of you who have taken part: civil and military authorities, distinguished figures and friends who have come to share this moment of high cultural value. I would especially like to express my deep gratitude to the Honourable Giorgio Napolitano, President of the Italian Republic, who on the occasion of the third anniversary of my pontificate has wished to offer me this gift, accompanying it with courteous words which I much appreciated. Thank you, Mr. President, for this respectful and caring gesture which I welcomed with deep pleasure! I see it as a further sign of the great affection the Italian people have for the pope. I extend my greeting to your gracious wife and to your collaborators.

Certain of interpreting the sentiments of everyone present, I address my heartfelt congratulations to the "Giuseppe Verdi" Symphony Orchestra and Choir of Milan, beautifully conducted by Mr. Oleg Caetani, who have played and sung with extraordinary talent and effectiveness. I likewise extend my appreciation to the conductor of the choir, Ms. Erina Gambarini. I express a cordial thought of gratitude to the directors of the praiseworthy "Giuseppe Verdi" Foundation, encouraging them to continue on the prestigious path of art and culture on which they have set out, whose value, as I know, is also enhanced by their commitment to bring music to alleviate situations of human difficulty, such as those that occur in hospitals and prisons. My gratitude is naturally addressed to all who have contributed to the organization and realization of this evocative event, supporting it in different ways.

We have had the joy of listening with attentive participation to demanding compositions by Luciano Berio, Johannes Brahms, and Ludwig van Beethoven. I would like to emphasize that the music of Brahms enriched with religious trust Hölderlin's *Song of Destiny*. This factor introduces consideration of the spiritual value of the art of music, uniquely called to instil hope in the human spirit, so scarred and sometimes wounded by the earthly condition. There is a mysterious and deep kinship between music and hope, between song and eternal life: not for nothing does the Christian tradition portray the blessed in the act of singing in a choir, in ecstasy and enraptured by the beauty of God. But authentic art, like prayer, is not foreign to everyday reality although it requires us to "water" it and make it germinate if it is to bring forth the fruit of goodness and peace.

The masterful interpretations we have heard also remind us of the value and universal importance of the artistic heritage. I am thinking especially of the young generations, who can

*Art, like prayer, is not foreign
to everyday reality.*

approach this heritage with ever new inspiration in order to build the world in accordance with works of justice and solidarity at the service of humanity, by employing the multiform expressions of world culture. I am also thinking of the importance for young peoples' formation of education in authentic beauty. Art overall helps to refine their minds and orients them to building a society open to spiritual ideals.

Art overall helps to refine their minds and orients them to building a society open to spiritual ideals.

In this regard, Italy, with its exceptional artistic heritage, can play an important role in the world: in fact, the quantity and quality of the monuments and artworks it possesses make it a universal "messenger" of all the values that art expresses and at the same time promotes. The festivity of song and music are likewise a constant invitation to believers and people of good will to commit themselves to giving humanity a future rich in hope.

Mr. President of the Republic, thank you again for the wonderful present you have wished to offer me and for the sentiments that have accompanied it. I reciprocate them, assuring you of my remembrance in prayer that the Lord may protect you, your gracious wife, the authorities and the entire people of Italy. With these wishes which I entrust to the intercession of Our Lady of Good Counsel, I invoke God's blessing on all those present and on their respective families. Thank you and good evening to you all! ☩



COMMENTARY

Is Chant for Everyone?

By Jeffrey Tucker

The music at the papal Masses in New York and Vespers at the National Shrine represented impressive progress in the development of Catholic music in America. Even in these public settings, the practice of liturgical music began to accord with the letter of legislation concerning music, which calls for chant and polyphony to be given primary place. There can be no doubt that this is due to the influence of Pope Benedict XVI, pressure from Vatican before the papal visit, the work of so many people to raise the standards in Catholic liturgy, as well as to the changing ethos surrounding music in Catholic liturgy.

The Vespers service in Washington was an excellent example. The polyphony, sung in the very place where last year's Sacred Music Colloquium was held, was stunning. The psalms were sung in English as set by Fr. Samuel Weber. It was solemn and holy in every way. It was the first major liturgical event of the trip, so many people heard, for the first time, such treasures of the repertoire as *Dum Transisset Sabbatum* by John Taverner and Maurice Duruflé's setting of *Tu es Petrus*.

So it was in New York at St. Patrick's Cathedral, where glorious hymns combined with the compositions of Palestrina, Victoria, Rheinberger, and also antiphons and ordinary chants from the *Graduale Romanum*. It was even true in the Yankee Stadium Mass, about which expectations were far lower. But even here we heard polyphony by Victoria together with classical music fitting for the occasion. Cardinal Edward Egan of New York told the musicians that "With God as my judge, the first words out of the Holy Father's mouth after Mass were 'The music here is marvelous.'"

I found most impressive the use of Credo III from the *Graduale* in this large setting. It was of course in Latin. The participation was broad. In this one demonstration we had a refutation of all the usual claims about chant, that it cannot be done in large public venues, the people will not sing, that chant is undemocratic, outmoded, or forgotten. The fact is that people sang, it was glorious and inspiring.

