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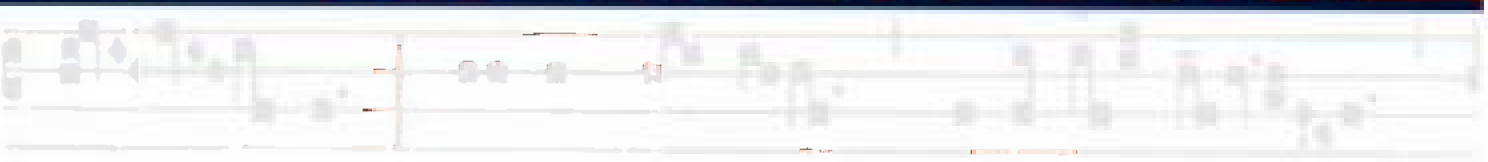
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EDITORIAL

The Sacred

By William Mahrt



ur liturgical choices depend upon our understanding of what sacred means, particularly in music, because many contend that there is no such thing as sacred or non-sacred music. Many years ago, Msgr. Schuler contended that notes are not sacred, but it is the associations of music which bring to it the connotation of sacred. I would like to explore that notion, placing it in the context of “reception.”

We have two similar words in English, but they have important differences: “Sacred” and “holy,” Latin has similar, but not quite identical words, *sacer* and *sanctus*. “Sacred” is a participle, expressing the object of some action; something sacred has been set aside, dedicated to a particular and noble purpose. “Holy,” on the other hand, refers to the intrinsic aspect of the other, a quality of being whole, complete, perfect, even health-giving, saving. We call a saint holy, but a bishop sacred, the Mass holy, but the liturgy sacred. “Sacred,” then, emphasizes a substantial component of reception—things not naturally taken to be sacred can become so by usage; it concerns things that have been set aside for the service of the holy. But there is another consideration: Some things are more apt for the service of the holy than others; their characteristics are congruent with their sacred use.

The reception of sacred things can be one of two different kinds. Take, for instance, the vestment used for Mass, the chasuble. It was in Roman times a normal outer garment; presumably, it was worn by the priest when he said Mass. In the course of time, it became obsolete as a conventional garment but was retained by the priest celebrating Mass, and so ultimately it became received as an exclusively sacred garment. Thus, something originally secular can be assimilated to a sacred context by gradual reception. This is not all, however; the chasuble is apt for its purpose, because it is an encompassing garment, covering the whole body, symbolizing the transformation of the priest into an *alter Christus*. Moreover, in the process of sacralization of the garment, it takes on more sacred characteristics: its form becomes more ample, the materials chosen for it become more precious (traditionally silk), and it takes on sacred symbols. This is, then, a matter of the evolution of a gradual reception, a transformation of something secular into something unambiguously sacred.

Many contend that there is no such thing as sacred or non-sacred music.

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The other kind of reception is of things perceived as always having been sacred, since time immemorial. Incense is an example of that. Incense was already used in the Hebrew temple, and in spite of the theories of some rationalists that its purpose was to cover the stink of animal sacrifice (which it may have done), its stated sacred purpose was to represent the ascent of prayer; see Psalm 140:2, *dirigatur oratio mea sicut incensum in conspectu tuo* (let my prayer be directed as incense in thy sight). It is apt for its purpose, because it visually ascends; its fragrance is unlike anything else, and so it can be easily recognized as set aside; it is a precious material, the immolation of which constitutes a worthy sacrifice, and its use is ample. There are those who would say that it came to the Western Church from the Byzantine court, which was a secular one; the Byzantine Emperor, however, was received very much as a sacred person, and the use of incense there must also have been sacred.

I draw this distinction between those things always received as sacred and those whose reception evolves gradually, because the same distinction can be drawn with music. Gregorian chant has always been received as sacred; the early fathers of the church jealously guarded the sacredness of the music of its liturgy, and though this is pure speculation, its earliest stages were probably based upon Jewish precedent, also sacred. Over its history, it has maintained the distinction of being exclusively sacred; even though it may be quoted occasionally in concert music, its presence there serves to bring an element of the sacred to the concert. Moreover, its musical style is apt for sacred use: its non-metric rhythm conveys a sense of transcending the temporal limits of the here and now; its unison singing represents a unified voice, suitable to its sacred usage; its most melismatic forms are so ample as to preclude its employment for any mundane purpose; and its intimate link with the texts and actions of the sacred liturgy identify it with the sacred purposes of the liturgy. Its unambiguous sacred reception forms, then, a bedrock of the sacred in the liturgy.

Sacred polyphony evolved out of Gregorian chant, elaborating several voice parts upon the sacred chant melodies. But it had an important interaction with the secular; once the process of elaboration upon chant was developed, whether it was in a *cantus firmus* style or in thorough-going imitation, it was employed in both sacred and secular contexts. The interaction of the sacred and secular in music came to an important point with the Renaissance Mass, in which a secular piece, whether monophonic or polyphonic, could be the basis of a Mass. This is often cited as evidence of a lack of distinction between sacred and secular in the Renaissance, but I would contend that it is evidence of a more important process. A Mass based upon a tune such as "L'Homme armé," incorporates that tune in long notes—a *cantus firmus*, and in an intricate and learned polyphonic texture. It is no longer just the tune, but a part of a larger whole, whose sacred character is unmistakable. Thus, the secular has been sacralized, turned to a sacred purpose through an apt stylistic transformation.

The sacred transforms elements of the world to a transcendent purpose.

This is entirely appropriate to a Christian world view. The sacred is not something merely separated from the world; rather the sacred transforms elements of the world to a transcendent purpose. The Eucharist is the most outstanding example: what was ordinary food for the Hebrews was transformed into the Passover meal; this, in turn was transformed into the Body and Blood of Christ. Bread and wine, elements of natural nourishment, progressively became transcendent, supernatural, saving nourishment. In my study of the Medieval Sarum Rite of

England, I concluded that, contrary to the theorists of comparative religion, who looked to the opposition of sacred and profane (in the sense of secular), the medieval (and Christian) sense of the sacred was that the important differences were between the more sacred and the less sacred, and the continuity of these was more important than their opposition.

In music, the transformation of elements of our ordinary world conveys the message that our ordinary lives can also be transformed. The hitch is: what if the incorporation of music into the liturgy does not involve a discernable transformation? What if the use of styles clearly identifiable with worldly and secular purposes retain their identity in liturgical use? Is the message, then, that there is no transformation? that the secular life-styles are all that there is? I would contend that this is the danger of

The medieval (and Christian) sense of the sacred was that the important differences were between the more sacred and the less sacred, and the continuity of these was more important than their opposition.

the present use of secular styles, since the instruments they use, their vocal styling, their simplistic musical construction all retain their secular identity. Rather, it is crucial that whatever musical styles are used in the liturgy, there be clear elements of their sacralization, that their incorporation is unambiguously for the sake of transformation into something sacred. The regular use of

a few pieces of Gregorian chant and of sacred polyphony can be enough to signal that difference, to inspire a congregation to higher purposes in their participation in the liturgy.

I am reminded of the principal Sunday Mass as a certain Midwestern cathedral; I attended it some five years ago, and there was a typical repertory of music in popular styles, some of the latest compositions for the Ordinary of the Mass, all accompanied by a heterogeneous and not particularly excellent instrumental group—piano, flute, drums, string bass, guitar—that gave a rather “scrappy” tone to the whole proceeding. It was clear that the musicians were dedicated, but the total effect was ambiguous and unfocused. I returned to that Mass last year, and heard an excellent organ in the loft played by an expert organist. The priest sang most of his parts, and a choir provided some worthy attempts at sacred polyphony. Much of the music was the same as the time before, but now the priest’s singing, the organ accompaniment, and the presence of sacred polyphony gave a sense of purpose and focus that was entirely different. It was not the ideal, but in it the ideal was discernable, and in my view, that is real progress, a kind of progress we are now witnessing in many places. ❧



ARTICLES

Sacred Music: An Integral Part of the Liturgy

By Michael E. Lawrence



prominent priest once lamented that people were complaining about the poor state of sacred music while the whole church was going down in flames. On its face, the priest's point seems valid, but that is only because of modernity's utilitarian and positivist prejudices. Sacred music is far more intimately related to the core of the faith than this priest realized or admitted. Let us discuss three important attributes of sacred music which establish its close relationship with the liturgy and the faith, along with three actions which you can take to promote good sacred music.

Creation. Music participates in the order of creation. God made everything *ex nihilo*, out of nothing. An artist, on the other hand, creates his work using the materials already made by God. We can see, then, why Dante called art God's "grand-child."¹ A musician in particular uses the physical laws of sound, and a singer (among other musicians) uses his breath—the breath that God gives him. It is useful here to recall the verse of the gradual *Beata gens*: "By the word of the Lord the heavens were made; by the breath of his mouth all their host."

The process of artistic creation might be summed up thus: God reaches down to us to give us the materials that we need—a materialization of the spiritual. We, in turn, take these raw materials, and, in the creation of sacred art, reach up to him in a kind of spiritualization of the material. This creates a portal, however incomplete, to Heaven.³

Salvation History. Sacred music is related to salvation history. However, to see this point in its entire context, we must first look at the nature of the Mass. The offertory prayers of the Traditional Rite tell us that the Mass is offered in memory of the Passion, Death, Resurrection, and Ascension of Christ. The Greek word for "memory" is *anamnesis*, which actually means "to make happen again." Therefore, the Mass is the re-presentation of the paschal mystery; it happens again before us. This paschal mystery stands at the fulcrum of salvation history; it is its summary. Everything that happened before Calvary leads up to it, foreshadows it, and everything that happens after it depends upon it.

We can say, therefore, that the Mass is the re-presentation, the *anamnesis*, and the anticipation, of all of salvation history—past, present, and future. What happened during so many events of salvation history? Singing. Miriam sang on the shores of the Red Sea after the Exodus. David sang the psalms in the temple. There was Hannah's Song, which foreshadowed Mary's Magnificat which was sung at her Visitation. The Angels sang at the birth of Christ, and the Book of Apocalypse

This text was originally delivered as an address at St. Peter's Church in Merchantville, N.J., on September 7, 2008. Michael E. Lawrence is a musician living in Philadelphia. hocket@gmail.com

¹Rudolph Graber, "Religion and Art," *Sacred Music and Liturgy after Vatican II: Proceedings of the Fifth International Church Music Congress, Chicago-Milwaukee, August 21–28, 1966*, ed. Johannes Overath (Rome: Consociatio Internationalis Musicae Sacrae, 1969), p. 44.

²Psalm 32:6, Seventeenth Sunday after Pentecost (EF), Twenty-Third Sunday in Ordinary Time (OF).

³For these insights I am indebted to Martin Deutinger; see Graber, "Religion and Art," 40.

depicts the singing in the heavenly liturgy. Christ and his apostles sang a hymn at the Last Supper, and, though this observation may be a bit unconventional, Christ, while he did not sing, “cried out” on the cross the words of Psalm 22: “My God, My God, why have you forsaken me?”

If music has had such an intimate relationship with salvation history, then why should it not have an equally intimate relationship with the Mass?

It is not enough for music simply to exist, it must be done well.

Even, however, if music is necessarily intimately bound up with the Mass, must it be “highbrow” or “elitist” as some may incorrectly characterize it? Are not the bourgeois tunes of *Glory and Praise* and the *St. Gregory Hymnal* enough? And why do we have to sing those long graduals? Can we not just hurry through them on a couple of psalm tones?

Psalm 47:7 is instructive here.⁴ This verse is often translated rather plainly, such as one finds in the ecumenical German Bible, which says, “Sing a psalm.” The original text, however, suggests a better translation, such as the one approved by the Italian bishops which speaks of singing *con arte*—artistically. Other translations speak of singing an “art song” unto God, or of singing “skillfully.” This is scripture declaring quite clearly that it is not enough for music simply to exist, it must be done well. Indeed, it must be excellent. Even the practice of hiring professionals goes all the way back to the temple in Jerusalem.

The essence of our third point, then, is that we must *sing artistically unto God*, and that we must fearlessly pursue the artful making of music in church.

Now that we have established the importance of sacred music, we are left with the burning question: What should we do about it? I would like to suggest three actions for all to consider, according to their abilities and station in life.

First of all, encourage the young to study music. It takes years of practice to become a bona fide musician, so it is crucial to start early. The future of church music depends upon there being musicians in succeeding generations, so this first point is essential.

Secondly, make a financial contribution to your parish music program. Don’t wait to be asked. If this is something that you can do, simply ask the music director what he needs. You can be sure he will have a long wish list. Keep in mind that money talks: Perhaps the way to bring chant or polyphony to the local parish is to offer to pay to bring in the singers necessary to accomplish this, even if it is only on an occasional or one-time basis.

Finally, one might consider joining the parish choir or schola. This route is not for everyone. A monotone voice adds nothing to a choir, and a large choir is not necessarily better than a smaller one. Those, however, who possess the basic skills necessary to contribute to the choir should give it serious consideration.

Too often, evaluation of the liturgy has been only in terms of licitness and sacramental validity. Such reductionism in the past has often flown—unjustly—under the banner of “scholasticism” or “neo-scholasticism.” This approach did honor neither to the liturgy, nor to the scholastics such as St. Thomas Aquinas, who is said to have wept at the beauty of the liturgy. Let us work together, so that the entire liturgy, the re-presentation of salvation history, will be celebrated artfully, so that, as the spiritual is made material and the material made spiritual, we might create a spectacle that is worthy of being called the “most beautiful thing this side of Heaven.” ❧

⁴I owe the following observations on Psalm 47 to the essay, “Sing Artistically for God,” in Joseph Cardinal Ratzinger, *A New Song for the Lord: Faith in Christ and Liturgy Today* (New York: Crossroad, 1996), 97.

The Role of the Choir in the Celebration of the Liturgy: Notes on the Experience at Westminster Cathedral

By Martin Baker

In the earthly liturgy we share in a foretaste of that heavenly liturgy which is celebrated in the Holy City of Jerusalem toward which we journey as pilgrims . . . With all the warriors of the heavenly army we sing a hymn of glory to the Lord.

Catechism of the Catholic Church, ¶1090

The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches, but bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that [actual]¹ participation which is rightly theirs.

Sacrosanctum Concilium, ¶114

Where an exaggerated and . . . completely unrealistic concept of congregation prevails, only the priest and congregation can be acknowledged as the legitimate singers of liturgical hymns. The primitive actionism and prosaic pedagogical rationalism of such a position have generally been seen through today and are therefore only rarely maintained. That a schola and choir can also contribute to the whole is seldom challenged, not even where one falsely interprets the conciliar phrase "active participation" in the sense of an external actionism.

[Pope Benedict XVI] Joseph Cardinal Ratzinger²



he place and importance of sacred music has often been reflected upon throughout the twentieth century, from the *Motu proprio*³ of Pope Saint Pius X, through the liturgical reforms of the Second Vatican Council, featuring in letters by the late Pope John Paul II as well as in sermons and writings by the current Pope Benedict XVI. This, of course, is in the context of several great movements seeking purification of music in the liturgy, both before and during the twentieth century. *Sacrosanctum Concilium*⁴ provides the directive to foster and promote both the church's treasury of

Martin Baker is Master of Music at Westminster Cathedral. November 2005. This paper was originally presented at a Vatican conference organized by the Congregation for Divine Worship to honor the forty-second anniversary of *Sacrosanctum Concilium* (1963).

¹The Latin phrase *actuosa participatio* is perhaps better translated as "actual participation." The term "actuosa" incorporates both the contemplative (internal) and active (external) aspects of participation. The term "activa" could have been used, but this term normally excludes the contemplative aspect.

²[Pope Benedict XVI] Joseph Cardinal Ratzinger, *A New Song for the Lord: Faith in Christ and Liturgy Today* (New York: Crossroad, 1996), p. 177.

³Pope Pius X, *Motu proprio, Tra le Sollecitudini* (1903).

⁴Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (1963).

sacred music and the choirs that sing it. Despite this, looking at the choral establishments in cathedral churches around the world, one might wonder to what extent “pastors of souls”⁵ have responded to this challenge. Perhaps a degree of confusion surrounds the question of how to preserve and foster the treasury of sacred music whilst ensuring “actual” congregational participation. Of course, the call to actual participation is a reiteration of an essential aspect of the church’s liturgy, which is itself “service in the name of, and on behalf of the people.”⁶

The Liturgy—An Encounter with Divinity

At Westminster Cathedral the treasury of sacred music is preserved and fostered through the professional choir of men and boys which sings daily Vespers and Solemn Mass—we understand we are the only cathedral choir in the world to do so. The choir is an everpresent, essential element of the cathedral liturgy that we believe

The Pope points out that the aim of liturgy is to assist the Word of God.

enables an interior, as well as exterior and actual, participation from the congregation. I am going to describe the way in which the choir achieves this at Westminster but, in order to explain the role of our cathedral choir, it is, no doubt, valuable to place this in the context of church teaching. In fact, observations made by the then Cardinal Ratzinger about the nature of the liturgy, the meaning of actual participation, and the part to be played by the choir,

help to elucidate the intentions of the authors of the various church documents, taking into account the development of the Roman Rite.

The Pope points out that the aim of liturgy is to assist the Word of God to effect greater understanding of the mysteries of our faith.⁷ Participation in this liturgy therefore entails joining in the much greater cosmic liturgy; if it did not, the earthly liturgy would reach finality, amounting to a pointless role-play.

The cosmos is praying with us. It, too, is waiting for redemption. It is precisely this cosmic dimension that is essential to Christian liturgy. It is never performed solely in the self-made world of man. It is always a cosmic liturgy.⁸

He explains that when the *logos* (word) of God is necessarily communicated by the imperfect medium of human language, the essential message of the *mysterium* must remain unutterable and uninterpretable. Two media that can help bridge this gap between humanity and divinity are silence and music. Music, in particular, can illuminate the essential elements of the text to aid understanding. Sacred music therefore makes the *logos* accessible to the congregation while at the same time leading them onwards to “lift up their hearts.”⁹

⁵A phrase used repeatedly throughout *Sacrosanctum Concilium*.

⁶*Catechism of the Catholic Church*, ¶1069.

⁷Consider also this quote from Romano Guardini: “In 1513 Michelangelo Buonarroti completed the frescoes that still grace the Sistine Chapel four and three-quarter centuries later. In the magnificent creation scene, the life-giving finger of God stretches out and almost—but not quite—touches the outstretched finger of the reclining Adam. Liturgy fills the gap between those two fingers.” Guardini, “The Playfulness of the Liturgy,” in *The Spirit of the Liturgy*, tr. Ada Lane (London: Sheed and Ward, 1935).

⁸[Pope Benedict XVI] Joseph Cardinal Ratzinger, *The Spirit of the Liturgy*, tr. John Saward (San Francisco: Ignatius Press, 2000), p. 70.

⁹Ratzinger, *A New Song*, 169.

So, using sacred liturgical art—music as a medium for the word of God, a fuller expression of the truths encapsulated in the text can be communicated, assisting:

- the fullest possible understanding
- real interior participation
- actual participation in the sacred liturgy

Bound on Earth, Bound in Heaven—Liturgy and Music at Westminster Cathedral

From the foundation of Westminster Cathedral in 1903, liturgy and music have been deliberately fostered and maintained in practice to the highest possible standards. Indeed, rather than viewing these as separate entities, the music is an integral part of the liturgy. But beyond an acceptance of the mutually beneficial relationship between the two lie examples of how the music of the choir is able to express more fully the meaning, sentiments, and intent of sacred texts.

Take, for example, the Kyrie during the Penitential Rite at Mass. Encapsulated in the phrase “Lord, have mercy” is an acceptance that we are all suppliant sinners in need of divine mercy, confident that our prayers will be heard. The implication and meaning of the words of the Kyrie are profound and not readily grasped by those present if spoken. These intricacies are all the more difficult to comprehend whilst trying to remember a sung response, endeavoring to sing accurately and read from an order of service. Furthermore, a simple recitation of the text, whether spoken or sung, allows little or no scope for interior contemplation of the mystery and is effective only on the level of “external activism.”¹⁰ Any attempt to connect with the celestial liturgy is abandoned. And so, the tradition of singing a polyphonic Kyrie expounds the sentiments of the text whilst allowing the time necessary for full absorption of its implications by the faithful.

We make a deliberate effort to ensure that the choir is seen to be integral to the liturgy.

Whilst the ordinary texts remain the same, the musical settings can be very different from one another, evoking nuances appropriate to various liturgical occasions and bringing relevant meaning to the familiar texts. One could contrast, for example, the *Missa pro defunctis* by Victoria with *Missa Dum complerentur* by Palestrina. The former sets a solemn, intimate tone whilst the latter exhibits a freshness and openness appropriate to the feast of Pentecost. In accord with the special status afforded Gregorian chant and Renaissance polyphony by the church, these two musical forms make up the largest part of our choral repertoire. This music reflects the same relevance to the text today as it did when it was composed, and to this treasury we add appropriate music from the baroque, classical, and romantic eras, whilst continuing to commission new works from the best composers of the twentieth and twenty-first centuries.