Again, the effect of this on Catholic viewers, most of whom have never experienced this in their parishes, is impossible to overestimate. Here we had a vast Catholic congregation of sixty thousand people singing the creed in Latin. All of the musical problems of the last several decades seemed almost not to exist in these settings. The contrast with the past is striking and gladdens the heart.

Special credit here goes to Peter Latona, the director of music at the National Shrine, to Jennifer Pascual, director of music at St. Patrick's, and also to Guido Marini, Master of Ceremonies for papal liturgies, who worked very hard to have everyone on the ground level focus on the principles and their application.

There was, of course, one event that was not like the others: the D.C. Mass at Nationals Stadium. The people who were there describe the event as life-changing and holy due to the presence of the Holy Father, and the exceptionally well-done altar arrangement, the episodes of silence, among many other aspects of the Mass.

Matters were different for those of us who watched on television. The music was predominant over the other aspects. Overall, it not only represented a repudiation of what Benedict XVI

The overt displays of deference to nearly every tradition of music pushed into the background the central point that we are united in Christ.

has written on music appropriate to Mass, all in the name of "multiculturalism," which in today's civic ethos is primarily a political and not a theological idea. Thus did we hear the samba and meringue that supposedly reflect the identity-interests of Hispanics, Southern gospel styles that reflect the identity-interests of African-Americans, wilderness flutes and other strange instruments and styles to appeal to . . . I'm not entirely sure, but my point is clear.

The overt displays of deference to nearly every tradition of music pushed into the background the central point that we are united in Christ, united in our Catholicism. The Pope, moreover, has written in his book *The Spirit of the Liturgy* that the issue of "multiculturalism" was confronted and dealt with early in the Christian history, as the Roman Rite developed to deal with intense diversity of early converts from many regions and language groups. The result was the Latin language in liturgy, and Gregorian chant and its timeless and universal sound, together with the texts of the psalms that speak to universal impulses in the human person. True multiculturalism is achieved in the Roman Rite itself, a point which is still emphasized in church teaching and which was well-illustrated in New York.

This is not inaccessible knowledge. The Second Vatican Council stated very plainly that Gregorian chant and polyphony should enjoy primacy of place at Mass. This teaching has been restated by the pope time and again. This is not his personal taste at work, nor mine. Chant is the music of the Mass. Styles that elaborate on chant are also suitable. What the liturgy does not admit are styles that are contrary to the liturgical sense and purpose of reaching outside of ourselves and into eternity.

Without that ideal, what are we left with? Let the pope answer:

When the liturgy is self-made, however, then it can no longer give us what its proper gift should be: the encounter with the mystery that is not our own product but rather our origin and the source of our life. A renewal of liturgical awareness, a liturgical reconciliation that again recognizes the unity of the history of the liturgy and that understands Vatican II, not as a breach, but as a stage of development: these things are urgently needed for the life of the church. I am convinced that the crisis in the church that we are experiencing today is to a large extent due to the disintegration of the liturgy, which at times has even come to be conceived of *etsi Deus non daretur*: in that it is a matter of indifference whether or not God exists and whether or not he speaks to us and hears us. But when the community of faith, the world-wide unity of the church and her history, and the mystery of the living Christ are no longer visible in the liturgy, where else, then, is the church to become visible in her spiritual essence? Then

the community is celebrating only itself, an activity that is utterly fruitless. And, because the ecclesial community cannot have its origin from itself but emerges as a unity only from the Lord, through faith, such circumstances will inexorably result in a disintegration into sectarian parties of all kinds—partisan opposition within a church tearing herself apart. This is why we need a new liturgical movement, which will call to life the real heritage of the Second Vatican Council.¹

The impulse to divide the Christian community by such factors as ethnicity and background, and to see that those divisions are played out in a liturgical context, driven by the desire to not be stuck with “Eurocentric” music, is not a new one. It dates back decades, and has been invoked against the use of chant. Browsing the archives of *Pastoral Music*, for example, I came across a very peculiar piece of writing from February-March, 1977, called “Pocahontas Never Sang Gregorian Chant,” by Eileen Elizabeth Freeman, then a guitar instructor studying at Notre Dame University. She offers an argument against the need for chant to be pervasive in the Roman Rite in America.

She argues that “calling chant the traditional music of American Catholicism is a form of religious myth.” Further, “at no time during the formative centuries of plainchant did it ever become a vehicle for congregational song. Gregorian chant was the almost exclusive prerogative of monastic choirs and cathedral choirs. . . . Throughout the Middle Ages, this dual tradition persisted, with Gregorian chant being the music of the ‘official’ church, the literati (at least in the a metaphorical sense!), and vernacular hymns sustaining the faith musically for the average person.” She further says that the same is true of polyphony: music of the elites.

What about the claim that Pocahontas never sang chant? I’m not sure that has anything to do with it. Napoleon probably didn’t sing chant either. Had she been a Catholic, she certainly would have heard chant in any mission parish throughout North America at the time, as many scholarly studies have shown. Pocahontas, however, wasn’t a Christian at all until she married John Rolfe and was christened Lady Rebecca. I’m supposing they were Anglican, and it seems reasonable to assume that Gregorian chant wasn’t commonly sung in the Anglican Church in the United States. When they visited England in 1616, however, it was the Elizabethan era, and the music of Thomas Tallis was still heard in the cathedral. So we might amend the claim to say that while Pocahontas never sang chant, she might have listened to a live performance of “If Ye Love Me.”

More seriously, the core of this article’s point needs addressing, since it is still the case that people associate chant with all sorts of sociological notions that involve class, background, ethnicity, and race. These days, the demographics and financial analytics do not support the view, at least not in my experience. In today’s American Catholic Church, the money and power are almost wholly with institutions engaged in the commercial promotion of contemporary styles.

In today’s American Catholic Church, the money and power are almost wholly with institutions engaged in the commercial promotion of contemporary styles.

¹Joseph Cardinal Ratzinger, *Milestones: Memories 1927–1977* (San Francisco: Ignatius Press, 1998), pp. 148–149.

They are the ones with the big corporations and marketing apparatus. Their composers are well paid, their music is expensive and protected by a copyright, and they have the connections with people in high places of power and influence.

The chant movement today, in contrast, is made up of regular people in parishes, most of whom are not paid a full-time salary, do not have elite educations, and have no high-level connections with anyone. Moreover, the music is free for the download and enjoys no government-enforced monopoly privileges. And as for the history of chant, we might also point out that chant is the music of illiterate and shockingly poor monks who lived under a communal form of property ownership. Its unison feature reflected the sociological commitment to perfect equality and unity.

The fact remains that chant is widely regarded as snobbish, and no amount of demographic analysis of who is doing it will change that impression. In the same way, however, I suppose we could say that the Pieta reflects a high-level, cultured taste, as does the Sistine Chapel and Gothic cathedrals and all the rest. Certainly these forms of art can be seen as “higher,” in some way, than

There is a vast and growing movement of people around the world who have fallen in love once again with chant.

a carved piece of driftwood and a log-cabin worship space. Piety is possible in lower forms of art, but the question is what we want to consider the ideal and whether we are willing to offer the best we have to God. If an artist can carve and paint art that is beautiful and universal, should we put him down and say, oh, you must not do that since it might alienate people? Are we right to say that the “common people” are just too uncouth to understand what is beautiful and glorious? This strikes me as a profoundly insulting way to proceed. We end up pandering to stereotypes, and we saw an example of this in the Nationals Stadium papal Mass in Washington.

Tradition teaches that sacred music has three marks: holiness, beauty of form, and universality. It is this third mark that the article in question does not address. To do so requires a belief in certain musical universals. The very existence of chant, which has been pervasive throughout Christian history and it in a strikingly broad geographic, is the strongest evidence for such a thing as universal music. Whenever you sing chant, it strikes you how timeless and universal this music is, certainly as compared with Christian popular music, which is timebound and nationalist, and even as compared with classical symphonic or chamber music.

As for the existence of class preference, Gregorian chant offers music for specialists, to be sure. The propers fall into this category. But there are also the settings of the ordinary chants, which are decidedly easier and fall into the category of music of the people. In addition, there are dialogues and chant hymns that belong to the people. Finally, there are the chants that belong exclusively to the celebrant, which just so happen to be the easiest of all, since they must be sung by every priest, even those that have very little capacity for singing at all. In other words, the whole of chant actually accounts for the existence of a wide range of skills—and appeals to all classes of people in all times.

As evidence of that, there is a vast and growing movement of people around the world who have fallen in love once again with chant, and dedicated much of their lives to studying and singing it. I’m not sure you can say this of any other art that dates from the Apostolic Age. It is, of course, the same way with the Christian idea itself, the power of which continues to grow even though it is two thousand years old. Chant too entices us with its beauty and power because it is intimately bound up with the whole history of Christian worship. No attempt to crush it, belittle it, marginalize it, or reduce it to a mere sign of some class struggle, will finally succeed. It is

the music of Christianity itself, and has staying power for the same reason that the faith itself does.

There is a sense in which, too, the chant does offer an appeal to those who find that modern life is too complicated and there is something to be gained by going back to the roots. It was, after all, Gregorian chant that gave rise to the first music schools, to notation, to harmonization, which led to Palestrina, Bach, Mozart, Beethoven, and onwards. With such a heritage, it is extremely important that the Catholic Church get it right, offering the highest art to the highest purpose, not only as a means of realizing the sacraments and communicating the Gospel but also as means of transmitting high art to the whole world.

The right place to begin is the *Graduale Romanum* or Roman Gradual in English. It is the official book of music for Mass. What appeared in 1908 was not actually the first edition but the restorative edition that presented the music of the church for the first time without the post-Trent corruptions and confusions.

The *Graduale* was the great achievement of the monks of Solesmes, and an amazing gift to the faith and the world. It is still in use. It is still normative for the Mass. When Vatican II called the music of the Mass a “treasure of inestimable value” that is more precious than that of any other art, one that deserves primacy of place at liturgy, it was speaking specifically of the *Graduale*.

The book is named for its most famous chant, which sets the psalm after the first reading to chant. But what it includes are all the chants for the Ordinary of the Mass: Kyrie, Gloria, Credo, Sanctus, Agnus. It also includes the propers: introit, gradual, Alleluia or tract, offertory, communion. The sequences are here. Occasional hymns are here.