We make a deliberate effort to ensure that the choir is seen to be integral to the liturgy. Great emphasis is placed on the entrance procession at Mass: the choir and ministers together process from the sacristy whilst the choir sings the plainsong introit of the day. There are two important elements here: firstly, the members of the choir are seen to come through the congregation to the sanctuary and choir stalls beyond, where they carry out their liturgical function. Secondly,

¹⁰See the quote in the heading above from the then Cardinal Ratzinger.

through the singing in procession of the introit proper to the day, the word itself is illuminated by music and action.

The choir sings from a retro-choir at the east end of the cathedral, raised and behind the high altar. It is from this position that it is able to support the sacred actions of the priest. The music connecting *logos* and *mysterium* comes literally from on high, a reminder perhaps of the celestial liturgy. Coming from behind the sacred action in the sanctuary, the music provides illumination and assists communication between human and divine, since humans approach the divine through beauty.¹¹

Another important point is that the cathedral choir does not merely sing to cover action or fill gaps in the liturgy; it highlights the most important parts of the Mass, joining the cosmic liturgy and singing the ordinary texts "in the presence of the angels." But beyond these essential parts we also sing the plainsong Propers of the Mass, again, giving musical expression to the Word of God. These texts given at the gradual, Alleluia, offertory, and communion support the

The cathedral choir could not have a more different role from that of a concert choir.

overall structure of the Mass whilst emphasizing topical strands within the liturgy. One could say that a choir whose only function is to provide incidental music at the offertory and communion is not singing the Mass at all.

In this respect the cathedral choir could not have a more different role from that of a concert choir. Although it is seen taking its position, it is not entirely visi-

ble during the Mass and so is not a distraction to the faithful. The conductor is hidden behind a marble screen which stands between him and the high-altar crucifix. But most importantly, the music it sings, although of great artistic merit, is offered in the service of the liturgy, enabling the understanding that breeds actual participation in the congregation.

The omnipotent Lord finds a way through this singing into the heart that he might pour the mysteries of prophecy or the grace of remorse into this attentively listening organ. Hence in the song of praise we gain access to where Jesus can reveal himself, . . . a way to the heart emerges in us at the end of which we reach Jesus.¹²

However, in order that we assist the faithful in their participation, and the liturgy becomes a successful vehicle for the Word, the celebrant must share these aims and, where possible, sing the Mass texts so as to create a unity within the celebration itself. Of course, many celebrations claiming to be "sung Masses" are not. Even involving the congregation, let alone the choir, in singing extraneous texts does not equate to anything more than a superficial participation, adding nothing to the Mass itself. Focusing on the Mass texts as the prime concern for musical treatment confirms the essential nature of music in the liturgy. Is this why so many hymn books remain closed when congregations are asked to sing whilst, on the other hand, one tends to experience a more collective and unified response when the priest or the choir enters into a musical dialogue with the congregation?

¹¹"We have to find an aesthetic which makes beauty speak today. Beauty is not the icing on the liturgical cake, it is the essence." Fr. Timothy Radcliffe, O.P., from a lecture given at Westminster Cathedral, April 27, 2005.

¹²Pope Gregory the Great, *Homiliae in Ezechielem I*. Quoted Ratzinger in *A New Song*, 137.

That the choir is part of a unified presentation of the liturgy is not only in evidence during Mass itself; at Westminster Cathedral the choir is an integral part of the wider life of worship. The daily cycle of sung celebrations of the Divine Office and Mass has always been part of our tradition, and so the Solemn High Mass on Sunday morning is experienced in the context of the preceding week of ferias, memorias, and feasts.

Instilling Understanding—Providing Context for the Choir

However, the problem remains that the widespread practice of choral services, which historically was a major part of the Roman liturgical tradition, has almost entirely disappeared, both in the United Kingdom and throughout the world. In England this is, in part, an effect of Reformation disestablishment but also, as in other parts of the world, reflects the changing fashion towards choirs drawn from contemporary culture. I am not alone in believing that the church needs to rediscover this tradition, both in the repertoire of sacred music and the role and level of excellence of its choirs. We see the artistic musical life of liturgy as being incarnational, but whilst people are becoming better and better at understanding the call to bring something to the liturgy by their outward and visible participation, having the grace to take something from it is, for some, a challenge.¹³ While we are in very real danger of losing the church's immensely valuable choral tradition, very little is being done to educate people in it, to explain how to draw on it and, most importantly, how it can help bring them to actual participation. Furthermore, from a cultural perspective, the ability to sit in silence is less and less in evidence. On top of this, there is a belief held in many parts of the church that taking part in the liturgy must mean doing, saying, or singing something—which is obviously true to an extent, but not to the exclusion of choral music.

As people develop their liturgical expectations from an early age, early education is important, along with striving for high standards in the parishes. *Sacrosanctum Concilium*¹⁴ mentions the desire that seminaries instill in priests an understanding of the aims of sacred music. Without this education, the church risks either losing the choral tradition altogether or turning its people into dumbstruck auditors. Pope Benedict acknowledges this danger, pointing out that if all those not singing a part of the Mass simply await its conclusion, or merely listen to a religious concert piece, then the choir's performance is hard to justify.¹⁵

Chorus Angelorum—In Defense of Artistic Merit

Through the choir a greater transparency to the praise of the angels and therefore a more profound, interior joining in with their singing are bestowed than a congregation's own acclamation and song would be capable of doing in many places.¹⁶

Although the cathedral choir is not a concert choir, its members are professional musicians. The boys live in and are trained at the cathedral's choir school, where they receive a formative education from ages 8–13. The tenors and basses are professional singers and come from a variety of backgrounds. The reasons for this are fairly clear—in order to do justice to the extraordinary music of Palestrina, for example, singers of professional standard are

¹³"Less and less is God in the picture. More and more important is what is done by the human beings who meet here and do not like to subject themselves to a "pre-determined pattern." Ratzinger, *Spirit of the Liturgy*, 80.

¹⁴Chapter VI, ¶115.

¹⁵Ratzinger, *A New Song*, 181.

¹⁶Ratzinger, *A New Song*, 180.

required. Furthermore, such potentially transcendent music could suffer from a less than professional performance and part of its effect could be lost. A choir staffed solely from the faith community is simply not likely to be capable of rendering this music in a manner appropriate to the cathedral, which, as the liturgical seat of the diocese, is rightly seen as a benchmark of excellence. In practical terms, sustaining, as we do, a daily schedule of choral Vespers and Mass, would be impossible if one had to rely on volunteers. Indeed this aspect of the cathedral's liturgical life is only made possible by the professional nature of the choir which ensures that services will always be sung by the required number of competent singers. Lastly, and perhaps most importantly, our efforts to bring the earthly liturgy to meet the divine surely demand the highest possible standards.

In spite of this goal, it is true that only a very few churches are in a position to, or would feel it appropriate, to provide for a professional choir. There are, of course, other kinds of choirs of varying membership and standard that provide excellent services in parishes throughout the world. These too are able to illuminate the Word in some of the same ways as I have described,

Choirs are essential to the liturgy.

but it is important that cathedrals promote music at the highest artistic level so that the admirable work done by parish choirs can be nourished and supported by the cathedral tradition. This hierarchy exists and is needed throughout all human institutions—the church is obviously no exception to this and neither is its field of artistic endeavor. Even within the cathedral itself a support system exists. Choirs from outside are regularly invited to sing at Mass at the cathedral and, when its schedule permits, the cathedral choir makes visits to other churches in England and

abroad. We run a choir of volunteers from throughout the diocese who meet once a month to sing Mass at the cathedral and to heighten their experience of the repertoire. A recent development has been the establishment of a volunteer Schola Gregoriana of female voices. In these ways the cathedral choir exists as a pre-eminent example, both within our own parish and for interested parties further afield.

Nunc et Semper?

Using the Westminster Cathedral experience I have tried to show that choirs are essential to the liturgy as presented in cathedral churches and in setting a structure for the diocese. We feel that the pattern which exists at Westminster could be well used to help recovery of the church's choral tradition elsewhere. However, we cannot work in a vacuum or without support of these aims from the highest level. At the moment, whilst pockets of excellence in church music do exist, they seem to exist in isolation. Clearer guidance from church hierarchy would encourage and support many musical establishments and could facilitate a renewal of all that is good in the church's musical tradition. Whilst being grateful for the statements on sacred music in *Sacrosanctum Concilium*, it is worth acknowledging that we currently have to look beyond, to the writings of theologians such as Pope Benedict XVI, to elicit a degree of clarification. Especially given the direction the liturgy has taken in the years since Vatican II, a clear case can be made for the need to re-evaluate and expound upon these directives in the light of forty years of experimentation, even floundering in some quarters. In conclusion, I would like to suggest that the time has come for some explicit guidelines as to the role of the cathedral choir. We, at Westminster cathedral, believe that our musical tradition provides something of a golden standard and I hope that I have been able to offer a perspective on the value of our experience with you today. ❧

The Lectern in Liturgical Culture

Miklós István Földváry



The lectern, or “singing chair” in the ancient Hungarian expression, has only recently become a subject of interest for Protestant scholars. Unfortunately, the English word “lectern” is too closely associated with reading (*lectio*), but for the lack of a better term I will use it to designate the particular object I am about to analyze, albeit with a much wider signification (as we shall see later on). This piece of liturgical furniture is actually a neatly-carved, painted wood stand for books or sheet music which was placed in the middle of Protestant churches, or as they say, in the “marketplace of the church,” close to the pulpit and the communion table. This marked the position for the conducting cantor, and was a tangible proof of his important liturgical role. These lecterns were eventually moved up to the choir loft, next to the organ.

The side facing the church was used to display the numbers of chants assigned for the liturgical service, and many times this was their only enduring function. In the end, the lecterns fell into almost complete disuse. Most of the surviving examples are found today in Transylvania; they are being systematically collected and studied, thanks to a well-coordinated and professional research effort, but most especially, to the fact that these lecterns are now far more than museum pieces in the eyes of a new generation of church musicians, liturgists, and theologians: they are considered re-interpreters of the place of chant within the liturgy.

This presentation is meant contribute to this process by looking at the lectern as a real factor of liturgical history. In order to do that effectively we must go beyond the lecterns used within the context of Protestant worship and transcend both denominational and temporal boundaries. This effort can contribute to the on-going Protestant research insofar as it places the object of study within a wider context, enriching it with further significations. It is also my intention to direct the attention of liturgical scholars all over the world to a phenomenon whose last and most characteristic reminders are these Transylvanian lecterns. Hopefully, this will engender further research on the subject.

The word “lectern,” in Latin *pulpitum*, could signify various things depending on the time period or textual context in which it is used. The earliest one is the ambo which, insofar as its shape or location are concerned, has nothing to do with the “conference stands” lately erected in Roman Catholic churches. The liturgical piece of furniture, originally called ambo, is actually a characteristic feature of the Old Latin liturgies. Its name is generally derived either from the double set of stairs leading up to it (*ambo* means “both” in Latin), or from the Greek verb *anavenin*, meaning, “to go up.”

I consider the second opinion much more likely. In the classical Old Roman arrangement of sacred space, there are two ambos attached to the southern and northern sides of the wall surrounding the choir, thus their place is outside the actual sanctuary of the church. One is for the recitation of the epistle, the other for the singing of the gospel; both their shape and orientation are different, although they are both made of stone, have a set of stairs leading up to them, and

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are elevated way above the floor level. Having two ambos must have been a general feature of Roman basilicas, but today this arrangement can only be seen in a few ancient churches. In other Italian cities the Roman arrangement of building two ambos was not necessarily followed, and the structures do not necessarily correspond to the typical Roman examples, but there are certainly some common features: they all stand outside of the sanctuary, more or less in the middle

The very existence of the ambo emphasizes ceremonial drama utilizing both sound and space.

of the nave, to the side; they are built of stone; and are elevated above the floor level. Since the word “ambo” was most likely perceived by the Latin liturgists as a Greek word, its corresponding Latin designation was often *pulpitum*. There are two ways one may approach the correlation between these lecterns and chant. The ambo was principally the place for the recitation of biblical Mass readings. The very existence of the ambo emphasizes, however, that the actual function of the Mass readings, which, of course, were always sung in recitative melodies, went beyond simple instruction and had their proper ritual logic within the ceremonial drama utilizing both sound and space. On the other hand, it was from here, or more accurately, from an appointed step of its stairs, that the psalmist sang the soloistic or responsorial chants of the Mass, namely, the gradual, tract, and Alleluia. These richly ornamented melodies were perceived as proper music even by that age when recitation was considered the natural method of “voicing” liturgical texts. The chants and the Mass readings were basically sung at the same place and almost in the same manner, thus their functions did not differ from each other essentially. This is diametrically opposed to the modern perception which views the liturgy as an alternating performance of text and music, prose and chant. This is the first principle we may define as a result of our study regarding the lectern.



Terracotta Pulpit, Church of Santa Flora e Lucilla, Santa Fiora, Italy, designed by Della Robbia in the fourteenth century

The second significance of the *pulpitum* is tied to more northern territories and to later centuries in the history of Europe. Today it is seen mostly in England, but originally in the Romanesque and Gothic churches it was general to separate the choir from the nave with a rood screen (also called chancel screen or choir screen) which in French, as well as English, terminology is often referred to as *jube* or *jubé* (derived from the initial words of the lector’s blessing: “Iube, domne, benedicere”), while in German it is called *Lectner* (based on the Latin *lectorium*, that is, “reading place”). In Latin the same is normally known as *pulpitum*. From the vernacular forms it is clear that the principal function of the rood screen was not seen in separation but in allocating the place of recitation. While in old Latin church architecture the chancel screen was between the sanctuary and the choir and it was independent from the ambos, in the church architecture of transalpine regions the wall separating the choir from the nave became the more emphatic structure. A balcony-type construction on the top of the screen was appointed for the ceremonial recitation of Mass readings, and so it can be

stated with certainty that the rood screen is the functional equivalent of the ancient ambos. On the internal wall of certain rood screens, facing the sanctuary, we can sometimes see even the double flight of stairs, so characteristic of the gospel ambos of ancient basilicas.

As far as the rood screen is concerned, chant and recitation were separated from each other because the melodic items of the Latin plainchant—as we shall see later—were not sung from here. At the same time both the structure and the function of the rood screen were eventually modified, and the examples still extant today reflect this already modified state. The rood screens from later medieval periods are usually wider, and pipe organs are built on their balcony-like vertex. We know that at times—thanks to the favorable acoustic conditions—even monophonic pieces were sung from the top of the rood screen. When polyphonic arrangements became dominant in Western church music, the chancel screen became even more important. The last step was abandoning a functionally divided liturgical space, and preferring church buildings with one single and undivided hall-like space. It is not hard to see that from a historical point of view the choir loft of modern churches is nothing but a rood screen which was attached to the internal wall of church facades. Thus the rood screen is originally the “barbarian,” that is, non-Italian equivalent of the ambos. In its later form, the chancel screen is the antecedent of the choir loft, and so it is also the symbol of the division or separation between professional church music (including the organ and polyphony) and monophonic liturgical chant. This aspect is also essential for understanding the phenomenon of the so-called *pulpitum*.



A stone rood screen with a crucifix on the elaborate sixteenth-century “jube” in the church of St.-Etienne-du-Mont, Paris

The word *pulpitum* is also used to designate those book and sheet-music stands which stood in the axis of the choir in larger churches, in the middle of the so-called planum. Based on contemporary drawings and rubrical descriptions, it is clear that this axis was the proper place of the scholas and precentors for the performance of liturgical chant. Some larger cathedrals and monastery churches had several lecterns positioned on this axis. These were differentiated based on what exactly was recited or sung from them, or on what was the ceremony or the rank of the feast day at which they were used. Their common characteristic was that they stood outside of the sanctuary, yet they were all oriented towards the altar, so they were the very centre of liturgical functions performed outside of the chancel, in the very midst of the congregation participating *choraliter* at Mass or in the recitation of the Divine Office. This statement is then refined but not modified by the fact that in certain churches two lecterns were used for the two precentors responsible for leading the two separate sides of the choir.

On pictures dating to the Renaissance period or later the lecterns for precentors are not placed in the middle of the choir but somewhere on the sides. In part, this could be the consequence of contemporary architectural tastes, because they wanted to leave the axis of the church free. On the other hand, this could be the result of the same tendency we have identified in connection with the rood screen.

In its later form the chancel screen is the antecedent of the choir loft.

The more professional church music becomes, the greater the distance is between the professional singer who is the “employee” of the congregation and the assistants who are more closely involved in liturgical ceremony. Obviously, the former would be hindered in his musical performance if he were positioned in the middle of the choir, farther away from the organ, being obliged to follow all the ceremonial gestures of the assistants.

The main characteristic of the lectern is that it is in the center of the liturgical space outside of the chancel.

lecterns, and, in fact, preserve an arrangement much more faithful to the ancient and medieval customs than their later Catholic relatives. The main characteristic of the lectern is that it is in the center of the liturgical space outside of the chancel, and so it determines that chanting and recitation are the central feature of any liturgical function performed outside of the sanctuary, be that the Divine Office or the Mass of the catechumens. This may be considered our third principle conclusion.

The fourth and, from a modern point of view, most common understanding of pulpitum is what modern English calls the pulpit (from which sermons are delivered). Since this has no direct relationship to chant and it is only a secondary element of the liturgy, I will not treat it here. Only in the context of Protestant worship is it worthwhile to make a note. Wherever the medieval liturgical ethos is still alive but as a result of a significant theological change the sacrificial liturgy disappears or it is radically reinterpreted, the triad of the pulpit, communion table, and lectern becomes the new liturgical center.

Let us now take a look at the corresponding objects within Eastern Christianity. In this case, not the name but the function or the object itself will be in the focus of our investigation.

In the middle of Byzantine churches there is a circle-shaped space designated for this specific function, while in Eastern cathedral churches we find a podium which is at least two steps high.



Church of the Assumption of the Virgin, Smolensk, Russia, original structure completed 1150.

The function of this so-called *amvon* (certainly related to the word “ambo”) is not primarily that it should be the place for singing the gospel. Some amvons are actually rather large, and they are connected to the outer sanctuary either directly, or by means of a narrow “liturgical corridor,” called *solea*. The larger they are, the more clearly they evoke the structure usually called *bima* which we find in the center of Sephardic Jewish synagogues (used for reading the Torah). According to some scholars, the *bima* was also a typical structure of the churches of Syrian Christianity.

During the actual recitation of biblical passages the lector does not simply step up onto the highest step of the amvon, but he also makes use of a foldable wooden book stand which laterally (from the side) has the shape of an X. Stretched between the upper horizontal

bars of the stand there is a piece of cloth or skin which is usually covered with a nicely decorated veil of the proper liturgical color. The books are placed on this piece of furniture which is called analogion or icon-holder because the same device is used in the East for displaying icons. The *analogion* is light and easily moveable, so it can be used not only on the amvon but also at other locations in the church. This provides the possibility of “voicing” the sacred texts and orienting them in many different ways, thus making full use of the symbolical richness of the arrangement of cultic space. The same object can also be seen on certain medieval Western illustrations; some more traditional Anglican congregations even use it today.

It is not from here, however—once again, I do not consider recitation chanting—that chants are sung. In cross-shaped Byzantine churches, the two ends of the cross-bar (cross-arm), sometimes two niches in the southern and northern walls, or only two lecterns on the two sides were the designated places for cantors. Independently of the actual form, this place is called *kliros*. An indispensable piece of furniture in these kliri was a wooden book stand which was immovable and larger than the analogion. The singers stand around it (just like in the case of Latin lecterns) and its position on the side does not mean that its function was peripheral in the liturgy. The existence of kliri originally presuppose alternatim singing, and the fact that there are two of them symmetrically positioned in relation to the axis of the church demonstrate that they form an organic part of liturgical space. Their position is clearly parallel with the ancient Latin double ambos or the later choir stalls, and they surround the most prominent place of the “voiced” or audible liturgy, that is, the amvon.

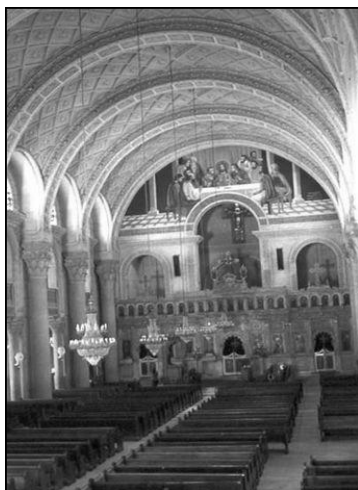
Although in several different variations, these parallels also exist in Oriental liturgies. The Syrian liturgy is organized around three lecterns. The lectern of the gospel stands in the middle, in front of the curtain separating the elevated sanctuary from the choir. Several aspects (I have already discussed) are united in this object. The mounting on which it stands seems like an elongation of the sanctuary floor (like the solea), and on the sides there are steps leading up to it (as is the case with the ambos). This structure is made of wood, and the side facing the sanctuary is a book stand, while the other side (facing the nave) is actually and literally an analogion, as it is used for displaying the Gospel book as an icon. At the reading of the Gospel, the book is simply moved from one side to the other (from the side of the nave to the side of the sanctuary).