In short, it contains the music that is bound up with the Mass itself. What’s remarkable is that most Catholics have never heard of it. Perhaps more strikingly, most Catholic musicians have never heard of it. Herein lies a sad and tragic tale of missed opportunities, misinformation, and even disobedience. But amidst it all, there stands the *Graduale* with the greatest music ever assembled in one spot, ready for use at this Sunday’s Mass. Can there be any doubt of its permanence and immanent return? I don’t think so, not with a pope who is working hard toward that goal, not with chant workshops around the country filling up with eager students, not with the growing Catholic demand for seriousness and solemnity in liturgy.

But there is a more important consideration here. This music uniquely bears the marks of the church. It is holy. It is universal. It is a unifying force. It grew up alongside the Mass with roots dating to the early church. And as Pius X said of all sacred music, it is the archetype of what beautiful music should be. Its form is endlessly fascinating, to the point that any one chant of thousands can be examined in great detail to yield profound insights about our faith and liturgy.

How did the modern *Graduale* come about? The work really began with the founding of the Solesmes monastery in France in the 1830s by Dom Guéranger. The bulk of the musical work was done by Dom Pothier, whose first treatises on the chant appeared in the 1880s. Research and typography was further strengthened by Dom Mocquereau. The goal was always the same: to clean the chant of the alterations and mutilations that had befallen it in the years following the Council of Trent, when less able hands were made responsible for preserving and protecting it from corruption. This required a fantastic amount of archival work and creativity.

The Graduale was the great achievement of the monks of Solesmes, and an amazing gift to the faith and the world.

The Vatican became very interested in the work of Solesmes, and interested in producing an authoritative Vatican Gradual. Solesmes was charged with the task and the glorious book appeared in 1908. What followed was a remarkable revival of the chant, assisted greatly by the compilation of chant that was known to all Catholic musicians before Vatican II: the *Liber Usualis*. This book, though not an official book, contained most chants of the *Graduale* plus wonderful tutorials on singing the Mass, as well as many hymns, psalms, antiphons, and much more music for the Divine Office.

By the time of Vatican II, the future of chant looked very bright indeed, with choir schools opening, new books appearing, and children's choirs booming in Catholic schools. It was at this point that the council enshrined the following words into liturgical law: "Other things being equal, Gregorian Chant should be given a primary place in liturgical services." Chant had grown up alongside the Mass as the music of the Catholic Church but here was the first time a church council had spoken decisively on the issue.

What followed was expected by very few. In a few short years, the entire infrastructure that had been developed in support of chant came crumbling down. Publishers collapsed. Choir

The entire infrastructure that had been developed in support of chant came crumbling down.

directors were fired. Seminaries began to experiment with popular music at Mass. This became the fashion, and liturgy had succumbed to cultural pressures of the time, many of which are quite embarrassing in retrospect. This tendency might have burnt itself out but for the introduction of the vernacular in Mass, which gave the impression that Latin was out completely and thus also was Gregorian chant.

The new Mass was introduced in 1970. No one said anything about the *Graduale* no longer applying to it. Indeed, that would have been impossible. The *Graduale* was as much a part of the new Mass as the old. But because of the introduction of the vernacular, the change in the calendar, the new placement of the propers, and new texts introduced for spoken propers, as well as the general atmosphere of change, there was widespread confusion on this point. Simply put, hardly anyone was prepared to say what was true and what was not concerning music. A guide appeared but was largely ignored. It was fully four years before the *Graduale Romanum* appeared in a form that had been adapted to the new Mass. By that time, it seemed that hardly anyone cared anymore. The new music performed by new groups was the rage, and precious few kept the tradition going.

That was then, and this is now. We've been through several waves of popular-selling chant CDs, with another on its way. The new U.S. Bishops' letter on music (*Sing to the Lord*) highlights the preeminent role of chant at Mass. So does the General Instruction. It is being re-discovered by a new generation of priests. Chant scholas are being founded all over the country. Subscriptions to *Sacred Music* are at a thirty-year high. The Church Music Association of America, the roots of which date to 1874, has experienced a revival.

On this hundredth anniversary of the *Graduale Romanum*, there is much to celebrate as well as much to regret. Thirty years ago, no one would have thought that chant would be currently undergoing such a revival. But in this area of church music, we need to learn to expect and count on miracles. We are living in the midst of another one.

The famously unfulfilled mandate of the Second Vatican Council, that Gregorian chant should enjoy a principal place (*principem locum obtineat*) in liturgy, is finally being taken more seriously by Catholic musicians and ecclesiastical bodies. But there are many issues

that are unresolved, mostly due to the lack of consciousness on the part of the musicians and clergy.

The Vatican document from 1963 assumed more knowledge than most Catholic musicians and pastors currently have on this issue. For example, people might believe that one way to implement the mandate is to add a chant to the hymn selections.

The belief persists that if you add one of those into the mix, you are living up to the ideal of the council. There is nothing wrong and much right about taking this approach if the goal is a transition measure toward actually using chant in the Mass. These chant hymns are a great place to begin. A choral director can easily add one of these in at offertory or communion, and invite people to sing. The people will pick them up and learn that Latin is a beautiful language and that chant has a special capacity for lifting the heart and mind toward heaven.