On the lower floor level of the choir, on the southern and northern sides there are two more stands, sometimes made of stone, on which the chant books are placed and around which the singers stand during the Divine Office. The western Syrians do not always express this alternatim character, in simpler village or smaller city churches there is often only one such lectern, but always on the side and outside of the sanctuary.

The Coptic practice also makes use of double lecterns standing on the two sides outside of the sanctuary. In the middle, on the axis of the nave there is nothing, but on the sides there are double sets of lecterns. On the left, that is, on the northern side there stands a lectern facing east, while on the right, namely, on the southern side there is a lectern facing west, that is, facing the congregation. From the first, they sing the Coptic texts, from the latter the Arabic translations. Next to both of these lecterns, there are two more wide lecterns closer to the main central gate of



Lectern in the Syrian Orthodox Patriarchate in Sayyidnaya, Syria



*St. Mark Coptic Cathedral in
Alexandria, Egypt, original chapel
311 AD*

the chancel screen (towards the axis of the nave). From these the Copts sing the office, as well as all the chants that are sung alternatim. It is possible that these wider lecterns are the additions of later ages. Since I have not seen any older examples of these, and the Copts sometimes stand around the large chant books in the manner of the Syrians, I find it probable that originally—having fewer books—even the Copts used the same lectern for biblical readings and chanting. Be that as it may, in the present practice there are different places assigned for reading, soloistic singing, and alternatim community chant.

In the Armenian church, as well as in the other variations of the rites mentioned above, the same arrangement and method of application are observable. The conclusion, especially in light of the Latin parallels, may be phrased the following way. In trying to assess the liturgical function of lecterns, it is not sufficient to focus on the objects themselves. It has to be taken into account what sort of liturgical texts were meant to be recited or sung from them. It must be considered if they are positioned in the middle or on the sides of the cultic space, and if the latter is the case, it has to be determined whether there is any relation

between the symmetrically positioned two lecterns, or between the lecterns and the ambo in the middle. Finally, it is indispensable to establish the exact location of the lectern, whether it is in the chancel, on the border between the sanctuary and the choir, or in the choir proper.

My summary of the conclusions is that its real significance is that it designates the location of the cantor or the schola at an emphatic spot within the cultic space of a church. In other words, if the cantor or the schola take an emphatic position in the liturgical space, the lectern itself is not absolutely necessary. On the other hand, if the singers take their positions in a peripheral place, it will make little or no difference whether they hold their books or sheet music on a stand or not.

The main characteristic of the lectern—from a liturgical point of view—is not related to its actual shape, form, or ornamentation.

Manifestly, in the Christian liturgies of Western origin today the latter is the case almost universally. It is not difficult to outline the course of events that led to this state of affairs. Due to the

unprecedented development of European church music, from early on the singing of certain liturgical genres was left to professional choirs or soloists. This process proved to be unstoppable, and it resulted in both favorable and regrettable developments. The favorable outcome is the marvellous repertory of European sacred music itself. The regrettable outcome is that liturgical chant became less and less of a “public property;” the rift between the performers and the audience widened even in the liturgy.

Finally, when the economic and social foundations of religious institutions were severely shaken, the expert musical performance provided by professionals became unsustainable. By this time, however, the simpler musical alternatives were all but forgotten, and thus what remained was a mean, prosaic liturgy in which singing was only an atmospheric element to pass time, and not the natural mode of “voicing” sacred texts. Unless this state of affairs is amended,

every reform plan will remain incomplete and, in the end, without real result. Low-quality chants can be exchanged with better ones, but this will not change substantially the opinion regarding liturgical singing itself. Liturgical chant, and indeed the whole of church music, can only find its true place if it ceases to be chant or music and becomes absorbed by liturgical action.

Liturgical chant, and indeed the whole of church music, can only find its true place if it ceases to be chant or music and becomes absorbed by liturgical action.

In the final analysis, the lack or possible reintroduction of lecterns standing in the center of cultic space proves to be a deciding factor in the liturgical life of the church. If the chant is simply decoration, musical background, or a transition between “really important” ceremonial actions, the lectern is not necessary. But if chanting is a medium for communicating sacred texts and an independent liturgical function, there will eventually arise a need for a lectern, even in places where their memory is long gone.

This, however, has certain conditions. The first of these conditions is that even in civil life our relationship to singing must change. If singing is not the natural means of self-expression in a society, if on the most important feasts singing is left to paid professionals and electrical devices because the average man “does not have a voice,” then even the liturgical environment will be unable to preserve the memory of an earlier state of affairs. At the same time, it could be precisely the daily practice and dignity of liturgical singing which may sustain the inclination and capability of singing on a more general level of a society, even outside the church. At least this is what can be experienced in contemporaneous eastern and oriental communities. The second condition is the restriction of “professional” music without, of course, violating high musical culture. By this I mean the avoidance of affected, arty mannerisms and a due emphasis on the textual orientation of singing.

And at last, the third condition is the elimination of simple prose-reading in the liturgy. I do not mean to imply that there should be no real difference between *accentus* and *concentus*, that is, recitative or monotone reading and decorative, melodic chant. This distinction, however, should not be conceived in terms of the difference between prose and song because it remains essentially within the category of musical performance. In reality, this is a question of various styles or modalities in chanting which underline the essentially musical qualities of the liturgical texts used in a ceremonial context. Only he who is aware of the various functions of all the different types of lecterns (*pulpita*) can acquire a real understanding of the “singing chair” proper. ☩



How to Read the Vatican Gradual

By Jeffrey Ostrowski

In the Vatican edition, the *morae vocis* shall be indicated by a blank space of equal and unchanging width, and four sorts of bars shall be used.¹



The Vatican Edition of the *Graduale Romanum* is now online. I'm happy to report that it is my personal copy that now resides on the CMAA server and is bringing this beautiful book, all 940 pages of it, to the world for the first time, and on its hundredth anniversary.² This edition was later displaced in the marketplace by editions under the editorship of Dom Mocquereau, who introduced rhythmic signs. Many people love them and use them. Others find them distracting and prefer this 1908 edition for the absence of its rhythmic signs.

However, the absence of signs should not lead us to believe, as many people do, that the Vatican Edition is not a rhythmic edition. With one exception, the "pure" Vatican Edition notates the rhythm by the same means that Dom Joseph Pothier's *Liber Gradualis* employed. This is quite natural because (1) Dom Pothier was in charge of creating the Vatican Edition; (2) his publications were in wide use at the time; and, most importantly, (3) it was ultimately decided to use Pothier's *Liber Gradualis* and *Antiphonale* as the basis for the Vatican Edition. Furthermore, large sections of the preface to Pothier's *Liber Gradualis*³ were adopted verbatim for the preface to the Vatican Edition.⁴

The Vatican Edition presupposes an *equalist* interpretation. Since the late Renaissance, the *mensuralist* interpretation (which assigned different time values to chant notes with different shapes) had been accepted as the correct rhythmic interpretation of chant, and this was a great obstacle to Pothier's work of Gregorian restoration. Today, one can easily see the way the melodies were sung during the nineteenth century by comparing the chant notation of the "corrupt" Gregorian editions to the corresponding organ accompaniment books (written in modern notation).⁵ Here is an example:

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¹Resolution no. 8, noted in the minutes of the Commission for the Vatican Edition (June 29, 1904), cited from Dom 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), 272.

²For a download, go to musicasacra.com/publications/pdf/graduale1908.

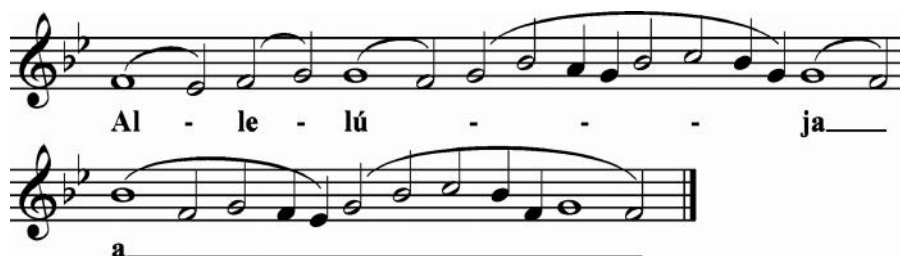
³Both the 1883 and 1895 editions: *Liber Gradualis a S. Gregorio Magno olim ordinatus* (Tournai: Typis Societatis Sancti Joannis Evangelistae, 1883); *Liber gradualis juxta antiquorum codicum fidem restitutus* (Solesmes: E Typographeo Sancti Petri, 1895).

⁴The now legendary preface to the Vatican Edition will be referred to as the "Vatican Preface."

⁵Thousands of pages of chant accompaniments were published in the nineteenth century, especially by Friedrich Pustet.



Haberl/Pustet, *Graduale* (1884): Mass II for a Virgin/Martyr⁶



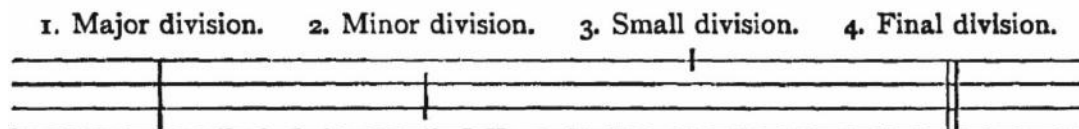
Schildknecht, *Graduale* (1892): page [50]: Mass II for a Virgin/Martyr⁷

Having studied the medieval manuscripts, Pothier became convinced that the notes were shaped differently in the medieval manuscripts to make them easier to sing, not because they were intended to be sung with the rhythm of the “measured” music of Renaissance polyphony (with *longa*, *brevis*, *semi-brevis*, etc.). A surprisingly explicit reminder of Pothier’s view was published in the Vatican Preface:

7. In themselves the descending diamond notes, which in certain neums follow the culminating note, have no *special* time-value ♩.

I. The Rhythmic Notation

The rhythm of the Vatican Edition is not notated by means of dots, lines, dashes, or differently shaped neums. The rhythmic notation is more subtle and sometimes leaves room for interpretation by the choir director. The first rhythmic sign used in the Vatican Edition is the bar:

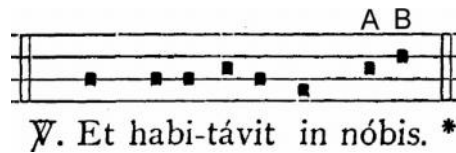


Before 1 and 4, a *ritardando* is often taken. Pothier himself seemed to favor a pronounced *ritardando* before the final division (as evidenced by the few precious recordings we have of him conducting chant). Before 2 and 3, a smaller break is required.

⁶*Graduale de tempore et de sanctis juxta ritum Sanctae Romanae Ecclesiae* (Rome: Pustet, 1884), p. [54].

⁷*Organum comitans ad Graduale Romanum quod curavit S. Rituum Congregatio. Gradualia, versus alleljatici et tractus ex communi sanctorum et Missis votivis per annum*, ed. Joseph Schildknecht (Regensburg: Pustet, 1892), p. [50].

The duration of the *ritardando* is not specified, and this has led to various interpretations. One of the major differences among the different schools is what to do with a spondee coming before a bar (whereas all are in agreement when it comes to a dactyl in the same place).⁸ There are literally thousands of examples like this one in the *Kyriale*, *Graduale*, and *Antiphonale*:



Some schools will always double the length of both notes on “nóbis” (A & B). Other schools tend to lengthen only the final note (B). Some schools treat each individual case differently. Some schools claim to give a slight emphasis to the tonic accent of “nóbis” (A) and a longer length to the final note (B), but this is difficult in practice.

In conclusion, Dom Pothier seems to have left it up to individual choir directors to decide the length of each *ritardando* before the different bars.

II. The Melismatic Mora Vocis

If one knows that about the *ritardando* required before the various bars, one can sing through almost the entire *Kyriale* and *Antiphonale* without a single problem. However, the *Graduale* is quite different, because of its numerous melismas.

As the Vatican Preface explains, the “blank” space of a notehead or more in the Vatican Edition indicates that one must insert a *mora vocis* (that is, a *ritardando* and/or pause). To distinguish this type of *mora vocis* from the *ritardando* that is required before a bar, the term “melismatic *mora vocis*” will be used henceforth.⁹

For example, the following example has no melismatic *mora vocis*, since there are no melismas with the space of a notehead or more (remember that the syllables change at the star, so it is not a melisma):

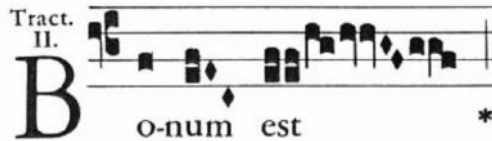


⁸A spondaic word has the accent on the penultimate syllable (e.g. Páter). A dactylic word has the accent on the antepenult (e.g., Fílius).

⁹What is remarkable is that the Vatican Preface was not issued with the Vatican Edition *Kyriale* (1905), but with the Vatican Edition *Graduale* (1908). This is akin to publishing a vehicle’s operating instructions three years after issuing the vehicle itself. The thought may have been that singers would know to apply the same rules they had been applying to the Pothier books. Still, this approach seems open to criticism: why not clearly state the rules of rhythmic interpretation when the Vatican Edition *Kyriale* was first published? It is unanimously accepted that the Vatican Preface rules for interpretation apply “retroactively” to the Vatican Edition *Kyriale* (and, as mentioned above, there are very few melismatic *morae* in the *Kyriale* anyway). It seems probable that the Preface was not issued in 1905 (with the *Kyriale*) due to internal disagreements among members of the Pontifical Commission (of which Pothier was the president). However, this fascinating history will not be treated here, since it is the subject of several books. In this author’s view, the most valuable sources (available in English) treating this history are: Combe, *The Restoration of the Gregorian Chant* and Peter Wagner, *Der Kampf gegen die Editio Vaticana* (Graz: Styria, 1907), published in English as “The Attack on the Vatican Edition: A Rejoinder,” *Caecilia*, 87 (1906), 10–44.



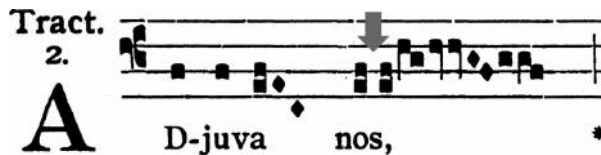
This example is also devoid of any melismatic *morae*:



The following example would have a *mora vocis* at the arrow (because it has a blank space of a notehead or more). However, that is the only melismatic *mora vocis* present. There is *not* a melismatic *mora vocis* at either of the places below a star, because those instances have a change of syllables, and there can be no melisma where syllables change.



This example has a melismatic *mora vocis* on the neum above the word “nos” (because there is the blank space of a notehead or more at the arrow):



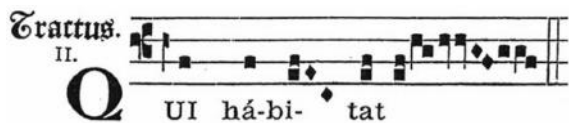
The following example shows the way an editor who put the Vatican Edition into modern notation (there were many such editors!) chose to notate that melismatic *mora vocis*:



Dr. F. X. Mathias, *Graduale* (1911)¹⁰

¹⁰*Epitome ex Editione Vaticana Gradualis Romani*, ed. Dr. Fr. X. Mathias (Regensburg: Pustet, 1912).

For the sake of curiosity, we include Pothier’s editions:



Dom Pothier’s *Liber Gradualis* (1883)



Dom Pothier’s *Liber Gradualis* (1895)

When singing, it can be difficult to know instantly where a melismatic *mora vocis* is indicated. For example, there is a melismatic *mora* at the star but not at the arrow in the following example. Above the star, “imaginary” noteheads are added for the reader to verify that there truly is at least one notehead of blank space:



In the following example, there are three melismatic *morae* (indicated by arrows). However, there is not a melismatic *mora* at the star, because there is not the space of a notehead or more.



III. Different Schools and Interpretations

The student who carefully studies the various editions of the Vatican Edition will notice several things:

(1) Because the rhythm of the chant depended on the spacing, no publisher was allowed to change the official text in any way. In a note from the Vatican publisher, publishers were reminded that they must adhere strictly to the spacing of the official Vatican Edition when it comes to melismas. They were also reminded that the space is measured against the “custos” at the end of the line when the melisma is interrupted and must continue on the next line.¹¹ Still, instances can be found where publishers got “sloppy,” and, in spite of the injunction from the Vatican, altered the spacing between the notes in melismas. In such an instance (i.e. where different editions have different spacing), one must have recourse to the Vatican Press edition to find out whether a melismatic *mora* was intended.

(2) Most of the editors felt that Vatican Edition was not practical when it came to the notation of the melismatic *mora vocis*, so many invented their own system of notation, which was then superimposed on top of the Vatican Edition. This is understandable, since (as eluded to above)

¹¹Most publishers did not want to bother doing that, so they almost always end a melismatic line with some kind of bar.

it often happens that the only way a singer can tell if a melismatic *mora vocis* was intended is to place the book by one's nose and gaze outward. Doing this makes it possible to see whether there really is the space of a notehead.

(3) The idea of "space" indicating the *mora vocis* is foreign to modern musicians, but makes more sense when one considers this excerpt from the preface to the Vatican Edition:

The reason which demands the joining together of the notes of the same neum, both in the musical text and in the singing of it, also requires that the neums should be marked off from one another alike for the eye and for the ear: and this is done in various ways according to various contexts.

In other words, the sections of the melisma are apparent to the ears when one hears *morae*, while the same sections are apparent to the eyes when one sees spacing. Dom Pothier dwells on this idea at length in the preface to his *Liber Gradualis*.

(4) There are often discrepancies between the various editions. Incidentally, out of all the editions, the Solesmes editions published by Dom Mocquereau are the least faithful when it comes to adherence to the Vatican rhythm.¹²

IV. Additions and Subtractions from Pothier's Rhythmic Notation

In Pothier's original preface to his *Liber Gradualis*, he said that if more space is given for a melismatic *mora vocis*, the pause should be longer and vice versa. This seems to have been abandoned with the publication of the Vatican Edition (and could possibly be explained in principle¹³ by the quote given at the start of this document).

However, there is one thing that did not appear in Pothier's Preface, but was added in the Vatican Preface, namely example (D):



Dom Pothier
(1835–1923)



Observe that a tailed note, (D), immediately followed by a neum which it commands does not indicate a breathing but a rather longer pause.

With regard to example (D) and the explanation for it, it must be understood that this was a very poorly phrased section of the Vatican Preface and has led to serious consequences. As a matter of fact, the Latin wording employed could be translated as either "preceded by" or "followed by" a neum subordinate to it.¹⁴ Some editors translate it as "preceded by" while others

¹²The explanation for this is that Dom Mocquereau was trying to match the St. Gall rhythmic markings, rather than adhere to the Vatican Edition. Solesmes published several pamphlets clearly stating this fact; cf. Paul Cagin and André Mocquereau, *Plainchant and Solesmes* (London: Burns and Oates, 1905).

¹³N.B. the words "equal and unchanging."

¹⁴The writer owes this linguistic point, along with so much of his knowledge and interest in this subject, to a humble servant of Christ who will be rewarded "in secret" (Matthew 6:6).

translate it as “followed by,” with obvious (conflicting) results. Furthermore, in example (D) Dom Pothier left the required notehead of space, but the explanation does not require that space. Suffice it to say that each and every edition treats instances of example (D) differently, and many are internally inconsistent. Furthermore, one cannot have recourse to the earlier Pothier editions for clarification because (as stated) this rhythmic rule was mysteriously invented for the Vatican Edition.

When the student finds different interpretations for melismatic *morae* in the different editions, one need not necessarily infer sloppiness or ill intentions. Sometimes, the editor was doubtless trying to be rhythmically consistent (when the same melodic passage occurs in more than one proper, for example). It is also possible that some editors were trying to correct what they perceived to be typos in the Vatican Edition, and having recourse to the earlier “tradition” of the Pothier books in use for decades. The fact that the Vatican Edition contains errors cannot be denied, and typos are entirely understandable, considering how quickly these massive volumes were published. In his book, Joseph Gogniat¹⁵ has pointed out some indisputable Vatican Edition typos; for example, the inconsistent application of *liquescents*.

Finally, with regard to the rhythm of the *quilisma*, it could be noted that the Vatican Preface seems to allow for the possibility of lengthening the first note (as has become traditional) when it says:

5. There is another kind of *tremolo* note, i.e., the *quilisma*, which appears in the chant like a “melodic blossom.” It is called “*nota volubilis*” and “*gradata*,” a note with a trill and gradually ascending. If one has not learnt how to execute these *tremolo* or shaken notes, or, knowing how to render them, has nevertheless to sing with others, he should merely strike the preceding note with a sharper impulse so as to refine the sound of the *quilisma* rather than quicken it.

V. Who Produced the Vatican Edition?

Much confusion exists with regard to whether the Catholic Church officially adopted the “Solesmes Edition” of the chant for the Vatican Edition. To understand the true state of things, one must realize that Dom Joseph Pothier entered the Solesmes congregation in 1859 and published his *Liber Gradualis* in 1883 along with several other important works on chant.

In 1893 Dom Pothier was appointed Prior of Ligugé, a Solesmes daughterhouse. Then, in 1895, he became Abbot of St. Wandrille, another Solesmes daughterhouse. When Dom Pothier left Solesmes, his student Dom Mocquereau took over where he left off, and quickly started experimenting with different methods of publishing chant as well as modifying many of Pothier’s ideas.

It is enlightening to study these early Mocquereau editions and note the evolution of his notation, sometimes changing from month to month. As stated above, Dom Pothier used his editions as the basis for the Vatican Edition (especially the *Graduale* and *Antiphonale*). In this sense, one can say that the Vatican Edition was the “Solesmes chant,” because Pothier published his seminal works while at Solesmes.

To give just one example of the ways Dom Mocquereau departed from his teacher, this excerpt from Mocquereau’s 1903 *Manuale* should suffice:

¹⁵Joseph Gagniat, *Little Grammar of Gregorian Chant: To Propagate the Principles Contained in the Vatican Edition* (Fribourg, Switzerland: Œuvre St-Canisius, 1939).

5. — dotted notes.

—In the former editions of the Solesmes books, the *mora vocis* or long notes at the end of groups were marked by blank spaces. Now these spaces are used in two cases only:

- 1) in the *Salicus*, between the first and second notes.
- 2) in some passages where two notes on the same degree must be uttered separately, v.g.



In this case there is an *iclus* on the note marked thus *.

But in neither cases does the blank space mark a lengthening of the preceding note.

VI. Looking Back at the Vatican Edition a Century Later

To Dom Mocquereau belongs the credit for advancing the scientific studies of medieval chant manuscripts in an unparalleled way, and his scholarship in this area remains totally supreme even to this day. This seems to have been acknowledged to some extent even his own time, and one example would be the eyewitness account given by Father Alexander GrosPELLIER describing the visit of the Vatican Commission to the Solesmes paleographical workshop in September, 1904:

Although some entered the scriptorium with some residual caution and defiance, they left with confidence in their souls and with praise on their lips for Dom Mocquereau and his worthy team.¹⁶

However, when it comes to the assimilation of all available manuscripts, the scholarly impetus and rationale for the equalist interpretation of rhythm and “restored” melodic text from the Middle Ages, the artful combination and musical adaptation of (literally) the whole Gregorian repertoire into a consistent whole accepted by the musical community, and the conquest over every form of political and ecclesiastical opposition to produce the Vatican Edition, the credit here belongs to Dom Pothier.

Pothier’s editions of chant, officially adopted by the church, have been sung, studied, and loved by hundreds of millions of Catholics.¹⁷ Now that our Holy Father, Benedict XVI, has called for a renewal of the liturgy, interpreters of the Vatican Edition may consider singing the chant according to the rhythm that Abbot Pothier originally envisioned. Indeed, on September 30, 2008, when the Church Music Association of America generously released the preliminary version of the 1908 *Graduale* for free download on its centennial, the traffic was so overwhelming that the server actually crashed. In his wildest dreams, while painstakingly hand-copying manuscripts of Gregorian chant, could Dom Pothier ever have imagined that? ❧

¹⁶Combe, *Restoration*, 291.

¹⁷Many more Catholics than have ever sung any other edition of chant throughout history.

The Church's Unwritten Memo to Composers: "Set the Propers"

By Aristotle Esguerra



Among the many messages that the church has transmitted regarding the development of sacred music in the twentieth century, and especially during and after the Second Vatican Council, there seems to be an implied directive to today's and tomorrow's composers of sacred music that has been sadly neglected because it is not explicit: If you wish to contribute to the treasury of sacred music, set the proper texts.

Four passages found in the Second Vatican Council's Constitution on the Liturgy, *Sacrosanctum Concilium*, interpreted as a unit, would support this inference. These are:

- The more noble form of sung liturgical worship (§113)
- The allowance for the use of the vernacular during liturgical services (§36 *et al.*)
- The desire that the faithful learn to say or sing in Latin the parts of the Mass proper to them (§54)
- The exhortation to composers to increase the treasury of sacred music (§121)

This unwritten memo to composers of sacred music can be inferred using these four passages, consulting the latest *General Instruction of the Roman Missal* as needed.

The More Noble Form of Sung Liturgical Worship (SSC §113)

Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people.

As regards the language to be used, the provisions of Art. 36 are to be observed; for the Mass, Art. 54; for the sacraments, Art. 63; for the divine office. Art. 101.

As regards the Mass, the implication is this: if the Mass is to be externally celebrated as fittingly as possible (presuming a correct *ars celebrandi*), then the sacred words must be clothed in song. As SSC was addressing the 1962 missal (or Extraordinary Form), the regulations of that missal require that a sung Mass incorporate the sung ordinary (Kyrie, Sanctus, Agnus Dei, with Gloria and Credo where prescribed), sung propers (introit, gradual, tract/Alleluia, offertory, communion) and sung readings and prayers. In the Ordinary Form, the *General Instruction of the Roman Missal* generally gives principal place to the propers "as found in the *Graduale Romanum*

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or another setting.”¹ “Another setting,” in addition to accepting preexisting settings of the proper texts other than Gregorian Chant, also allows for composers to set the texts of the propers to music.

There are literally hundreds of polyphonic settings of the Mass Ordinary in different styles, in addition to the settings found in the chant books of the Roman Rite. Byrd’s settings of the propers offer a polyphonic alternative to the proper chants which, when used, are most often sung in their Gregorian form, or to a psalm-tone reduction *a la* Carlo Rossini. However, outside of Byrd’s contributions, those of Heinrich Isaac, and Palestrina’s settings of the Offertory texts, polyphonic settings of the propers are few and far between.²

There are literally hundreds of polyphonic settings of the Mass Ordinary.

The Allowance for the Use of the Vernacular during Liturgical Services
(SSC ¶36 et al., with Author’s Emphasis)

36. 1. Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites.

2. But since the use of the mother tongue, whether in the Mass, the administration of the sacraments, or other parts of the liturgy, frequently may be of great advantage to the people, the limits of its employment may be extended. *This will apply in the first place to the readings and directives, and to some of the prayers and chants*, according to the regulations on this matter to be laid down separately in subsequent chapters.

3. These norms being observed, it is for the competent territorial ecclesiastical authority mentioned in Art. 22, 2, to decide whether, and to what extent, the vernacular language is to be used; their decrees are to be approved, that is, confirmed, by the Apostolic See. And, whenever it seems to be called for, this authority is to consult with bishops of neighboring regions which have the same language.

4. Translations from the Latin text into the mother tongue intended for use in the liturgy must be approved by the competent territorial ecclesiastical authority mentioned above.

Because there isn’t a tradition of vernacular sacred music in the Roman church, the treasury of sacred music as it stood at the promulgation of SSC by and large could not handle this allowance, and in many ways still cannot. While Rossini, mentioned above, had edited a volume of psalm-tone reductions of the propers in English, and the practice of shoe-horning vernacular texts into Latin motets has existed for some time, such efforts may be looked upon as stopgap measures to be used until the genius of local composers provide native, that is vernacular, settings of the propers.

¹See the author’s series “A Musical Journey through GIRM” <<http://www.cantemusdomino.net/church-documents/a-musical-journey-through-girm/>> for more.

²<http://www.cantemusdomino.net/polyphonic-propers/> provides an online database of those polyphonic propers freely available on the Internet.

However, what about the ordinary?

The Desire that the Faithful Learn to Say or Sing in Latin the Parts of the Mass Proper to Them (SSC ¶54, with Author's Emphasis)

In Masses which are celebrated with the people, a suitable place may be allotted to their mother tongue. This is to apply in the first place to the readings and "the common prayer," but also, as local conditions may warrant, to those parts which pertain to the people, according to the norm laid down in Art. 36 of this Constitution.

Nevertheless steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them.

And wherever a more extended use of the mother tongue within the Mass appears desirable, the regulation laid down in Art. 40 of this Constitution is to be observed.

The last forty years have seen no less than three versions of the English ordinary come and go. There was the version used from 1965–1970, the one used from 1970 until today (that is associated exclusively with the Ordinary Form), and the one recently granted a *recognitio* from the Vatican that will be put into effect in a couple of years. Those are a lot of changes to be made, and just to the English translation.

In a very real way, the saga of English in the liturgy serves as a testament to the unifying qualities of the Latin language, especially the ordinary texts. If the Latin is unchanging in meaning, and the ordinary texts of the Mass are unchanging, why not reflect that as much as possible during the Mass?

The last forty years have seen no less than three versions of the English ordinary come and go.

Further, the fate of existing settings of the English ordinary remains to be seen. Will they be updated, deprecated, or given an indult? That compositions written for the 1965–1970 translation were relegated to the dustbin almost immediately should tell composers something. Composition is hard work; the uncertainty surrounding the muta-

bility of the vernacular serves to dissuade composers from setting the English texts and seeing their efforts rendered worthless at some point. And all this before even touching on the intellectual property issues attached to the existing and new translations.

Under Pope Paul VI in 1974, *Voluntati Obsequens* was issued with an accompanying booklet of chant, *Jubilare Deo*, as a free gift to the church.³ This booklet, representing the minimum amount of Gregorian Chant that every Catholic ought to know, includes a chanted setting of the Mass Ordinary. As we have seen in international celebrations of the Mass such as the World Youth Day closing Masses of 2002, 2005, and 2008, the chanting of the Lord's Prayer in Latin— included in *Jubilare Deo* and an unchanging part of the Mass but not technically a part of the

³The St. Cecilia Schola Cantorum of Auburn, Alabama has kindly provided digital copies of *Jubilare Deo* at <<http://www.ceciliaschola.org/notes/jubilatedeo.html>>

Ordinary—was an audible sign of unity within the Roman Rite, for those who knew it.⁴

Of course, composers of all times can look to set the texts of the Latin ordinary, but it seems to be the desire of the church that, more often than not, the faithful should sing rather than listen to these texts. Plainsong offers a much lower “barrier to entry” than polyphony, whose performance, as a result of the continual decline of music education, participation, and appreciation, is and will remain a mystery to many.

The church desires that the proper texts of the Mass be a focus of compositional effort, whether in Latin or the vernacular.

The Exhortation to Composers to Increase the Treasury of Sacred Music (SSC ¶121)

Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures.

Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.

The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources.

We have seen that the vernacular is allowed in liturgical actions. We have touched on the lack of musical settings of the propers in the Latin (apart from those handed down to us via Gregorian Chant) and the vernacular. We have highlighted the church’s desire that the faithful learn to sing in Latin the parts of the Mass that pertain to them. We have also commented on the numerous polyphonic settings of the Mass Ordinary in Latin, as well as the shifting sands of the English ordinary. It all seems to point to this: the church desires that the proper texts of the Mass be a focus of compositional effort, whether in Latin or the vernacular.

How to Prioritize?

The *corpus* of proper texts is enormous; an effort to set them to original compositions would be daunting at best for a single composer. Also, singing polyphonic settings of the propers on a regular basis is beyond the capabilities and time resources of most parish choirs, which are comprised of volunteers. What is a composer to do? Better yet, what is a composer’s patron to do? Here is one very loose sketch of how this could work:

Assuming the patron and composer in question have a solid foundation in sacred music, and that the patron has received approval from competent ecclesial authority (if the patron is not

⁴Those who do not know it can learn it online by watching the featured video at <<http://www.newliturgical-movement.org/2008/09/learn-pater-noster.html>>.

the competent ecclesial authority); the patron can commission proper settings for a particular Mass, like a wedding, favorite holyday or Sunday of the year, or the patronal feast of a parish. Together, they would determine the resources of the choir, the language or languages to be used, and other variables. The composer sets the propers, and if he or she is in close proximity to the parish and has the ability, may even guest-rehearse the choir (assuming proper channels have been cleared).

Other Notes

SSC ¶121 makes clear that compositional efforts ought not neglect the small choir (of which there are many). Just because a choir is not SATB does not mean that they ought to be neglected; in fact, choirs of SSA, SAT, ATB, and the like are more likely the norm than the exception in today's church world and deserve special attention. SSC ¶121 is almost prophetic in this regard.

Instrumentation, if employed, ought not to violate the qualities proper to sacred music. In the Roman Catholic Church, Gregorian Chant is held as the standard by which all other com-

In the Roman Catholic Church, Gregorian Chant is held as the standard by which all other compositions of sacred music are measured.

positions of sacred music are measured. Compositions that employ instrumentation informed by the sensibilities of the chant would likely find a lasting and honored place in the treasury of sacred music.

Vernacular compositions will likely benefit from structures that allow for a limited degree of future mutability, or "forward compatibility." Such forward compatibility exists in homophonic structures like those found in Gelineau psalmody and Anglican chant. Indeed, many of the homophonic masterpieces of the eastern churches have been successfully adapted to local tongues.

Conclusion

The last forty years have been witness to, among many other things, efforts concerning liturgical music that have largely neglected the proper texts of the Mass in favor of dubious interpretations of *alius cantus aptus* (other suitable song). This has resulted in different flavors of "singing at Mass" versus "singing the Mass," which the fathers of the council desired. These efforts, laudable as they may have been, were often borne of ignorance.

Aided in no small part by the rapid exchange of ideas and information in today's world, a greater understanding of the intentions of the fathers of the Second Vatican Council concerning music in the liturgy has been realized. Armed with this knowledge and filled with the Christian spirit, may the efforts of composers and those who support them work to bring this vision of truly singing the Mass to fruition these next forty years, and long afterwards. ❧

ARCHIVE

A Note on *O Come, O Come, Emmanuel*

By Mary Berry



The well-known Advent hymn *O Come, O Come, Emmanuel* belongs to the ever-growing repertoire of popular hymns known, loved, and sung all over the English-speaking world. It made its first appearance as far back as 1854, in Part II of the *Hymnal Noted*, edited by Thomas Helmore. The English words are based on a free Latin paraphrase of the great *O Antiphons*, which are sung with the Magnificat at Vespers on the days leading up to Christmas Eve. These antiphons themselves came into existence at least as early as the eighth century. The paraphrase can be traced back to the seventh edition of the *Psalterium Canticum Catholicarum*, published in Cologne in 1710. The present splendid English translation was made by Thomas Alexander Lacey (1853–1931) for the *English Hymnal* (1906), of which he was joint editor.

The familiar melody was said by Thomas Helmore to have been “copied by the late J. M. Neale from a French Missal,”¹ which he located “in the National Library, Lisbon.”² But in a letter to the press in 1909, H. Jenner claimed that his father, Bishop Jenner, had copied both the tune and the words in Lisbon in 1853. All attempts to track it down, however, failed: neither a “French Missal,” nor indeed any service-book from Lisbon could be produced to justify either claim. The compilers of the 1909 historical edition of *Hymns Ancient and Modern*³ drew a complete blank, and, more recently, one scholar⁴ even made the ingenious suggestion that Thomas Helmore had perhaps composed the tune himself, coyly hiding his identity behind the pretense that it was an ancient tune gleaned from a Continental source.

I was able, however, in 1966, to vindicate his honor. My attention had been drawn to a small fifteenth century processional in the Paris Bibliothèque Nationale.⁵ It was Franciscan in origin and probably intended for the use of nuns rather than friars. Turning the pages I discovered, on folio 89v ff, a number of troped verses for the funeral responsory *Libera me* in the form of a litany, beginning with the words “Bone iesu, dulcis cunctis.” The melody of these tropes was none other than the tune of *O come, O come Emmanuel*. It appeared in square notation on the left-hand page, and on the opposite page there was a second part that fitted exactly, like a mirror-image, in note-against-note harmony with the hymn-tune. The book would thus have been shared by two sisters, each singing her own part as they processed.

Mary Berry (1917–2008) was an Augustinian canoness and noted musicologist and chant conductor who taught at Cambridge University. This short note was attached to an octavio edition of “Veni, Veni” that was published by Paraclete Press in 1983.

¹In an article by Helmore, “Plainsong,” in John Stainer and William Alexander Barret, *Dictionary of Musical Terms* (London: Novello, 1881).

²*The Hymnal Noted*, Part II, 1854.

³*Historical Companion to Hymns Ancient and Modern*, ed. Maurice Frost (London: Proprietors of Hymns Ancient & Modern, 1962), p. 155.

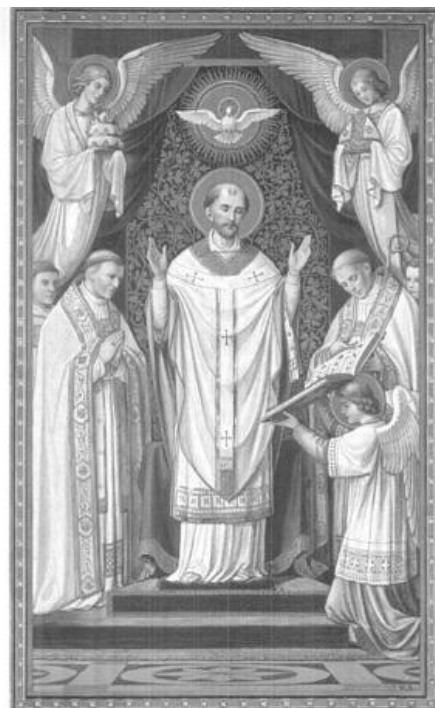
⁴Nicholas Temperley in *The Cambridge News*, December 21, 1965.

⁵MS Fonds Latin 10581.

So it would seem that this great Advent hymn-tune was not, in the first instance, associated with Advent at all, but with a funeral litany of the saints in verse, interspersed between the sections of a well-known responsory. Perhaps it is a measure of Helmore's genius that he detected in this melody an appropriate Advent sound as well, one which conveys an unmistakable sense of solemn expectancy, not only for the Nativity of Christ, but also for his Second Coming as judge and as savior. Helmore was shrewd enough, also, to have been aware that an indubitable link exists between the theology of Advent and a procession marking the passage from death to eternal life. ☩

VENI, VENI EMMANUEL

V *I* Eni, veni, Emmá-nu- el, Captívum solve Is- ra- el,
 Qui gemit in exsí- li- o Pri- vá- tus De- i Fí- li- o.
 R. Gaude, gaude, Emmá- nu- el Nascé- tur pro te, Is- ra- el.



REPERTORY

The Anniversary of a Treasure: Considering an Overlooked Catholic Composer

By Br. Jonathan Ryan, S.J.C.



his calendar year marks the centennial anniversary of the birth of not only one of the greatest composers in twentieth-century Western music, but also one of the greatest craftsmen of the Catholic faith in art from our time. Yet, the music of Olivier Messiaen (1908–1992) often finds itself conspicuously absent from the performance venue and university classroom alike. But what about those of us who serve in the music programs of Catholic institutions? Are we missing anything?

I know I will not find myself alone if I say I have come across three groups of people in life: those who do not know the music of Messiaen at all, those who loathe Messiaen's music, and those who love it. Having spent at least several years in each category myself, and in that order, I relate to all three. I wonder, though, if this year, the one-hundredth anniversary of Messiaen's birth, we shouldn't give at least some consideration (or reconsideration) to this deeply Catholic Frenchman. This man was heralded as a musical giant in his lifetime, saw his music performed by major artists across the planet, and at the same time was humble enough to serve as organist at a single Parisian church for nearly half a century, and in so doing, intimately acquainted himself with the Roman Rite's chant and liturgy.

Listening to the music of Messiaen constitutes an art in itself, and is, admittedly, nearly as demanding as performing it! A major part of this challenge lies in acquiring a distinct pair of "Messiaen ears." I believe that many do not move beyond some of the unique elements of Messiaen's music, such as his harmonic language, because they listen to this music the same way they listen to Bach. A certain aural distance from the music of Messiaen is, I think, crucial, much like one uses physical distance for viewing art from the French Impressionists. Of course, we can far more easily walk back several steps in an art gallery than achieve its auditory

*Listening to the music of Messiaen
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equivalent! I have discovered, however, that listening peripherally—almost as if we were hearing background music—can give a good frame of mind at the outset.

If a conscious, fully attentive hearing of the music takes the back seat, then we naturally need something to occupy the forefront of our mind. Here, Messiaen gives ample food for thought in his composition subjects. He often accompanies his vivid and sometimes tremendous titles with a subtitle or quotation, such as the biblical, theological, or liturgical passages he links with most of his organ compositions. I would wager that if we can focus on the work's subject and then allow the music simply to fill in the gaps, we may find ourselves able to glean more and more from the music.