But let us be clear that this action alone, as meritorious as it might be, has little to do with what the council envisions, what the *General Instruction on the Roman Missal* states, or what the new bishops' document on music calls for. There is a big difference between using an old Latin hymn as one in a selection of musical picks for Mass, and actually using the chants as part of the Mass.

*Will they brush off the ideal
and make excuses for not
doing what they should do?*

The difference is not clear to most people involved in Catholic music. When the Vatican documents speak of Gregorian chant, it is calling to mind the vast and long tradition of chant having nothing to do with popular chant hymns. It is speaking specifically of the chants that are woven into the fabric of the liturgy itself.

In short, it is speaking of using the chants that are part of the structure of the Mass. In their order of appearance in Mass, they are as follows: introit, Kyrie, Gloria, gradual, Alleluia or tract, Credo, offertory, Sanctus, Agnus Dei, and communion. There is a Gregorian chant for each of these parts of the Mass. In addition, there are sung parts of the liturgy that might also be considered part of Gregorian chant.

That's not to say that chant hymns don't have a place. They certainly do and they are especially appropriate because they follow up on the style and language of the parts of the Mass that are sung according to the Gregorian tradition.

Now, at this point in the discussion, many Catholic musicians throw up their hands in despair or disbelief. They have amassed a set of hymnals and resources on their bookshelf, materials they have accumulated from many years of workshops and mailings from mainstream publishers. Not one of them includes any of what I've mentioned above. How can this music be considered the normative part of Mass if it makes no appearance in the hundreds of materials on my own music shelf—and this after decades as a full-time Catholic musician?

The vast gulf that separates legislation from practice has persisted for a very long time, but, as we saw during the pope's visit, this has begun to change. In the same way, Catholic musicians in this country are going to face a great deal of professional pressure to upgrade their knowledge and heighten their ideals. It is a privilege of the highest order to provide music for Mass, and with it comes some intense obligations. Will the musicians who are in a position to make decisions concerning Masses of the future strive to achieve the ideal or will they brush off the ideal and make excuses for not doing what they should do? This is the great question that Catholic musicians must confront in the coming years. ♪

Musical Illiteracy Revisited

By Quentin Faulkner

The article "The Problem of Catholic Musical Illiteracy," by Jeffrey Tucker, appearing in the Spring 2008 issue of *Sacred Music* is timely and well-fashioned. It calls attention to a disturbing phenomenon that has appeared, not only in Roman Catholic Churches, and not only in *all* churches, but in modern society as a whole. I'm writing not to argue with or to refute anything therein. Indeed, I greatly appreciate the willingness to address this distressing matter. I want to suggest, though, that we must consider the matter in a wider context, a context that (to my mind) both clarifies and greatly complicates the problem.

It's true, as you have noted, that congregational singing, once part of the bastion of Protestantism, has declined dramatically in the last half-century. That is confirmed not only by documents from the past, but by people older than I (people in their 70s and 80s) who still remember what congregational singing in Protestant churches was once like. The clue that puts this decline into perspective is to compare it with singing in present-day traditional societies, notably in Christian Africa, where both Protestant and Roman Catholic congregations are noted for the vigor and vitality of their singing.

That clue suggests that, in order to understand this phenomenon, we should broaden our sights to modern culture as a whole. Since the advent of the mass media and of amplified and recorded music (in the 1920s and 30s), there have been several generations in the developed world who have been subjected to the entertainment paradigm: a soloist or a small group of singers (the few) who perform for an audience (the many). The vast majority of people in the modern world now assume without question that "music" is the few (with musical talent and ability) performing for the many (without it).

Singing lullabies to infants and children has yielded to playing recorded music to pacify children.

Furthermore, the ubiquitous availability of recorded music has obviated the necessity for people to sing. Singing lullabies to infants and children, once an almost instinctive parental urge, has yielded to playing recorded music to pacify children. Singing in the family, once a primary way both of entertainment and of community-building, has practically vanished. Most children, as a result, grow up with no model for family or group singing, and with the assumption that one need not sing, need only listen. If we grant that music is in many ways similar to language, then we might ask ourselves the question, "If a child only hears spoken language through the medium of a recording, will that child be inclined to develop skill in speaking?"

I don't know the answer to that question, because (I hope!) no one has ever conducted that experiment. But it's reasonable to suspect that, since young children aren't sung to and aren't expected to sing, many of them will not grow up with any *ability* to sing, and many others will grow up with their ability to sing impaired. It's a matter of connecting (or not connecting) ears

with throats. Whatever school music curriculum these children are exposed to is unlikely to address their disability; school music curricula these days are often modeled on the entertainment paradigm. These children's attempts to sing are likely to be met by ridicule, and to cause them intense embarrassment. The result is adults who cannot sing, or sing badly, and who avoid singing like the plague. Such people, in my mind, are to be pitied, not censured.

Tucker's article raises the question of musical illiteracy. What he has written is undoubtedly true. To my way of thinking, though, musical illiteracy ought not to be considered the major concern; after all, most Africans and singers in other traditional societies would not be musically "literate" in the sense that Tucker is speaking of. The matter of musical ability, specifically the ability to sing, ought to be the focus of concern, if we want rightly to perceive the problems and the challenges. The low, pitchless drone we hear when people sing "Happy Birthday" in restaurants isn't the result of musical illiteracy; it's the result of an inability to sing.