Olivier Messiaen

We must go further, however. In order to focus on the subject, we must not hold back our imagination and contemplation. Given the profession and interest in church music among our readership, I will concentrate on parts of Messiaen's large corpus of organ works for examples, since he wrote only one liturgical choral piece, the a cappella Eucharistic motet *O Sacrum Convivium* from 1937. As a side note, Messiaen held Gregorian chant

in the highest esteem both for its own worth and also its place in the liturgy, which may partly explain the notable absence of liturgical choral music from his pen, excluding *O Sacrum*. Turning, then, to the organ works, even a casual observation of Messiaen's titles will readily demonstrate that the composer has spent a good deal of time in thought. I personally would argue that he has spent a great deal of time in prayer as well. We must do the same as listeners.

Take, for example, one of Messiaen's earliest works for organ, *L'Ascension* (The Ascension) from 1934. The four movements in the version for organ portray aspects of Christ's Ascension one might not find readily apparent. In the first movement, *The Majesty of Christ Praying That His Father Should Glorify Him* which is paired with the biblical quotation "Father, the hour is come, glorify thy Son, that thy Son may glorify thee" in the score from the "high priestly prayer of Christ" in John 17, Messiaen paints neither Christ nor his prayer, but the majestic quality of the praying Christ. Similarly, in the third movement, *Outbursts of Joy from a Soul before the Glory of Christ Which Is Its Own Glory*, with its biblical quotation of "Giving thanks unto the Father, who hath made us worthy to be partakers of the lot of the saints in light . . . and hath raised us up together, and made us sit together in the heavenly places, through Christ Jesus" from Colossians 1 and Ephesians 2, we have neither heaven nor the joy of heaven, but the actual bursts of ecstatic jubilation from a soul having completed its pilgrimage to the New Jerusalem. I remember when I was first introduced to *L'Ascension*. Once I got over my initial reaction of "Who on earth comes up with this kind of thing," I discovered that this is someone who thinks about and understands the Ascension in ways I did not.



Église de la Sainte-Trinité, Paris.
Messiaen was the titular organist
there for sixty-one years

Turning to the music itself, we find no shortage of vivid imagery. Staying with *L'Ascension*, in the first movement, *The Majesty of Christ Praying*, Messiaen accompanies an effortlessly rising melody, which almost seems as if it has been going for centuries, with a slowly rising harmony, all spaced by regular rests. It has been said that one must smell the incense and see it rise in Messiaen. In this movement, these pauses between



Messiaen in 1946

phrases indeed help create an atmosphere of space and grandeur, and provide one of the greatest, albeit neglected, challenges to an interpreter for a successful rendering of the music.

The second movement, *Serene Alleluias from a Soul Longing for Heaven* with “We beseech thee, almighty God, that we may in spirit dwell amid heavenly things” quoted in the score from the collect of the Ascension Day Mass, employs a theme-and-variation form. After using the silvery open flute stops on the organ to present the movement’s sole melodic theme, itself reminiscent of the mes-

lismatic Gregorian Alleluias, a variety of textures colorfully and tranquilly yield an introspective musical, and, we could say, spiritual journey.

I dare write that one would be hard pressed to find a more extroverted piece in all the instrument’s repertoire than the third movement, *Outbursts of Joy from a Soul before the Glory of Christ Which Is Its Own Glory*. Launched by rapid *fortississimo* chords succeeded by a powerful bass melody in the pedals played on full organ, this opening section appears a total of three times alternating with brisk, playful toccata sections on more hushed but equally intense sounds. The final recapitulation of the opening section leads to one of the most electrifying conclusions in twentieth-century music with a virtuosic, tsunamic flourish in octaves swelling to the final cadence in one of the brightest possible sonorities, F-sharp major. And all from the sheer joy of a soul in heaven!

The final movement, *Prayer of Christ as He Ascends toward His Father in Heaven* with its accompanying biblical text of “Father, I have manifested thy name to men . . . and now I am not in the

I believe that many do not move beyond some of the unique elements of Messiaen’s music because they listen to this music the same way they listen to Bach.

world, and these are in the world, and I come to thee” from the same chapter in the Gospel of St. John as the first movement, combines the introspective nature of the second movement and the stillness of the first movement, equalling the imagination of the earlier movements. Note that Messiaen depicts the resurrected Christ’s actual prayer, which we do not know in any detail, as he ascends. Such an entirely intangible subject is nothing unusual for Messiaen. Also as in the first movement, the music has an eternal quality, almost seeming as if it didn’t really ever begin or will actually end. After slowly but confidently rising—again, the image of incense, perhaps lofting up to a vaulted gothic sanctuary ceiling, immediately comes to mind—the music fluidly floats out of sight. The registration, or combination of sounds from the organ, requested by Messiaen, too, contributes to this quality, with the soft, shimmering strings stops and the soaring open flute stop built with double length pipes to emphasize bloom in the treble range.

Awareness of time presents an interesting overall element in Messiaen. Typically, there is no clear, consistent time signature for the listener, such as 4/4, 3/4, or 6/8, even though the musical notation usually involves such conventional time signatures. Instead of being subconsciously attentive to the ticking away of time, one begins to enter a world free from *chronos*, precisely like the timelessness of Gregorian chant.

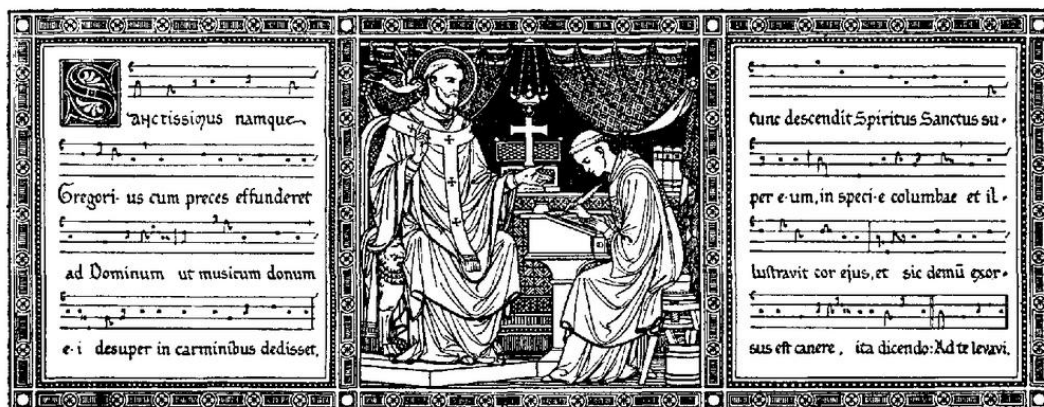
Looking to Messiaen's other, later works, we discover a plethora of intriguing characteristics. The songs of birds, transcribed by Messiaen himself from literally all over the world, permeates much of his music with the faultless melodies of these little animal-musicians. For those of us who spend countless hours practicing a single piece of music to give the finest, most convincing execution possible, birdsong, a life-long fascination for Messiaen, affords a perfect musical performance for all to hear. No tickets are required! Have you ever heard a cardinal rush that fifth note? Or that one passage from a nightingale that is flat? I think not. And so, Messiaen uses "perfect" music straight from creation as part of his own music.

Messiaen gives ample food for thought in his composition subjects.

While I could spend a dozen pages more on Messiaen's organ music alone, I must leave these for future discovery. For instance, there are the picturesque scenes from the 1935 nine-movement work *The Birth of Our Lord*, or the celestial meditations on the afterlife in *The Glorified Bodies: Seven Short Visions of the Life of the Resurrected*. In Messiaen's later organ works, we have the "communicable language" premiered in the nine *Meditations on the Mystery of the Holy Trinity* from 1969 in which he depicts attributes of God as written in the *Summa theologica* of St. Thomas Aquinas, and his last and largest work for organ, premiered in the United States in 1984, *The Book of the Blessed Sacrament*, in which eighteen movements take us from adoration in the first four movements to the next seven programmatically portraying events from Christ's life to seven movements centering around transubstantiation and the reception of Holy Communion. This still leaves out other key aspects of his music, such as additive, non-retrogradable, and non-Western rhythms, or his wholly unique harmonic language with its seven *Modes of Limited Transposition*.

There is much for future discovery. I have only scratched the surface, hopefully laid some groundwork, and maybe piqued a few curiosities. Next time you have occasion to hear a piece by Messiaen, make sure you read the program notes, allow time to absorb the title(s), and use your imagination before the music begins. If you find yourself with about \$90 to spare, I cannot recommend too highly the recording, which I consider definitive, of the complete Messiaen organ works by Olivier Lamy, one of the foremost organists in the world, on the stunning organ at the Cathedral of Notre-Dame in Paris on the Deutsche Grammophon label.

I suspect you may be in for a surprise. ♪



The Theosis of John Tavener: Dualities and Icons in *The Tyger* and *The Lamb*

By Jennifer Snodgrass

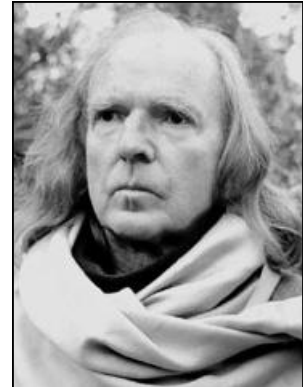
The whole purpose of sacred music must be to lead us to the threshold of prayer, a true encounter with the living God.

Sir John Tavener¹



Few composers of the twentieth and twenty-first centuries have mastered the remarkable, intricate details found in the music of Sir John Tavener. His haunting melodies, use of dissonances, and unresolved tension create a choral sound unparalleled by his contemporaries. Works such as *Song for Athene* and *Hymn to the Mother of God* have been performed by choirs around the world in some of the most prestigious settings including the Westminster Abbey and Christ Church Cathedral, Oxford. Tavener exudes mastery of the choral sound, creating lines that weave in and out, establishing tension and release, and alluding to defeats and triumphs within a single melody. There is something of great significance beyond the musical lines and text that allow Tavener's music to inspire and touch the performer and the listener. The year 2007 marked the twentieth anniversary of the completion of the two choral settings, *The Tyger* and *The Lamb*.³ By closely analyzing these two compositions and examining the life of Tavener, including the influences of the Eastern Orthodox Church, perhaps one can gain greater insight into the techniques of this choral mastermind.

Born in England in 1944, Tavener showed great promise in composing from an early age. He attended the Royal Academy of Music where he studied with Lennox Berkeley, writing mostly church music and small settings of the Mass. However, Tavener was relatively unknown in European music circles prior to the release of his oratorio *The Whale*, premiered by the London Sinfonietta in 1968. His compositional style during the late sixties and early seventies can only be described as avant-garde. The melodic lines were very erratic and other accompanying parts did not seem to work in tandem. Tavener even describes himself as enraged during these disjunctive years. This mindset significantly changes in Tavener's compositional techniques of the later twentieth century when his compositional style becomes more focused and introspective. Tavener's music "appears to be



Sir John Tavener

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¹Geoffrey Haydon, *John Tavener: Glimpses of Paradise* (London: Victor Gollanz, 1998), p. 209.

²See Haydon, *John Tavener*; see also Geoffrey Holland, "The Unaccompanied Choral Works of John Tavener: A Stylistic Survey and Analysis of Selected Works," (D.M. diss. Indiana University, 2001); Peter Phillips, "A Note on Tavener's Recent Works," *The Musical Times*, 125, no. 1697 (1984), 384-385; and Arnold Whittall, "Lifting the Veil: The Biography of Sir John Tavener," *Music and Letters*, 85 (2004), 671-72.

³John Tavener, *The Tyger* (London: Chester Novello, 1995); *The Lamb* (London: Chester Novello, 1989).

almost a part of a movement which specializes in simple, static, modal harmonic fields, long, arching, elegiac lines, and music repetition."⁴ It was not until his conversion to the Eastern Orthodox Church that Tavener's music began to be inspired by spirituality and forms of mysticism.

Influences of Eastern Orthodoxy

Tavener firmly believes that "the whole purpose of sacred music must be to lead us to the threshold of prayer, a true encounter with the living God."⁵ Specifically, the significant yet puzzling qualities of Tavener's music are based upon the influence of Eastern Orthodoxy and other various world religions. Tavener was first exposed to Eastern Orthodoxy in Greece by his first wife, Victoria Maragopoulou. Shortly after, in the year 1977, Tavener was received in the Russian Orthodox Church of Britain. Since then, his compositions have been influenced by several theological doctrines, and by icons and other practices of Eastern Orthodoxy.

The role of icons in Eastern Orthodoxy is essential in helping believers on their path of deification. In their traditional role, icons are typically an image that stands for a religious figure or scene. Tavener has been thoroughly influenced by this aspect of Eastern Orthodoxy, stating that he often surrounds himself with icons while he composes. In Tavener's spiritual journey through Russian Orthodoxy, he was fortunate enough to find a muse. Mother Thekla of the Greek Orthodox Monastery of the Assumption in North Yorkshire was introduced to Tavener in 1991. Tavener formed a close relationship with Mother Thekla, and she assisted him with his compositions until her unfortunate passing in 2003. Both Mother Thekla and others have remarked how Tavener's compositions are not icons in the form of painting, but icons created from musical notes. By taking this into consideration then it is a high possibility that both *The Lamb* and *The Tyger* are musical icons to lead the listener closer to spiritual truth.

Tavener's compositions are not icons in the form of painting, but icons created from musical notes.

Mother Thekla is quoted as saying that "Tavener's music seeks to enlighten those who have never seen an ikon except as a mere painting or a holy picture."⁶ Tavener's works are icons in themselves, allowing the listener to follow a path to get closer to God through deification.

William Blake and Text

Based upon the poems by William Blake, both *The Tyger* and *The Lamb* exhibit great symbolism, and several connecting themes can be found throughout the two texts. The text of *The Tyger* was suggested to Tavener by Phillip Sherrard, a close acquaintance. Sherrard insisted that Tavener use Blake's poem and transform it into the companion to Tavener's earlier composition, *The Lamb*. It is no coincidence that Tavener would be drawn to the text of William Blake, who was deeply spiritual in his own ideas and writings.

⁴Andrew Ford, *Composer to Composer: Conversations about Contemporary Music* (Sydney, Australia: Hale & Iremonger, 1999), p. 89.

⁵Haydon, *Tavener*, 209.

⁶John Tavener and Mother Thekla, *Ikons: Meditations in Words and Music* (London: Fount Harper, 1994), p. 83.

As a child, Blake viewed the world in the light of what Wordsworth, in his Ode: Intimations of Immortality, would later call a “visionary gleam.” When he was about nine, he told his parents he had seen “a tree filled with angels” on one of his walks; he later reported a similar vision of “angelic figures walking” in a field among workers as they gathered in the hay. . . . Unlike the child in Wordsworth’s poem, however, Blake never outgrew these visions. He was past fifty when he described seeing the rising sun as “an Innumerable company of the Heavenly host crying Holy Holy Holy is the Lord God Almighty.”⁷

Blake’s intense spirituality carries over into the text of these two poems. Both *The Tyger* and *The Lamb* are poems within the collections, *Songs of Experience* and *Songs of Innocence*. Blake intended these two sets of poems to symbolize the contrasting states of humankind, innocence for the child and experience for the grown man. The texts for both poems are shown below.

The Lamb

Little Lamb who made thee? Dost thou know who made thee? Gave thee life & bid thee feed By the Stream & o’er the mead; Gave thee clothing of delight, Softest clothing woolly bright;	SA	Little Lamb I’ll thee; Little Lamb I’ll tell thee: He is called by thy name, For He calls himself a Lamb. He is meek & he is mild; He became a little child.	SA
Gave thee such a tender voice, Making all the vales rejoice? Little Lamb who made thee? Dost thou know who made thee?	SATB	I a child & thou a lamb We are called by his name. Little Lamb God bless thee! Little Lamb God bless thee!	SATB

The Tyger

Tyger! Tyger! burning bright In the forests of the night, What immortal hand or eye Could frame thy fearful symmetry?	TB	What the hammer? what the chain? In what furnace was they brain? What the anvil? what dread grasp Dare its deadly terrors clasp?	AB
In what distant deeps or skies Burnt the fire of thine eyes? On what wings dare he aspire? What the hand dare seize the fire?	SA	When the stars threw down their spears And watered heaven with their tears, Did he smile his work to see? Did he who made the lamb make thee?	SA ST SATB
And what shoulder, and what art, Could twist the sinews of thy heart? And when thy heart began to beat, What dread hand? and what dread feet?	TB	Tyger! Tyger! burning bright In the forests of the night, What immortal hand or eye Dare frame thy fearful symmetry?	TB

FIGURE 1
TEXT FOR *THE LAMB* AND *THE TYGER*

⁷David V. Erdman, ed. *The Complete Poetry and Prose of William Blake* (Berkeley: University of California Press, 1988), p. 566.

In *The Lamb*, the child asks, "Little Lamb who made thee?" This is a rhetorical question, for the child already knows who the maker of the Lamb is, God the Father. The question posed to the Tyger is one of uncertainty, "Did he who made the Lamb make thee?" The adult in this poem is very unsure as to the existence of the Lamb and its origin. As tribute to *The Lamb*, Blake includes a reference to the Lamb near the end of *The Tyger*. This is an ideal example of seeing *The Lamb* in *The Tyger*, the Son in the Father, and *Innocence* in *Experience*. *The Lamb* can also be explained as a realization to the limits of the human mind, but at the same time as an example of the potential for beauty and infinite creativity available in the Incarnation.

It can be theorized that Tavener's interest in Blake's poetry and writings is a result of how Blake viewed Christ and God the Father as two separate but entwined manifestations. Blake often illustrated God the Father as a relentless tyrant as seen in several of his illustrations, *God Judging Adam* and *The House of Death*. Some critics even speculate that Blake's God the Father is actually Urizen.⁸ This continuing battle between uncertainty and commitment is expressed in both *The Lamb* and *The Tyger*.

Analysis

The Lamb was composed in 1985 for five-part chorus, while *The Tyger* was written two years later in 1987, also for five-part chorus. In *The Tyger* the lyrics are constantly shifting between two voice parts, with the exception of the quote from *The Lamb* which is written for all voice parts. The majority of the lyrics of *The Lamb* are composed for SATB. Figure 1 indicates the voicing throughout the two texts.

The Lamb and *The Tyger*, in particular, feature a chord that aligns itself with the word lamb, A-C-G-B. Tavener calls this chord the "joy-sorrow" chord, once again highlighting the dualities in these two pieces. Figure 2 indicates Tavener's use of this chord throughout the two pieces.

Figure 2 displays two musical excerpts side-by-side, illustrating the use of the A-C-G-B chord. The left excerpt is for the poem "The Lamb" and the right is for "The Tyger". Both excerpts are arranged for SATB (Soprano, Alto, Tenor, Bass) voices. Above each staff, a chord symbol is indicated: B, G, C, and A. The lyrics are written below the staves. In "The Lamb", the lyrics are "Did he who made the Lamb" for all parts. In "The Tyger", the lyrics are "lit - tle Lamb," for all parts.

FIGURE 2
USE OF THE A-C-G-B CHORD

⁸Martin Butlin, "Blake's God Judging Adam" *The Burlington Magazine*, 107, no. 743 (1965), 89; Urizen is often regarded by Blake as being the embodiment of reason and law.

Text painting has been essential to choral and vocal literature for almost as long as western classical music has existed. John Tavener’s music is no exception, and many text-painting examples can be found throughout both *The Tyger* and *The Lamb*. Tavener stays true to William Blake’s poems by using the complete text, yet he incorporates several instances of text painting to help breathe new life into the words. One of the most easily recognizable occurrences appears in measure seven of *The Tyger*, shown in Figure 3. The soprano 1 line performs the “chain” of the text, the “anvil” is represented in the soprano 2, alto 2 and tenor line, while the alto 1 line forms the “Hammer.”

The musical score for Figure 3 consists of five staves. The Soprano 1 staff has a treble clef and a melodic line with the lyrics "Chain" above it. The Soprano 2 staff has a treble clef and a single note with the lyrics "Ah." above it. The Alto 1 staff has a treble clef and a melodic line with the lyrics "Anvil" above it. The Alto 2 staff has a treble clef and a single note with the lyrics "Oh." above it. The Tenor staff has a treble clef and a single note with the lyrics "Anvil" above it. The Alto 1 staff also has the lyrics "Hammer" above it. The lyrics for the Alto 1 staff are "What the ham - mer? What the chain? In what fur - nace was thy brain?". A small number "8" is written below the Tenor staff.

FIGURE 3
TEXT PAINTING IN *THE TYGER*

Another obvious example of text painting is found in the mirroring and inversions used in both works, most significantly within the text of *The Tyger*. The text stating “What fearful symmetry,” exemplifies this mirroring technique as shown in Figure 4.