"Happy Birthday" is the last vestige of communal singing in U.S. culture.

That "Happy Birthday" is the last vestige of communal singing in U.S. culture; the "Star Spangled Banner" at sports events is now almost everywhere turned over to a soloist or a recording. The "Kindermusik" movement, growing out of the work of Professor John Feierabend and others, has begun to address the challenge of developing children's (and their parents') ability to sing, but of course it reaches only a small percentage of the population.

If children have grown up in a singing-deprived environment, the onset of puberty often seems to be the point at which they become completely vocally mute. I'm now retired, but for many years I taught a course, "The Music Experience," to non-music majors at the University of Nebraska-Lincoln School of Music, a course that encouraged them to discern features within a musical texture, and then to develop the skill to articulate what they hear. Upon questioning each successive class, I invariably found that almost one hundred percent of them had performed in a musical ensemble, either vocal or instrumental, in high school—they were, in a manner of speaking, the "musical elite."

Acting on the sage advice of an older colleague, who suggested that singing ability and hearing ability are in some as yet unexplained way linked to one another, I began to ask students first to join me in singing one low pitch. Once a majority of them had found the pitch (there were some who never did), I led them in singing the degrees of the scale (*do, re, mi*, but using numbers: 1, 2, 3). After engaging in this activity for several weeks, I finally gave them an impromptu quiz: "I'm going to sing a melody for you. If you hear that this melody goes up, rises, would you please draw a rising line on your paper. If you hear that the melody goes down, gets lower, would you please draw a falling line on your paper. If you hear that the melody stays on the same note, would you please draw a flat line on your paper."

Then (being careful not to make any physical movement) I'd sing the notes *do, re, mi, fa, sol* (all on the vowel "ah"). I'd then collect the papers. Invariably 25–30 percent of the class would draw a descending line or a flat line. Those results correlated well with a 1993 study by Prof. Keith Thompson of Pennsylvania State University. Reporting on a survey he conducted among seventh and eighth graders, Professor Thompson stated:

Urban, rural, and suburban teenagers have different listening habits when it comes to popular music . . . [but] urban, rural, and suburban students were alike in describing rhythm as the most important musical element to them. They paid little attention to instruments and volume and none to melody or harmony.

Many may be acquainted with the name “John Bell.” Bell is an ordained minister of the Church of Scotland (Reformed), and also the primary musical figure linked to the Iona Community. Bell has published a little book, *The Singing Thing*,¹ in which he treats ten reasons why Christians should sing, and then delves into four reasons why people don’t sing.

Here’s what he says:

If any group of people is asked, “How many of you cannot sing?” one in four will raise their hands to confess tone-deafness, no sense of pitch, or some other musical deficiency. . . . One in four is an horrendous proportion of the population. But it is a specifically European, and more especially British, predicament. [This is of course not so; the same predicament prevails in the U.S. and, I suspect, everywhere modern culture has gained a firm foothold.] In other continents, the presumption is that everyone can sing. In some tribal societies singing, composing, and teaching a song to others is part of the rite of initiation into manhood. But in Western Europe [and in the U.S.], the presumption that all can sing is displaced by the belief that some can and some cannot. Those who can’t have been told. [p. 95]

In the West we are going into uncharted territory where music is increasingly seen as something which is the preserve of gifted individuals whom others are expected to listen to and admire. The more this aspect of musical culture prevails, the less will ordinary people perceive that it is their prerogative to sing and participate in communal music-making. Therefore when the Church invites people to sing hymns, it is doing something profoundly counter-cultural. It is both presuming that all can sing, and providing material specifically written so that the whole community can participate. [p. 118]

Most of what I’ve said is anecdotal: unsubstantiated and unsubstantiable. Given the state of research on this topic, that’s inevitable. There have been studies of the effects of particular kinds of music (e.g., five days of uninterrupted acid rock makes plants wilt; but of course there’s no indication whether this is due to musical style or sheer volume), and also studies on how a certain demographic (e.g., teens) perceives music. To the best of my knowledge, though, there’ve been no broad-based studies assessing people’s musical or singing abilities. There’s no money to be made from this information—in fact, the results might be a national embarrassment, and might make the popular music industry look bad. This information isn’t understood as critical to national well-being. So there are no big grants to do studies such as this, and the studies don’t get done.

It may be up to the church to initiate the conversation, since the church has a lot to lose if it’s not initiated. I think that conversation needs to be carried on in the broadest possible context, both ecumenical and with society as a whole. And I think it needs to be carried on with humility and patience, with gentleness and grace, and with sympathy and understanding for those many people, both within and without the church, whom modern culture has deprived of the gift of song. ❧

¹John L. Bell, *The Singing Thing: A Case for Congregational Song* (Chicago: Gregorian Institute of America, 2000).

NEWS

St. Louis Music Foundation

Archbishop Raymond L. Burke announced through a memo sent to all parishes on April 4, 2008, the appointment of Father Samuel A. Weber, O.S.B., as the first director of a new institute devoted to sacred music.

Father Weber is a professor in the divinity school of Wake Forest University in North Carolina and also a monk of St. Meinrad Archabbey in Indiana. He has "a wide experience of pastoral work and teaching," the archbishop stated in his memo.

The archbishop's memo indicated that the new office will offer to parish music directors and choirs several educational programs, including those in Gregorian Chant; singing of the Mass in English, particularly the entrance antiphon, the responsorial psalm and the communion antiphon; the Liturgy of the Hours; and the full implementation of the English translation of the Roman Missal. Father Weber, who will live at Kenrick-Glennon Seminary, also will offer instruction to seminarians.

The archbishop, both through the memo and an e-mail interview with the *St. Louis Review*, said he established the new sacred music office after talks with various people within the archdiocese involved in the music sung at Mass.

The concern does not come from a negative judgment on the music presently used for sacred worship but from the sense of the Church's perennial, that is, constant, responsibility to make the celebration of the sacred liturgy as worthy and beautiful as possible. Given that sacred worship is the highest expression of our life in the church, the desire is to offer every possible help for the most worthy and most beautiful possible celebration of the sacred liturgy.

Father Weber is an accomplished organist and church music composer and arranger. He earned a degree in sacred theology from the Pontifical Athenaeum St. Anselm in Rome. He also earned a master of arts in classical languages from the University of Colorado-Boulder.

Mary Berry, RIP

Dr. Mary Berry, C.B.E. (Mother Thomas More, Canoness Regular of St. Augustine) died peacefully the evening of Ascension Thursday, May 1st, having received the last rites. She was 90 years old.

She was Fellow and Director of Studies in Music at Girton and Newnham Colleges in the University of Cambridge, and the founder and director of the Schola Gregoriana of Cambridge, with whom she made several exceptional recordings of Gregorian chant and sacred music. She was awarded the papal cross, *Pro Ecclesia et Pontifice* in 2000 and the C.B.E. in the 2002 New Years Honours List.

She will also be remembered as former director of Ward Method Studies for Great Britain, a student of many years of Nadia Boulanger and Thurston Dart as well as Dom Eugene Cardine; it was she who, while doing research at the Bibliothèque National in Paris in 1967 uncovered the original melody of "O Come O Come Emmanuel" in a fifteenth-century processional, at a time when most scholars had written the tune off as a nineteenth-century invention.

She will be missed by her many students who loved her and the countless numbers that attended her workshops all over the world, a brilliant pedagogue and a tireless and courageous promoter of Gregorian chant as a living tradition. A truly great scholar, but one who was never satisfied to simply rest in the ivory towers of academia, but who was a true apostle of the chant.

—Shawn Tribe and Jeffrey Morse

The Parish Book of Chant

The Parish Book of Chant is published by the Church Music Association of America as a unique resource for choirs, priests, families, and congregations who seek to sing and understand the universal musical tradition of Catholic people. It is a 6×9 in. hardbound volume, 192 pages, with a very beautiful cover and outstanding print quality, available for \$14 per copy from Aquinasandmore.com. It is compiled and expertly typeset by Richard Rice (Communio) with the assistance of the CMAA and many people involved in sacred music in the United States.

It contains a complete order of Mass for both the Ordinary Form of the Roman Rite and the Extraordinary Form, in side-by-side Latin and English. The ordos include the sung responses of the people and celebrant. It contains a large Kyriale, which is a collection of chants that make up the “ordinary” of the Mass. This includes the four full Credos in addition to many Mass settings that have been beloved for the dominant part of Catholic history all over the world.

It collects seventy-one Latin chants, with English translations, that are for occasional use in Mass in various seasons of the year, such as hymns for Advent, Christmas, Lent, Easter, Pentecost, as well as Marian hymns and chants for funerals and other occasions. These are hymns that constitute the most serviceable of the repertory, have inspired composers for ten centuries, and have been in the minds and hearts of Catholics for generation after generation.

All music is set on four-line staves with newly typeset neumes that make the music crystal-clear for singing. The music also includes the traditional Solesmes markings to assist in rhythmic understanding and interpretation.

It includes a seven-page tutorial on singing chant that is invaluable for the beginner and can also teach the more advanced singer. It teaches understanding of signs, melodies, style, rhythms, and modes, all in a very brief section at the back of the book. Additional features include the order of service for Benediction, gospel canticles, litanies, and Alleluias for both forms.

These features were chosen with the parish experience in mind. There is no existing resource that combines them into a single volume. It is our sincere hope that this book will make possible the full integration of Gregorian chant, as sung by the people, into both forms of the Roman Rite in English-speaking countries.

The Croce Edition

Celebrating the four-hundredth anniversary of the death of the great Venetian composer Giovanni Croce (1556–1609), the Quatercentenary Edition of his complete sacred music will appear in fourteen volumes edited by Prof. Richard Charteris (Sydney), Martin Morell (New York), and Michael Procter (Weingarten, Germany). The output of Croce ranges from four-voice motets and lamentations through five-voice cantiones sacrae, Masses for five and six voices, to a wide range of double-choir music including three Masses, two volumes of motets, and office music for Terce, Vespers, and Compline, to a great Mass for four choirs composed for the Emperor Ferdinand II, two Requiem Masses, the famous *Sette Sonetti Penitenziali*, Italian-texted sonnet versions of the penitential psalms for six voices, and a posthumous collection of pieces in the concertante style of the “new music.”

The Croce Edition is available on subscription or in individual volumes, and all pieces will be available in separate performing editions.