The musical score for Figure 4 consists of two staves. The Tenor 1 staff has a treble clef and a melodic line with the lyrics "What im - mor - tal hand or eye Could frame thy _ fear - ful _ sym - me - try?". The Bass 1 staff has a bass clef and a melodic line with the lyrics "What im - mor - tal hand or eye Could frame thy _ fear - ful _ sym - me - try?". The lyrics are mirrored between the two staves.

FIGURE 4
MIRRORING TECHNIQUE IN *THE TYGER* (TENOR 1 AND BASS 1 ONLY)

Text painting is also found in the second verse of *The Tyger*, "On what wings does he aspire?" The line moves up stepwise, as in taking flight only to move back down at the end of the phrase to the word "fire." This melodic idea of rising and falling is present in almost every single phrase through *The Tyger*. This phenomenon occurs again in two sections near the conclusion of the piece. The first being associated with the text, "When the stars threw down their spears." There is a jump of a fifth to the word "stars" and a stepwise descent during "threw down their spears." An even more concrete example occurs immediately after on the text, "And watered heaven with their tears." The word "heaven" is written on the highest note (a³) in the entire piece. Again the line falls like "tears" shortly afterward.

The most important and symbolically significant example of text painting is found at the opening and the conclusion of *The Tyger*. There is a slight difference of one note when compar-

Tavener employs the subtle tool of using particular note values in order to create either movement or constant stability.

ing the opening phrase and the final phrase of the piece. The poem concludes with the same line as it began, except for the alteration of one word. In the final stanza of the poem, Blake states, "What immortal hand or eye *dare* frame thy fearful symmetry," as opposed to the opening stanza which states, "What immortal hand or eye *could* frame thy fearful symmetry?" It is here in the music that Tavener uses the only B-flat throughout the entire piece, creating a tritone against the tonic note. Tavener reinforces Blake's question, evol-

ing from an innocent question in the first stanza to an accusation in the last, adding to the tension created through the entire piece.

To achieve the meaning of the text, Tavener employs the subtle tool of using particular note values in order to create either movement or constant stability. The tempo marking of *The Lamb* is "With extreme tenderness—flexible—always guided by the words." The idea of tenderness and flexibility gives the piece a more relaxed and flowing feeling. Tavener ingeniously reinforces this idea through the use of note values, using a quarter note (with a metronome marking of around 40) as the grounds for his rhythms while most of the piece is comprised of eighth notes. The sight of an eighth note to a performer subconsciously represents movement, flexibility, and less emphasis. In *The Tyger*, the tempo is not much faster than *The Lamb* and is still considered a slow tempo at around 60 beats per minute. However, instead of using a quarter note as a basis for the beat, Tavener uses a half note. Even when a beat is subdivided in the piece, the beat is only reduced to a quarter note. Again, subconsciously a performer will put more emphasis, control, and power into the pitch if the indicated duration is longer. This effect is especially apparent during the descriptions of a blacksmith's surroundings, reinforcing the pounding of a hammer on an anvil. By using specific note durations, *The Lamb* is transformed into a flowing and pastoral piece while *The Tyger* has more power and anger, created by Tavener's choice of durations.

Musical Icons

Almost hand in hand with text painting are the aural icons created by Tavener. As stated before, icons are very important component to the Eastern Orthodox faith. The icons are represented on a deeper level than the surface text-painting examples given. It is the overall context of the compositions and their characteristics that really heed to the ideas of iconography.

The Lamb, the first of the two pieces to be published, is representative of an actual physical lamb and the less tangible characteristics of the Son of God. The simplistic and quiet nature of the piece helps give a distinctive message of purity and innocence. Homophony, though simple like a young lamb, also has a more important iconic message, indicating unity. Tavener gives a clear and easily understood message by using homophonic rhythms, and though the harmonies are in an Aeolian mode, they tend to be very straightforward. Again the uncomplicated, clear, and pure sounds created in *The Lamb* help symbolize both a physical lamb, and more importantly, the characteristics of the Son of God.

Tavener gives a clear and easily understood message by using homophonic rhythms.

The Tyger also has very distinguishing characteristics that help the listener aurally picture an icon. Tavener uses more complicated styles to help symbolize a tiger in this piece. For example, Tavener employs exact imitation and polyphony throughout the first part of *The Tyger*. This makes the text significantly less distinctive and harder to follow. Also the complexity seems to grow with the duration of the piece. Slowly, simple harmonies evolve into extended tertian harmonies, again evolving to larger and more dense cluster chords. The complexities both represent a more multifaceted animal (a Tiger) and a more intricate view of God the Father than that presented in the piece *The Lamb*.

However, there is something even more fundamental that can be considered the most important icon in itself within both of these pieces. In both *The Tyger* and *The Lamb* there is a consistency of major and minor thirds. These intervals make up the overall melodic and harmonic pitch construction, including leaps in the melody, key changes, intervallic makeup, and harmonization. The idea of the Trinity (the Father, the Son, and the Holy Ghost) is prevalent in all Christianity, including Eastern Orthodox. However, Eastern Orthodox Christians generally believe that the three entities are more independent, though they are still interconnected with each other. Within his compositions, Tavener indicates that even though a lamb and tiger are different species, behind both of them on the most fundamental level is this idea of a Trinity, represented by the use of the third.

Musical Duality

Musical duality is by far the most distinctive feature found in both *The Tyger* and *The Lamb*. The main message of each poem is to represent the all-encompassing "dual nature." *The Tyger* and *The Lamb* both literally and symbolically embody a sense of duality: a lamb versus a tiger, innocence versus experience, and a loving God versus a wrathful God. Likewise, Tavener creates musical qualities in each composition that makes each piece dual in nature. The use of homophonic rhythms in *The Lamb* make the piece more clear, thus symbolizing simplicity. *The Tyger* utilizes polyphony to make the text more difficult to understand, making the music more complex.

The harmonic complexity of each should be compared. *The Lamb*, for instance, can be broken down harmonically into two main ideas. The first is introduced in the A section (first three systems). In this section, the melodic shape in the soprano and the counter-melodic material in the alto are created by the exact inverted interval of the melody. Figure 5 is an example from the opening line of *The Lamb* showing the use of inversion.

The image shows a musical score for Soprano and Alto parts. The Soprano part is on a treble clef staff with lyrics: "Lit - te lamb, who _ made thee? Dost thou know _ who _ made thee?". The Alto part is on a bass clef staff with lyrics: "Dost thou know _ who _ made thee?". The music consists of a single melodic line in each part, with the Soprano line being an exact inversion of the Alto line.

FIGURE 5
USE OF EXACT INVERSION IN *THE LAMB*, OPENING PHRASE

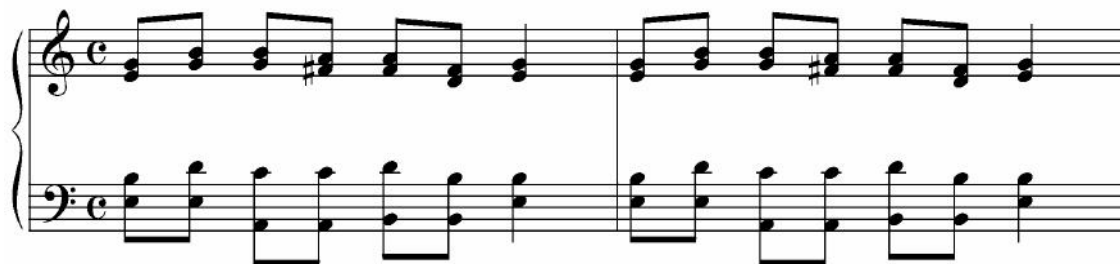
Though odd interval combinations are created by the use of exact inversions, the melody and countermelody are fairly simplistic and flowing, never leaping more than a third at time. After the initial opening phrase, the phrase is then repeated in exact retrograde. Figure 6 is an example Tavener’s use of retrograde and inversion in the A section of *The Lamb* (mm. 4–5). The melodies are also both homorhythmic, creating less movement and more simplicity.

The image shows a musical score with two staves. The top staff is labeled 'Melody' and 'Retro.' and contains the lyrics: "Gave the cloth - ing of de - light Soft - est cloth - ing wool - ly bright;". The bottom staff is labeled 'Inversion' and 'Retro. Inversion' and contains the lyrics: "Gave the cloth - ing of de - light Soft - est cloth - ing wool - ly bright;". A vertical dashed line separates the original melody from its retrograde. The inversion is a mirror image of the melody across a horizontal axis.

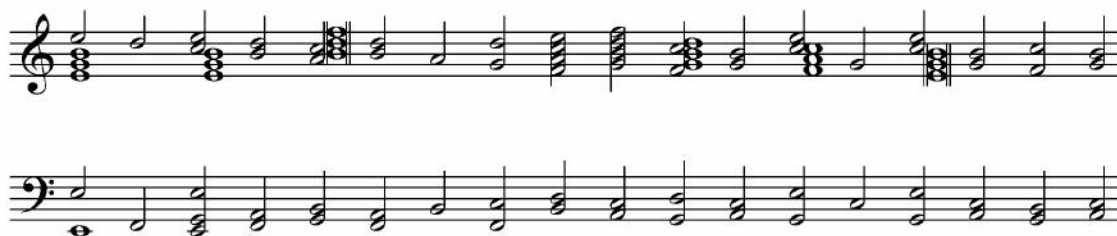
FIGURE 6
USE OF INVERSION AND RETROGRESSION IN *THE LAMB*

In the B section (mm. 6–10), a chorale-like idea appears. The use of E natural minor makes for more interesting harmonies due to the exclusion of the leading tone; however, the harmonies stay simplistic like a church hymn or a children song.

The Tyger uses much more dissonance and tonal clusters, with little, if any regard for harmonic function. Tavener instead employs large tertian harmonies and tonal clusters. Figure 7 shows a piano reduction comparing the chorale idea from *The Lamb* and the main theme of *The Tyger*. In relationship to both texture and harmony, *The Lamb* symbolizes a simple tune, much like a child singing to a lamb while *The Tyger* symbolizes an adult coming to grips with the complexity of creation through a mass of sound created with tone clusters, mixed interval chords, and unresolved seconds.



The Lamb, Opening of B Section



The Tyger

FIGURE 7

COMPARISON BETWEEN MELODIC LINE OF *THE LAMB* AND *THE TYGER*

Another distinct feature that can be viewed as dual in nature is how each piece begins. *The Lamb* begins quietly with female voices, reminiscent of children voices, thus creating a mood of pure innocence. *The Tyger* conversely begins with a loud dynamic with only tenors and basses. Though the difference is fairly obvious, the higher and lighter range of the females help convey a playful child singing while the lower and louder males seem to be a heavier and more experienced thought.

Finally, the intervals and melodic lines can be seen as dualist in nature in both pieces. Inversion is used simultaneously throughout both pieces. This is a quite literal interpretation of duality. What better represents the exact opposite of a melody than its inversion? However, inversions and retrogrades, though opposite of the main idea, still use the same intervals and with retrogrades, use the same notes. Even with so much opposition, there is still an overall connection to these ideas. Just like a lamb and a boy, or a tiger and a man, or even more so a lamb and a tiger.

Conclusion

Tavener's genius is present in every written note chosen. His music and his spirituality are deeply rooted together through his use of musical interpretation of duality and icons, both very important aspects to Eastern Orthodox Christianity. The link that connects music to spirituality will always be debated; however, music for music's sake has never been a philosophy embraced by Tavener. When Tavener composes, there is a meaning and purpose behind the notes. Connecting to music and being spiritually moved by music is Tavener's way of composing. Regardless, there is certainty that Tavener's music evokes something magical within both the performer and the listener. ♪

COMMENTARY

Leisure and Liturgy

By Fr. Richard Cipolla

From the gospel: "Consider the lilies of the field, how they grow; they neither toil nor spin; yet I tell you, even Solomon in all his glory was not arrayed like one of these."¹



How do we understand these words of Jesus, these very famous and oft heard words? If the truth be told, they make us uneasy, and they make us uneasy because of the culture in which we live, or, one could say because of a lack of culture in the world in which we live. For these words go against that ingrained work ethic that is part of American culture, that work ethic that is certainly older than our own country, for it finds its roots in the post-Reformation European thought that forgot what Western man understood until then: that work and difficult work at that is part of man's life, that it is related to the fall of man, but that it can be used for good ends. But everyone understood as well that leisure, non-work, the time for contemplation, is what makes possible *humanitas*, the art of being human, the art of living well, the basis, in the words of Josef Pieper, of culture itself.

Unfortunately the very word "leisure" in modern Western society has a slightly malodorous quality about it. Think of the phrase: leisure suit. It brings a picture of the worst taste possible: something made of polyester that perhaps John Travolta would have worn in 1976. Leisure is also, because of the Protestant roots of American culture, contrasted unfavorably with work, as if leisure is a form of idleness, as if it were the product of laziness. Or leisure is defined in terms of work: as taking off a few days from work to restore oneself, to restore oneself before one does what is good for you: namely good, hard work. We live in a society in which, perversely, the verb to do is synonymous with the verb to be, *facere* is *essere*.

"Leisure" in modern Western society has a slightly malodorous quality about it.

Jesus' words in the gospel, "consider the lilies," presents a very different way of being. To consider the lilies is not to deny that their life does not depend on chemical reactions, need for sunlight, water, carbon dioxide: all processes, all part of the work of nature. And yet when one considers the lilies, that is, when one contemplates them instead of

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¹Matthew 6: 28-29.

observing them, one sees their beauty and sees what a lily is. When one begins, on the other hand, to observe the lily, one immediately begins to dissect and examine, to tear apart if need be, to find out how these things, yes, things not lilies, manage to live. This is work and, as all work, can lead to a good end. But to consider the lily is to contemplate the lily, to allow its givenness to enrich us and to delight us. You notice that this contemplation has no end outside of itself. Observation, the basis of modern science, always has an end outside of itself. Consideration, contemplation, has no end other than itself. It is always completely open to being surprised by joy, surprised by beauty, surprised by truth. This is always opposed to that striving that wants to make sure that I have all the material goods I need and more, that striving that occupies so much time and energy and never fills the big hole inside us, that striving that causes anxiety, that anxiety that may be the sickness unto death.

But our Lord is not telling us to chill out and wander through the fields looking at flowers as some cartoon version of St. Francis of Assisi that omits the stigmata. But first seek his kingdom and his righteousness, and all these things shall

be yours as well. What the Christian must do is to keep his gaze on the God of glory and majesty who is Love, and in this act of gazing, he will see clearly what he must do in his life. Contemplation of God is the necessary foundation for the living out of a Christian life. Love of God must be the foundation for love of neighbor. Knowing how to live a Christian life can never be the result of work, be it Bible study, a theology degree, a course in ethics, a sermon, or any like thing. Just as one can understand the lily only in the act of considering, of contemplation, and never by observing it in an objective way, so too, the Christian faith is not grasped by working at it in the worldly sense, but by exercising that human freedom to let oneself be seized by the reality of God, and this is impossible without leisure in one's life.

For leisure affords the opportunity to let oneself go. Leisure affords the opportunity of entering into that silence in which the listener can hear. Leisure brings about serenity that comes from the acknowledgment of the ultimate mystery of things that comes with a giving over of the reins, those reins that have been held so tightly that our hands are deeply calloused. "O Sabbath rest by Galilee, O calm of hills above, Where Jesus knelt to share with thee, the silence of eternity, interpreted by love."

Leisure allows for the feast, for the festival, for celebration, that is, for a rejoicing in someone or something that calls us from ourselves. Celebration: that word in this culture has a false ring, like a sappy Hallmark card, like something we conjure up or work at to force everyone to be happy, and there is that word happy, whose stuffing has been knocked out of it by a world that confuses blessed with happy. And nowhere is this state of affairs seen more clearly than in the worship life of the church today, where terms like celebration, participation, and liturgy, torn away from their proper context of contemplation, have become part of the terrible misunderstanding of what Catholic worship is about, a misunderstanding that threatens the very life of the church. And the basis of this misunderstanding is thinking that worship can ever be the product of work, that worship can ever be embedded in *facere*, that worship can ever have a purpose beyond itself.

The liturgy that is the ordinary worship of the church today is the product of the opposite of consider the lilies. It is the result of a liturgical movement that sought to recover the living experience of the liturgy for the whole church in a time when that experience had been stifled by

Christian faith is not grasped by working at it in the worldly sense.

legalism and clericalism. But along the way this movement made the fatal error of falling into believing that observation of the liturgical texts, that the study of the sociology of contemporary man, that historical research into the development of the liturgy, that all of this *work*, could do what had to be *done*. And of course it failed, and what it produced is a piece of work, and unlike lilies, a piece of work cannot be considered or contemplated. It is something always artificially constructed, never something given to be contemplated. It turns participation into multifarious acts, hoping that if enough different people are given different things to do that the whole thing will add up to a worship experience. It is stillborn, because it does not understand that celebration is inextricably linked to contemplation that is the basis of divine worship. And no matter how well or beautifully the piece of work is done, it can never be that experience of playing in the fields of the Lord that is Christian divine worship.

The Mass of the Catholic tradition is the place where culture and leisure meet.

And so today we celebrate this Mass in what is now known as the extraordinary use of the Roman rite. That title is almost incomprehensible. But this Mass is extraordinary firstly because this is not what the ordinary parish church does at Mass. But it is truly extraordinary because it is precisely what has been given to the church as that divine worship that is sacrifice and sacrament. It is precisely this Mass, the Mass of the Catholic tradition, the Mass of Gregory the Great, of Pius V, of Pius X, of

Blessed John XXIII, that is the place where culture and leisure meet, this is the place where what makes leisure possible and what is its goal is found and experienced. This Mass is given to us, not made: it is given, and at the heart of that givenness is that Sacrifice that is at the heart of all worship, but here not sacrifice in general but the Sacrifice of the Son to the Father in the Holy Spirit, and this givenness is in the very physicality of the use of the senses: the chant that is not something one uses for some purpose like reducing stress but rather that is the distillation of prayer, as frolicking among the neumes; the polyphony that is like a waterfall that diffracts the words of the ordinary into a contemplative rainbow: the Latin whose very state as a dead language allows mere words to transcend their literal meaning and to allow oneself to escape the prison of rational intellectualism and to taste the freedom of heaven; the ceremonial, archaic yet contemporary in the sense of engendering an understanding that goes beyond what liturgical research could ever tell us. And the silence, the silence, especially during the canon of the Mass, that allows us to participate at leisure and therefore actively, in the offering of the Holy Sacrifice.

Now it is true that this Mass takes rehearsal, study, time, and effort: it takes work, but work can never bring us to the consideration of the lilies and the contemplation of God. But the work that goes into the learning of this Mass, the hours spent by the sacred ministers and acolytes learning the ceremonial, the hours of practice by the choir, the time needed by all who assist at Mass to discover, to remember what has been almost forgotten. But, and this is crucial, this work is not labor, this work is not related to the fall of man, this is not sweat and toil: this work is the preparation for what makes us most human, what makes us able to participate in the life of God, this work is part of the offering that is the Holy Sacrifice, this work is how we engraft ourselves to the givenness of the cultus, the divine worship that is never doing but being, being in the presence of God. All of this is not the *labor hominis*. It is the *opus Dei*, what is never forced, what is never planned by a committee, but rather what is delighted in, what is enjoyed, what is played in, what is considered, what is contemplated: that Beauty, ever ancient and ever new. ♪

Beauty, Subjectivism, and Liturgical Music

By Fr. Robert Johansen



I have participated in many conversations about liturgy and music since I became a priest, and read many more on Catholic websites of late. In these, it seems to me that a frequent thread or tendency of thought has surfaced repeatedly: That is, the idea that “beauty is in the eye of the beholder.” I saw an example of this kind of thinking in the comments of a Catholic blog not long ago:

And so I think that beauty is in the eye of the beholder, so therefore if you consider something beautiful, that is your prerogative.

This attitude seems to me to sum up the thinking of many, if not most, Catholics, whether musicians or those in the pews. On numerous occasions, in my efforts to explain and promote the authentic vision of Vatican II (that is, the vision actually reflected in the text of the documents) regarding liturgy and music, I have heard from parishioners and others a response something like this:

Well, Father, you like all that classical music and chant, and the traditional hymns, and that’s fine for you. But I [we] like [insert musical genre here], and, after all, it’s all for God’s praise. One kind of music is just as good as another.

The philosopher Alasdair McIntyre, in his seminal book *After Virtue*, described this mode of thinking as *emotivism*, that is, the collapsing of all moral or qualitative judgments into mere expressions of personal preference. This kind of thinking is the besetting intellectual sin of the post-modern West.

What is missing in the thinking illustrated above is any sense that the liturgy, and the music of the liturgy, has any *objective* quality whatsoever.

The fact is, the church has never treated the liturgy and its music in the relativized and subjective fashion typified above.