Library Edition (linen bound) subscription price €1200. Study Scores (identical content, paperback) €750. Individual volumes bound €95, study score €65.

Volume I, the Masses for five and six voices, due May 2008

Volume II, the double-choir Masses, due June 2008

and roughly monthly thereafter until May 2009.

Full details from Edition Michael Procter, Ringstr. 11, D-76356 Weingarten, Germany.

www.Edition-MP.com 

LAST WORD

The Strange Rejection of the Roman Gradual

By Kurt Poterack

You want to do a “tract” during Lent? I have been a priest for seventeen years and have never heard of such a thing as a “tract”!

You choose such overly long Alleluias. They are out of proportion with the Liturgy of the Word!

Why can’t we have a grand, glorious opening hymn instead of these “introits” that you insist upon?

You are violating church law by replacing the opening hymn with a prayer of your own choosing. [i.e., the introit specified in the Roman Gradual]

In the approximately fifteen years that I have been involved in church music, these are just some of the more egregious comments I have received in response to my attempts to preserve the church’s treasury of sacred music by using the *Graduale Romanum*. In each case I was accused of doing something (willfully, illicitly—even maliciously) that, in the mind of the accuser, was at best a strange novelty or at worst a violation of *the established order of things*. One thing that was interesting to me was that in each case, the accuser—whether lay or cleric—was an orthodox, believing Catholic. Another thing that was interesting and ironic was that in each case—even though I was following the Church’s liturgical books to the letter—I was in essence accused of trying to impose my *personal, subjective* taste on the congregation.

*Why can’t we have a grand,
glorious opening hymn instead
of these “introits.”*

In particular, I remember the look on the face of the gentleman who chastised me for choosing “such overly-long Alleluias.” When I told him that I simply do the ones assigned for the particular Sunday in the church’s official liturgical book—the *Graduale Romanum*—he looked at me as if I had just spoken gibberish. What I had said was incomprehensible to him. (A further irony was that he enjoyed going to Mass where a particular priest would preach half-hour-long homilies virtually every Sunday—apparently this was not out of proportion with the Liturgy of the Word!)

As wrong, unintentionally ironic, and even humorous as these attitudes are to us church musicians in the know, they are ultimately instructive. One could ascribe these attitudes to the recent course of history—how the hymn option was pressed in the immediate aftermath of the council to facilitate “active participation.” One could also take a more long-term view of history

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and trace the development of vernacular hymnody back to the late Middle Ages, as I have done in previous editorials.

However, I think it is more important to realize that these attitudes represent the way many—if not most—Catholics today think about the Divine Liturgy. Not just liturgical *music* but the liturgy itself, for what is the liturgy but the *Opus Dei*, the Work of God? And yet many Catholics assume that the liturgy is not primarily about the glorification of God, but—at best—primarily about their own sanctification.

There has been a fundamental breakdown in the Catholic conception of the Divine Liturgy.

This is typical of the Protestant self-reflective turn inward. Luther was obsessed with his own salvation and that became his point of absolute certitude. His “spiritual descendants” think they can infallibly know that, because they have accepted Jesus Christ as their personal Lord and Savior, they will be saved—and yet many Protestants disagree with each other on some of the most basic aspects of the faith (how many sacraments are there? what is the structure of the church? or even, what is the nature of God?)

The church’s position, however, has always been that the objective external deposit of faith can be known with infallible certitude, but that our personal subjective fate is ultimately dependent on human free will and our choice of God’s offer of salvation for every moment into a future which we cannot know for certain. Similarly the liturgy should be reflective of that grand objective structure that is the church, that is the faith, that is the Kingdom of Heaven.

*Many conservative Catholics
want inspiring hymns, they want
doctrinally orthodox homilies—
and they want communion.*

Oddly, many conservative Catholics have a view of the liturgy that I call a Methodist service with the Real Presence. They want inspiring hymns, they want doctrinally orthodox homilies—and they want communion. They may believe the *depositum fidei*—and they will get upset about liberals engaging in egregious liturgical abuses or refusing them communion while kneeling—but they seem to have an otherwise self-service approach to worship. They want primarily to “get something out of it.” It is a curious melding of the quick efficient low Mass of old—the sacrament validly confected with proper form and matter—with an “inspirational service” feel of a somewhat Protestant nature. *And all this is done for the benefit of the individual’s spiritual growth.* It is the antithesis of what the leaders of the pre-conciliar liturgical movement in its classical phase had in mind. It is absolutely contrary to the classic Catholic conception of the liturgy—whether of the West or the East.

But there you have it.

The more I think about it, in fact, the more it seems that it is perhaps not so much Protestant anymore as it is a *modern* view: subjective, individualistic, and—strangely enough—legalistic. This would explain the reactions I have received: “You are doing something which I as an individual do not like, so therefore it must be something that you as an individual like (and are imposing on me), and (quite irrationally) it therefore also must be against the law.”

There is at least a nominal belief in an objective order outside the individual, but what is lacking is a symbol system—within the liturgy, in this case—to express it. There is a cognitive dissonance, an unspoken disconnect at work. While God, his creation, the moral law, and truth are all objective, the liturgy is for *me*. I contend that it is this that is at the root of the strange rejection of the Roman Gradual. ❧