Indeed, to adopt that kind of relativism is to reject the mind of the church. The church has always insisted that there are norms for liturgical art and music which stem from the objective nature of the liturgy itself. The liturgy, being the re-presentation of the saving action of Christ, is the *most* objective thing in human experience. It is God himself, making himself present to us. As Pope Benedict taught at a general audience in May:

What is missing in the thinking is any sense that the liturgy, and the music of the liturgy, has any objective quality whatsoever.

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The liturgy is not something constructed by us, something invented to produce a religious experience during a certain period of time; it is singing with the choir of creatures and entering into the *cosmic reality* itself. [emphasis mine]

Thus, the liturgy has an objective nature to which we more or less perfectly conform ourselves. The church expresses her appreciation of this objectivity by holding up certain forms or expressions as models which we are urged to adopt and which have been treated as sources or starting points for development which is “organic,” that is, which always respects and makes reference to the model. In the area of music, the church has held up chant and polyphony as those models.

In the post-conciliar period we have seen, in many if not most sectors of the church, a loss of a sense of the objective nature of the liturgy. With the liturgy coming to be seen, as Pope Benedict has written, as the outlet for personal “creativity,” the liturgy became something expressing not that which is universal and objective, but private and subjective. As I have argued elsewhere, the liturgy was made a vehicle for all sorts of agendas and ideologies which, in many cases, were at odds with the faith. As a result, our understanding of, appreciation for, and ability to apprehend the liturgy have all been compromised.

There is certainly an element of truth in the sentiment “beauty is in the eye of the beholder.” If someone does not “see” beauty, they do not see it. But the problem is that the person uttering that sentiment treats it as though that is all there is to be said about the matter. If the “eye of the beholder” doesn’t see it, well, that’s it. The sentiment treats the “eye of the beholder” as though

it were an infallible and final arbiter of the matter, and it isn’t.

The liturgy became something expressing not that which is universal and objective, but private and subjective.

What if the “eye of the beholder” is blind? What if the ear of the beholder is deaf? What if the eye of the beholder has been perverted and deformed by a constant exposure to disorder and ugliness?

What if the ear of the beholder has been corrupted by a steady diet of noise and chaos? In such cases, the beholder’s ability to apprehend beauty is severely compromised, and his judgment is not to be relied upon. What we must be willing to say, and what the church has not shied away from saying down through the ages, is that sometimes the eye of the beholder is *wrong*.

Aristotle taught that the ability to make correct judgments was about more than simply amassing the necessary data. It involves the training and formation of the person in virtue, so that he has the kind of mind and soul that can apprehend the True, the Good, and the Beautiful. These three transcendentals have a moral quality, and the inculcation of moral excellence and the ability to make right moral judgments requires, as the ancients taught, and as the church continues to teach, the proper *formation* of the mind and soul.

The culture in which we live is formative. It both shapes and expresses our attitudes, values, and tastes. The culture can be said to be an “incarnation” of our values and priorities. The church has always understood the power of cultural expressions—music, art, etc.—and because of this has always jealously guarded the way that the faith is “incarnated” in cultural forms, particularly in the liturgy. The church, understanding and living the principle of *lex orandi, lex credendi* (the rule of prayer is the rule of faith), wants to make sure that there are no “mixed messages” to obscure the faith that we pray. Frequently (and no more so than today), the dominant culture that surrounds us proposes to us attitudes, values, and tastes which are inimical to the

faith. And so she has insisted that the liturgy itself, and its texts and actions, be taken as the source of our cultural expression.

So the question is, have we, as church, been forming our Catholic people according to the mind of the church to understand and apprehend the objective nature of the liturgy? Have we been giving them a liturgical formation which takes the texts and actions of the liturgy, as lived in continuity through the ages, as the primary source of our music and art in the post-conciliar period? I would have to say, No.

No, what has happened in large part is that extra-liturgical forms and even sometimes texts, many of which come from the dominant mass culture, have been imposed on the liturgy from without. And this has obscured the meaning and nature of the liturgy. It has led to confusion and a weakening of faith. A people that has been led to believe that the liturgy is whatever Father Feelgood or Sister Liturgist make it this week is not a people who will necessarily be able properly to apprehend truth or beauty when they encounter it. The moral equipment that they need to do this has been damaged, and it needs to be repaired.

And how is this repair to be effected? Slowly, firmly, and with great patience and charity. Pope Benedict has led the way to re-building the culture. Priests, musicians, and those of us who love and treasure the church's great liturgical patrimony must engage in the work of leading people, often one by one, to a re-appropriation of what the church offers us. And, first and foremost, we must give an example of joy and love, so that all will see that beauty does indeed lead to God. *✠*

A Tribute to Msgr. Richard Schuler

Rev. William E. Sanderson



everend fathers and deacons, dear sisters and consecrated religious, dear friends in Christ: I am Father William Sanderson, pastor of St. Mary's and St. Francis of Assisi Parishes in south Omaha. It is a great joy and privilege for me to be here tonight to celebrate this Mass with you to commemorate the first anniversary of the death of Monsignor Richard J. Schuler. Many of you may remember that Monsignor Schuler called on me over twenty years ago to sing the parts of the celebrant for the recordings of the Masses for Christmas, Easter, and Pentecost from St. Agnes that were produced by Leaflet Missal Company. After that, whenever he introduced me to someone I had not previously known, he introduced me as "the voice" on the recordings.

My first visit to St. Agnes was nearly thirty years ago in October of 1978. I had just entered the St. Paul Seminary and became acquainted with a seminarian from St. Agnes, Richard Hogan. There was a memorial Mass for Pope John Paul I, the Mozart Requiem, to which Father Hogan invited me to attend. I wept for joy that night when I heard that beautiful music and experienced

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the full beauty of the Roman Liturgy that I thought had been swept away in the backwash of Vatican II. I was at the altar of God and Monsignor Schuler brought me back, at least briefly, to the joy of my youth in that high Mass.

I had come to know about St. Agnes even before that. I had attended St. John's Prep School in Collegeville during the school year 1968-69. Through the influence of some classmates I started to cultivate an interest in classical music. I kept in touch with these classmates, who later would ride the bus from North Minneapolis on Sunday mornings to attend Mass at St. Agnes. I vicariously came to learn about and purchase vinyl disk recordings of Haydn's *Paukenmesse* and *Lord Nelson Mass*, and Mozart's *Coronation Mass* which I would later come to experience, in person, in this very church.

I entered the St. Paul Seminary in September of 1978, and in 1979 I entered St. Agnes Seminary on Tuesday nights and began to cultivate a friendship with Monsignor Schuler that I will always cherish.

Tonight we will commemorate the first anniversary of the death of a great man, a great priest, a great musician, a great teacher, and a great friend. We reflect on the gift of his life, his faith, and his priesthood.

As a young man Richard Schuler heard God's call to the priesthood and he responded, "Here I am." Having completed his studies at the College of St. Thomas and the St. Paul Seminary, on August 18, 1945, the day of his ordination, he was called by Archbishop Gregory Murray by name and he responded, "Ad sum"—"Here I am"—as he was ordained a priest. He sought to carry out God's will in his assignments at Nazareth Hall, College of St. Thomas, and in his own advanced studies. In 1969 he began what I consider his greatest work: that as pastor of St. Agnes.

What made Monsignor Schuler so great was his love for the church and the priesthood. On the day of his ordination he made certain promises as does every priest. He promised: with the help of the Holy Spirit, to discharge, without fail, the office of the priesthood as a conscientious fellow worker with the bishops in caring for the Lord's flock. He promised to celebrate the mysteries of Christ faithfully and religiously as the church has handed them down for the glory of

God and the sanctification of Christ's people. He promised to exercise the ministry of the word worthily and wisely, preaching the Gospel and explaining the Catholic faith. He promised to consecrate his life to God for the salvation of his people and to unite himself more closely every day to Christ the High Priest. And on that day, as he knelt before

His greatest love was for the Holy Sacrifice of the Mass.

Archbishop Murray, he placed his newly-anointed hands on a chalice and paten and, in the words of the rite of ordination, he "accepted from the holy people of God the gifts to be offered to him." He was admonished: "Know what you are doing, imitate the mystery you celebrate, model your life on the mystery of the Lord's cross." As I see it, he never forgot those promises nor did he ever tire of living them out.

His greatest love was for the Holy Sacrifice of the Mass: protecting, preserving, and presenting the Roman Liturgy in all its splendor, even at a time it was being trivialized in the wake of Vatican II with the many liturgical and musical abominations that were wrongly foisted on the faithful in its name.



He understood with clarity the opening lines of Chapter VI of the Constitution on the Sacred Liturgy about sacred music:

The musical tradition of the universal church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the solemn liturgy (§112).

The treasury of sacred music is to be preserved and cultivated with great care. Choirs must be assiduously developed, especially in cathedral churches. Bishops and other pastors of souls must take great care to ensure that whenever the sacred action is to be accompanied by chant, the whole body of the faithful may be able to contribute that active participation which is rightly theirs (§114).

The church recognizes Gregorian chant as being specially suited to the Roman liturgy. Therefore, other things being equal, it should be given pride of place in liturgical services (§116).

He never forgot that the council not only called for the “active” participation of the faithful but, as stated in paragraph 50 of the Constitution on the Liturgy, the “devout” active participation of the faithful.

Monsignor Schuler was an outstanding promoter of vocations to the priesthood and consecrated life. His parish and rectory were like a “little United Nations of the Catholic Church.” The doors were open to any bishop, priest, deacon, or seminarian in good standing—even liberals. I don’t know exactly the number of first Masses celebrated at St. Agnes during his tenure or the number of vocations he salvaged and sent to other dioceses when rejected by the seminary. I don’t know the number of hours he spent with the “underground” seminarians, providing a safe haven where the faith could be shared openly and presented unabashedly and heretical distortions corrected with clarity, charity and forthrightness. The church, especially in this portion of the Midwest, has been greatly enriched by his willingness to share his faith and commitment to the church so openly and generously with young men in formation.

Choirs must be assiduously developed, especially in cathedral churches.

In the Acts of the Apostles today we read,

They proclaimed the good news to that city and made a considerable number of disciples. They strengthened the spirits of the disciples and exhorted them to persevere in the faith, saying, It is necessary for us to undergo many hardships to enter the Kingdom of God.

And so he offered encouragement, support, and whatever assistance was needed for any worthy candidate to the priesthood to accept whatever hardships he may need to endure along the way to the day of his ordination.

I would like to share with you, at least briefly, some of the correspondence I shared with Monsignor Schuler through the years. The memories I treasure the most with Monsignor deal with the production of the Leaflet Missal recordings and the program that preceded them. This all began with a radio broadcast in Fall, 1984 on National Public Radio’s weekly program, “Lincoln’s Music

in America.” That program featured otherwise little known musicians, ensembles, and choirs throughout the country. Monsignor invited me to travel to St. Agnes to be the celebrant for the Beethoven Mass in C. The broadcast featured many parts of the Mass and an extensive interview with Monsignor Schuler. It came to be the most requested re-broadcast of “Music in America.”

After the recording session and initial broadcast, Monsignor wrote to me on October 27, 1984:

As I write this I am listening to you sing the oratio super oblationis and the preface. Marvelous. The tape is enclosed. It is really fine, done in good taste and truly all I had hoped it would be. Did you hear it in Omaha? I had a call from someone in Jacksonville, Florida who heard it. I will let you know the reactions we get.

He also shared with me a copy of a letter he had received dated October 19, 1984 from Evans Mirageas, the man from WFMT in Chicago who recorded the Mass at St. Agnes for “Lincoln’s Music in America” on National Public Radio and conducted the interview. He wrote:

Here are the finished tapes of the “Music in America” program on St. Agnes. I hope that we have done justice to your efforts. I was mightily impressed with the dedication and spirit of your performers, both in the choir and the soloists. And to have the Minnesota Orchestra as instrumentalists was a real pleasure.

I cannot thank you and the other fathers enough for the assistance and cooperation you extended before and during last Sunday. It was a pleasure to be able to carry your musical message to our audience. Our parishioners are very lucky to have you, Father.

The broadcast came to be the most requested re-broadcast of “Music in America.”

Monsignor was kind enough to share a copy of a letter dated November 14, 1984, he received from a priest in Oklahoma City, a retired Latin teacher who wrote to him about the broadcast. He wrote:

The October 28th broadcast of music from St. Agnes Church on “Lincoln’s Music in America” prompts me to write to you. I would like to express my sincere gratitude to you personally and to your musicians, professional and amateur, for your musical accomplishment and for the faith which so clearly motivates your efforts.

I have never met you or even, I am sorry to say, heard your name, but please accept my expression of deep gratitude for the statement about Catholicism, worship and the interior life of humanity which your work is. It is a great joy to recall that there exists someone who is capable of dealing with the American Church’s well-intentioned trivialization of the sacred; I cannot express how encouraging it is to know that this person is a priest.

Not quite a year later in a letter dated September 23, 1985 he wrote me another letter. I think it is important that I share this, because a priest so often becomes so wrapped up in the cares of his office and responsibilities that he sometimes

may forget to acknowledge his gratitude to those with whom he works the closest. Even if this is not the case, I believe that if Monsignor were here tonight, he would say something similar to all of you tonight. This is what he wrote.

Sunday, September 15th was a great day at Saint Agnes and a day I shall always remember. It was full of great surprises and so much that was beautiful and friendly. I don't know how I can possibly express my gratitude and my appreciation for all that was planned and carried out to observe the fortieth anniversary of my ordination to the holy priesthood. The presence of so many dear friends and parishioners, the wonderful music of the Twin Cities Catholic Chorale and the members of the Minnesota Orchestra, the fine sermon by Father Hogan, the careful ceremonies of our altar boys, the exquisite reception, the many details and loving care all made the occasion perfect.

Monsignor Schuler taught us many lessons worthy of remembrance. About the proper approach to the Sacred Liturgy he always said: "It must be reverent and it must be dignified. Reverent so that it does not offend God; dignified so that it does not offend man." About music itself: "It must be sacred and it must be music." About keeping proper time with the music as written: "There must be NO toe-tapping and watch the conductor." About fidelity to the musical score especially when departures were being made: "That's very nice, but I don't think that's the way Schubert wrote it."

*Sacred Liturgy he always said:
"It must be reverent and it must
be dignified."*

Yes, "Every high priest is taken from among men and made their representative before God, to offer gifts and sacrifices for sins. . . . No one takes this honor upon himself but only when called by God" (Hebrews 5:1, 4). It was one year ago God called Monsignor one more time: After eighty-six years on this earth; after sixty-two years of service as a priest; after fifty-one years as Director of the Twin Cities Catholic Chorale; after thirty-two years as pastor of St. Agnes, he set down his baton and the burden of years. With the strains of the Beethoven Mass in C playing softly in the background we can be sure he whispered in his heart one more time, "Here I am." ❧



Your Choir, Your History: A Simple Guide to Documenting Your Experience

By Mary Jane Ballou



oday's church musicians work in "interesting times." Reports of the death of Gregorian chant turned out to be premature. The formerly undisputed hegemony of pop-style religious music is being effectively challenged in parishes throughout the United States. The work of the Church Music Association of America, both in training musicians in chant and polyphony and in supporting the work of composers and publishers of new music following that tradition, points to a new trajectory towards the restoration of liturgy on the parochial level. While we cannot know the outcome of all our work, future church music historians will examine this era of change, controversy and recovery in sacred music.

However, will they know what we really sang?

Who Cares?

Social historians use a variety of materials in their efforts to reconstruct and interpret the "grass-roots" experience of a particular event or era. However, there is more to history than back issues of *Pastoral Musician* and even *Sacred Music* and the *Musica Sacra* website, and that something more is *your* choir in *your* church in *your* town. We all know the chasm between the ideal reported and the reality achieved. Your work is the reality that tells the week-by-week struggle. You are making history.

Historians studying the social experience of music examine the fundamental pieces of a performing organization: membership, leadership, actual repertoire, level of organizational and community support, and impact on the life of the community. The focus is on the "do-ers" of music, especially amateurs.

First of all is the question of membership: how many members were there at a given moment? Is ethnic background discernible? How many men vs. women? What about children and youth? In one recent project, a 1950s choir concert program listed sixty singers and the names provided an instant snapshot of which families and groups were most involved in this parish's music at that time.

Those choir members have a leader hidden somewhere in their records. Can the historian find names of directors and other musicians along with some idea of their duration of service? Many Catholic choirs were directed by religious sisters or brothers associated with parish schools and their services were simply assumed. Biographical sketches are bonuses that popped up occasionally in local articles when a director began (or departed). Copy-hungry diocesan publications are often a good source of these. By the way, beware of false modesty in your own documentation. In the case of the concert program referenced above, the director left herself off the program!

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Photographs can be a historian's joy or frustration. A properly dated photograph with the names and location on the back can be a goldmine, revealing details of age and ethnicity. An undated and unidentified photograph can be worse than useless, serving only to taunt the researcher who wastes time analyzing hairstyles and tie widths to establish a chronological sequence. Make sure you label your photographs.

Separating appearance and reality is more difficult with repertoire. A list of the choir library's contents may be completely unrepresentative of the works actually programmed and sung by the choir from week to week. This library was often a "legacy" item. Think of your file cabinet of dittoed songs from *Joy is Like the Rain* or the twenty untouched copies of Brahms's *German Requiem*, not to mention the *People's Mass Book*, the *St. Gregory Hymnal*, and *Glory and Praise*. In some instances, they might tell a story if they're battered from use.

Beginning in the 1960s, some churches produced weekly bulletins with music either listed or included in them. Others relied on a hymn board or announcements from the loft, which of course left no trace. More recently, you might find a record on the music director's computer. But sometimes it seems to have resided only in his or her head. Choir concerts and Christmas Eve music usually did leave a paper trail and the selections there may provide hints of what went on from week to week. The choice of repertoire for these programs can also give some indication of the choir's size, even if there is no listing of singers.

A parish music program needs a few practices that will capture its life without creating another set of bureaucratic obligations.

Budgets, records of instrument acquisition and maintenance, and the tally of fund-raising appeals tell the historian about the relative importance of the music program in the life of a parish. While they lack the charm of anecdotes and photographs, they are hard evidence of whether money has followed grand ideas.

"Well and good," you say, "I won't throw out that old file cabinet full of junk, but my vocation is music, not piling up papers for future sleuths." And I agree. What a parish music program needs are a few practices that will capture its life without creating another set of bureaucratic obligations. Make sure you keep your church administration in the loop as you take these steps. Let them know that you think the history of the parish is important, and that your music is important. For independent scholas or ensembles, the process is similar, but you will need to find a home for your records.

An informal survey of choirs revealed recordkeeping that ranged from non-existent to obsessive. Here are a few suggestions to get you started on a via media.

The Past

First of all, see what you already have:

- a. Old worship handouts or bulletins
- b. Programs from special Masses and concerts
- c. Photographs of the choir
- d. Multi-year listings of choir members
- e. Lists of music used
- f. Choir scrapbooks

- g. Recordings
- h. A history of the parish that included something about the music

Secondly, determine if there are files kept on your parish in the local public library and/or historical society.

If you find materials that are deteriorating because of age, you need to consider conservation and preservation. Photocopies from the early days of xerography fade badly, as do mimeographs and "dittos." Early-twentieth-century printed materials may have become fragile because of high acid content in the paper; clippings are the worst offenders. There are simple steps you can take to ensure continued survival, including photocopying onto acid-free paper and encapsulation.

Set up a system to carry your choir's history forward.

This last term is "archival overkill" language for simply putting something in a protective sleeve. At the end of this article are some resources for preservation information.

Occasionally, there are no records to be found. Disgruntled former music directors have been known to clean out the file cabinets and wipe their computers clean. In the enthusiasms of the Sixties and Seventies, choir documentation and music went out the back door along with the vestments. If you find nothing at the church, ask if there are any remnants out with long-time choir members or at your local historical society or library. Resolve to preserve your efforts from a similar fate.

The Present

After you know what has already been preserved, set up a system to carry your choir's history forward. This is less onerous than it might sound and there may be someone in your organization who would like to be your "archivist." Engage your choir members in this process, thereby helping them see their place in the work of the Universal Church. They are not just members of the 11 o'clock choir at St. Hroswitha's.

This checklist will ensure that your choir's history is there when someone comes looking in 2108.

1. Special Mass and Concert Programs
 - a. Make sure these are dated and include the year.
 - b. List all your choir members and instrumentalists by name. Don't forget your own name!
 - c. Save these in a folder or digitize or both.
2. Annual Choir Photograph
 - a. Take a picture of the assembled choir. Put everyone's name on the back of an enlarged printout. If you have multiple choirs, take multiple photos.
 - b. Print the photos out. Digital storage sites can disappear and take your photos with them. It happened when the dot-com bubble burst and it will probably happen again.
3. CDs, Videos and mp3s
 - a. Obviously, new sound (and video) recordings should be saved.
 - b. Recordings on older media such as phonograph records and magnetic tape should be transferred, if possible.

4. Press Releases

- a. Harness the power of the "Fourth Estate" by sending succinct announcements of your special events before the fact. Follow up with a short article reporting on the concert. Use your diocesan and general circulation papers equally. While there may be a crush of material coming in to the big city papers, smaller localities are often looking for copy. News of good singing and new scholas may call back people who left the church years ago. Let them know things are changing for the better. Remember this is also a form of evangelization to potential choir members.
 - b. If you have choir members who have sung with the group for decades, send in an article about them on a special anniversary.
 - c. If you're not quick at writing articles and press releases, find someone who is and be willing to relinquish some control while retaining editorial oversight.
 - d. Save the press releases for your files as well. Please date them.
5. Local History Files. If there is a local history institution (library or society) that will keep a vertical file on your church or organization, calendar a visit at least once a year to deposit your programs, photos, and press releases.

Conclusion

What's the least you can do? The programs and the choir photographs. Music directors are often overwhelmed in the quotidian swamp of planning and rehearsing. Taking an hour every three months or so to record your activities will also give you a chance to review and appreciate your accomplishments, to see where you have been, and to make sure you are still going where you planned. You can share this progress with your choirs to build a sense of direction right now. When the day comes to write about our "interesting times," your records will contribute to the picture.

Preserve what you have and leave some footprints of your own. Historians yet unborn will praise your name.

Additional Resources on Archival Organization and Preservation

Start locally. Ask your diocesan archivist if there is a program to help churches in your area with records organization. Consult the special collections and archives librarians at a near-by Catholic college. While these individuals will not do the work for you, they may be willing to provide advice and suggestions about best practices and sources of preservation materials (acid-free paper, archival boxes, etc.).

Conservation Online <<http://palimpsest.stanford.edu/>> Based at Stanford University, this is the all-purpose resource for information on preserving just about anything: paper, sound recordings, photographs and moving image media.

Brodart Library Supplies & Furnishings <http://www.shopbrodart.com/site_pages/h2guides/> This supplier offers very useful how-to-articles on its web site.

Sandra Florand Young, *Don't Throw It Away! Documenting and Preserving Organization History* <<http://www.uic.edu/depts/lib/specialcoll/pdf/DTIA.pdf>> Originally designed to aid social service organizations in Chicago, Illinois in preserving their history, this booklet is a whirlwind tour of archival practices. You might not need this for your church, but what about that community chorus you direct?

Society of American Archivists <<http://www.archivists.org>> More oriented to the professionals in the field of archives with sections for diocesan archivists and archivists of religious congregations. ☞

The Heroic Task of Chanting

By Jeffrey Tucker



oday's Gregorian scholas, mostly founded within the last several years, and almost entirely consisting of non-professional singers, face a task unlike most any in any previous age. They confront the largest single reserve of music of a certain type and are determined to make it live again in liturgy.

The style is unknown in today's popular culture. The notation is usually not taught in music classes in most high school or college settings. The language is neither a living vernacular nor a familiar liturgical one. Even experienced singers can look at a page of chant and find themselves unable to know what the tune should sound like or how it should be interpreted.

But they forge ahead in any case. They buy the books, study the tutorials, attend colloquia, read the forums and post on them, join email lists, share recordings, gather with others as often as possible, surround themselves with pronunciation guides, learn the musical language of solfege, all in what is really a heroic effort to make something that had been all-but-banished from our Catholic culture heard and internalized again in our times.

I'm struck by this remarkable fact in light of an experience we had a few weeks ago. Our schola was preparing to sing *Te Deum* for a special parish event. The chant is very long. The language is quite difficult. Intonation troubles are endemic. The rhythm of the piece calls on every skill that chant requires, and the style must be free and familiar, or else it just won't sound like *Te Deum*. This piece ranks among the greatest and oldest and most persistent of all Christian hymns, and it can't be sung with caution and shyness. It has to be sung as if it has been sung for all time.

Working off and on with this piece, in scattered rehearsals whenever there was time remaining when other demands weren't pressing, we would keep plugging away. Our schola director would have us speak the words, then sing the piece on one tone, alternating between high and low voices. We would focus on particular spots and iron out pitch and language problems when they appeared. It took us the better part of a year working at this pace, two steps forward and one step back, but it finally happened. At the end, the piece began to seem joyful, effortless, inevitable.

Then we had some outside singers join us for the event for which this was being sung. They were from the local Baptist, Presbyterian, and Unitarian churches. We only had an hour to rehearse all the music, which left about twenty minutes for *Te Deum*, sight-reading. They stood among twelve singers who knew the piece perfectly. In twenty minutes time, they were up to speed on the chant: the words, tune, and style. They were impressed at how much easier chant was to sing than they had thought. In the performance, all the new singers did a wonderful job!

So how is it that our schola took nearly a year to learn this, while new singers took only twenty minutes? If you have ever sung in a choir, you know why. Singing with people who already know a piece requires only that you attach your voice to theirs and move forward. On parts on which you are unsure, you can back away, and hearing the correct version next to you means that you can fix it the next time through.

The difference is immense. The first singers to confront unfamiliar chant are like people facing a forest of trees and a thicket of brush and are attempting to make a new trail with machetes and their own feet. Those who come along later to take the same route need merely to walk on the trail already made for them. The difference is that substantial.

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In most past Christian generations, the trail was already there, and one generation rolled into the next so that most singers were in the position of those visiting singers on the day we sang *Te Deum*. From the seventh or eighth century forward, singers fit into a structure of something that was already there. Not that chant was sung in every parish or every cathedral, but the sound and feel—if not the tunes themselves—were part of what it meant to be Catholic. The music was in the air. Scholas still had to work hard but they didn't have to blaze completely new trails.

Even in modern preconiliar times where the chant was not sung, there were copies of the *Liber Usualis* around and priests who knew the chant, and always some parishioners who had a sense of it. In the best situations of the past, new singers were always in the minority among experienced singers, and they fit into an existing ensemble.

What singers confront today is something incredibly daunting and probably nearly unprecedented. They are conjuring up a two-millennium-long tradition that was abruptly stopped for several generations and trying to make it live again. To do this is roughly akin to a scene from a dystopian novel in which it falls to a few to reinvent electricity or make clothes from cotton and wool for the first time. It is a heroic effort, something far harder for us than for most any Christian singers in the past.

I can recall only several years ago standing in a rehearsal room staring at a complicated chant and trying to make it work note by note. It took me up to an hour to become familiar with a new chant and even then I would sometimes get on the wrong track and sing a wrong note again and again. It would take someone else from our schola to correct the mistake and make it right. We discover from these experiences that learning chant from scratch requires both private study and group effort. We have to learn to sing on our own and then we must also learn to sing with a group in which we all teach each other.

*The chant is not intended
to be a novelty.*

You find very early on that recordings are helpful but they only get you a little of the way there. Ultimately you have to learn to render it on your own and experience the chant physically within your own voice, ideally standing next to a person who knows it well. But that person isn't around, so you have to conjure up the entire piece on your own. There is no shortcut.

This is the great difficulty of the chant. It is not so much the chant itself but its novelty that makes its re-creation so daunting. The chant is not intended to be a novelty. It is a tradition that is supposed to be continuous from age to age, entrenching itself ever deeper into the culture and inspiring every form of elaboration. It never should have been abandoned, especially not after a church council that conferred on the chant primacy of place in the Roman Rite.

But it is a fact that the existing generation must deal with and overcome, carrying the tradition to the future. This is one reason the CMAA published *The Parish Book of Chant*: to make this music accessible in every possible way. And that is only the singing part. There are parish politics to deal with, the remarkably fast pace of the liturgical year, and celebrants to persuade. Even given all the barriers, today's scholas press onward. For this reason, this generation of chanters really does deserve the title heroic. The challenges they face and the tradition they rescue will surely be recorded in the annals of the history of liturgical art.

It is often said that these challenges are too much, that we can't expect regular musicians in parishes to take them on, especially given the low pay and extreme time demands. On the contrary, the rewards of singing sacred music, of become part of the liturgical structure of the Mass itself, are immense. Yes, it does require work and time, but this is what is asked of us for the highest privilege a musician can be given. It is not a burden but rather an inspiration, one that humbles all of us. ♪

THE LAST WORD

An Education in Sacred Music

By Kurt Poterack

I had a friend recently ask me, “how do you educate people in sacred music?” by which he really meant, “how do you get people to like Gregorian Chant who are not used to it?”

That’s a tough one.

A key principle in education of any sort is in the etymology of the word “education.” *Educare* means “to lead out,” to draw out what is latent. When someone has already been strongly formed in a particular way, it is harder to draw out of him a latent appreciation for something better. It is not impossible, mind you, but much more difficult. He is less docile, less open to being led where the teacher wants to take him. Therefore the best way to be educated in good sacred music is simply to be exposed to it from the time of childhood. Childhood and adolescence should be a time of formation in taste, as well as morals and intelligence.

Of course, the problem is that most American Catholics have little to no experience with their own church’s musical treasury and are surrounded by a rather crass, secular musical culture. To give one example, at the rather elite liberal arts institution where I teach—a place where it is not unusual for some students to debate the finer points of St. Thomas’ *Summa*—the student newspaper in its “Arts and Culture” section has yet to review any classical music event. At least not that I can remember. Even though the Kennedy Center is a mere hour and fifteen minutes away, and there are students who go to concerts there, the student newspaper sees fit to review only albums by “Cold Play” and other such popular groups.

I am not saying that one cannot be interested in popular music or follow it, but it is interesting that these otherwise unconventionally bright students seem to have as their default musical culture: rock-and-roll (at least the ones who edit the newspaper). This is the highest of their artistic aspirations. Of course, it is basically all that their culture offers them, but it does not seem to occur to them to challenge that. After all, the culture they grew up in did not offer them St. Thomas. (Incidentally, we do have a good sacred music program at the college, and that leads to the interesting phenomenon of some other students who have a CD collection, half of which consists of Gregorian chant, the other half of which is made up of Cold Play, U2, etc. Well, it is progress of a sort.)

The long term answer to “how to get people to like Gregorian Chant?” is: culture, culture, culture! There is no getting around the fact that we aspire to higher things when we take them as the norm, when they are a part of the air that we breathe. In fact, we demand them. When these things are not a part of our normal experience, we can react to them in a variety of ways, anywhere from curiosity and interest, to boredom, amusement and fear—and fear is the hardest to deal with. Generally, I think a person who resists chant and says that more secular sounding church music is “sacred to me,” is not being honest. Such a person knows that chant is more sacred sounding, but it is foreign and maybe a bit threatening to him. What he is really saying is that he likes what he likes and is more comfortable with it.

In the short term, there may be as many answers as there are people. Some people respond to arguments and documentation. Some people respond to repeated exposure. Some to involvement in the music itself (“I didn’t used to like chant, until I had sung it for several months”). Still for others there will be one significant emotional event in their lives, like hearing the chant sung at a monastery they visit. Until chant once again becomes a normal part of every Catholic’s culture, we will just have to do the best we can persuading individuals in whatever way works. ❧

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NEWS

William Byrd Festival, Summer 2008

The Eleventh Annual William Byrd Festival was celebrated in Portland, Oregon, August 10–24, with services, lectures, and concerts. The music was sung by Cantores in Ecclesia, Dean Applegate, director; the principal conductor of festival performances was Richard Marlow of Trinity College, Cambridge. The services included three Pontifical Masses, one in the Extraordinary Form, two in the Ordinary form, celebrated by Bishop Basil Meeking, Bishop Emeritus of Christchurch, New Zealand. A Solemn High Mass in the Extraordinary Form was celebrated by Fr. Richard Cipolla; the sermon from that Mass appears in this issue of *Sacred Music*. William Byrd's Masses for three, four, and five voices were sung by Cantores in Ecclesia directed by Dr. Marlow with chant sung by the children's choir of Cantores in Ecclesia, directed by Dean Applegate; the Solemn Pontifical Mass in the Extraordinary Form was celebrated on the Assumption of the Blessed Virgin Mary, with a plainsong ordinary and Byrd's propers from the *Gradualia*, directed by Kerry McCarthy of Duke University; an Anglican evensong included the Magnificat and Nunc dimittis from Byrd's Great Service, psalms arranged after Byrd by Richard Marlow, and motets by Byrd.

Lectures included "Ye Sacred Muses: Music for Viols and Voices—an Illustrated Recital" by David Trendell, King's College, London; "Words and Music in Byrd's *Gradualia*," and pre-concert and pre-Mass lectures by William Mahrt, Stanford University.

Concerts included "'A Merry Noyse—An Illustrated Recital': The Story of William Byrd Told through His Keyboard Music," with Mark Williams and Kerry McCarthy, and an organ recital of music from Byrd to Bach by Mark Williams. The Festival Concert, included the second year of music from William Byrd's *Gradualia* of 1607, continuing the observance of the four-hundredth anniversary of its publication; Dr. Marlow conducted Cantores in Ecclesia in two sets of liturgical pieces, the complete cycles for Christmas and Pentecost and an unpublished Latin motet, *Ad Dominum cum tribularer*. Organ works of Byrd played by Mark Williams complemented the pieces for the choir. Jeffrey Tucker wrote an extensive review of the festival, which appeared on the front page of *The Wanderer*.

A Festschrift observing the beginning of the second decade of the festival was published by the CMAA, under the editorship of Richard Turbet, including sixteen lectures from the first ten years of the festival. The table of contents is available at musicasacra.com and it may be purchased there.

The Twelfth Annual Byrd Festival will take place on August 8–23, 2009, and will continue the focus upon works from the *Gradualia*, with lectures, liturgical services, and additional concerts. For more information, consult <http://byrdfestival.org/>

McLean Gregorian Chant Workshop

A capacity crowd of about one hundred people attended the chant workshop on October 17–18, 2008. "Sacred Music: A Workshop in Gregorian Chant" was held for the second consecutive year on the premises of Saint John the Beloved Church in McLean, Virginia, a suburb of metropolitan Washington, D.C. A registration fee of \$90 covered the chant instruction; all workshop materials, including The Parish Book of Chant; two evening receptions; Saturday lunch; and breaks. A few vendors offered chant-related materials for sale.

The workshop drew many choir and schola directors; many more choir and schola singers—some in groups with their directors; organists; a priest and some novices; many beginners in chant; a few non-Catholics; and many individuals in various walks of life. One-third of the participants were men. All wanted to learn to read the “square” chant notation or to enhance their existing knowledge of it, and to sing well the ancient, authentic, and beautiful music of the Roman Catholic Church. The church has repeatedly declared that the sacred chant must always have the principal place in her liturgy.

Participants came from ten states, the District of Columbia, and Ontario, Canada. They came from thirteen dioceses. Seventy-three percent came from Virginia’s two dioceses, and fifty-three percent came from twenty of the sixty-eight parishes in the Arlington diocese. Twenty-five percent of the participants came for the second time, having attended the 2007 workshop.

And they came to work under the skillful direction and engaging style of Scott Turkington, acclaimed master of singing and teaching the chant, who is organist and director of music at Saint John the Evangelist Church in Stamford, Connecticut, and author—with the late Dr. Theodore Marier—of *A Gregorian Chant Master Class*. Turkington is also sought after for his musical abilities as a fine organist and for directing sacred polyphony. A member of the Board of Directors of the CMAA, he has taught the Gregorian Chant Practicum at The Catholic University of America, and regularly conducts chant at the CMAA’s Annual Colloquium. In June 2008, Turkington taught the CMAA’s new four-day Chant Intensive at Loyola University in Chicago, held prior to the Colloquium at the same place. He will teach the Winter Chant Intensive in San Diego, January 5–9, 2009.

Early in the workshop, Turkington gave six reasons for using the chant in the church’s liturgy: (1) Obedience to the direction of the church in using the official music of the Roman rite. (2) Chant is uniquely liturgical, unlike music for any other purpose. (3) Chant is the appropriate musical setting for the Latin texts of the Mass, both ordinaries and propers. (4) The different types of chant suit the action of the parts of the liturgy. (5) Chant is a living tradition of the church, and not a museum piece. (6) Chant is a fully accessible art that we can create together in an unrepeatable way.

There was a class of short duration for beginners on the rudiments of chant on Friday afternoon. On Friday evening after a reception, workshop participants were treated to a fine concert of organ works based upon chant melodies, played by David Lang and his students.

Workshop participants heard two stimulating lectures. On Friday, Rev. Franklyn M. McAfee, pastor of Saint John the Beloved, spoke on “The Spirituality of Gregorian Chant.” He discussed the physical and mental healing powers of the chant, substantiated by scientific research; and the spiritual power of the chant in conversions, such as that of the French poet and diplomat, Paul Claudel.

On Saturday, an lecture on “Papal Legislation and Church Documents Related to Liturgical Music” was given by Rev. Paul F. deLadurantaye, Secretary for Sacred Liturgy and Religious Education for the Diocese of Arlington. Fr. deLadurantaye focused on legislation and documents of the twentieth and twenty-first centuries, principally: the Motu Proprio of Pope St. Pius X, *Tra le sollecitudini* (1903); the encyclical of Pope Pius XII, *Musicae sacrae disciplina* (1955); the document from the Sacred Congregation of Rites, *De musica sacra et sacra liturgia* (1958); the document of Vatican II, *Sacrosanctum concilium* (1962); *Musicam sacram* (1967); the Motu Proprio of Pope Benedict XVI, *Summorum Pontificum* (2007); and the document issued by the United States Council of Catholic Bishops, *Sing to the Lord* (2007). Identifying main points in each document, Fr. deLadurantaye emphasized the theological, liturgical, spiritual, and artistic bases for the church’s insistence upon on the primacy of chant in her liturgies, and upon sacred polyphony.

The workshop culminated on Saturday evening with a High Mass in the Extraordinary Form sung by Rev. Paul D. Scalia, parish administrator of Saint John the Beloved. Workshop participants sang the ordinaries that they had studied under Turkington (Kyrie, Gloria, Sanctus, Agnus Dei) of Gregorian Mass settings for Pater cuncta (Mass XII) and Credo I. A men’s schola sang the

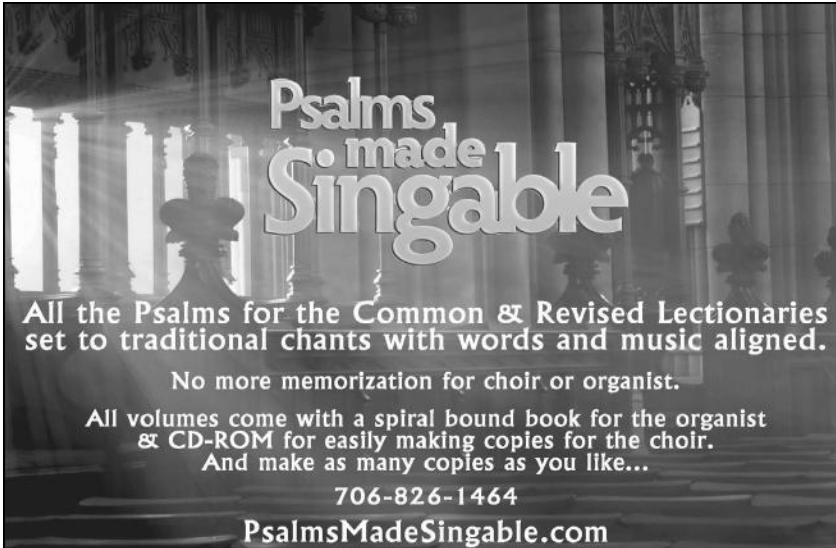
propers (introit: *Mihi autem nimis*; gradual: *In omnem terram*; Alleluia: *Ego vos elegi*; offertory: *Mihi autem nimis*; and communion: *Vos qui secuti*). In his inspiring sermon, Fr. Scalia spoke of truth, goodness and beauty; how all three must be present in order to have any one of the three; and he related this to the sacred chant and the ongoing apostolate for spreading it.

They came; they saw; they heard; they sang! Enthusiasm, interest, and enjoyment were high and nearly palpable among the participants throughout the workshop. They left with more finely-tuned skills and knowledge of rendering the chant; a better understanding of the church's theological and liturgical reasons for using it; enhanced appreciation for its beauty and solemnity; and probably a commitment to follow the church's directions in using it in the Mass to strengthen the liturgical and spiritual life in their respective parishes.

A New Chant Book from CMAA

Do you find the graduals and Alleluias in the *Liber Usualis* daunting? In 1926, the Society of St. John the Evangelist worked with Desclée, printer for the Solesmes monastery, to produce Chant Abrégés this wonderful book of reduced graduals, tracts, and Alleluias. They are for singers who find the full versions daunting, but don't want to resort psalm tones. Their level of difficulty is more along the lines of the introit or communion, so they are more approachable. This makes this book invaluable for scholas without decades of experience. It includes chants for the entire liturgical year. The original is in French, as are the titles, but the index is complete so you can easily find the chant you need to sing.

Fr. Robert Skeris explains that this book was a project of Dom Joseph Gajard, and that the chants "seem to have been chosen from various sources ranging from ordinary psalm tones simple or solemn (e.g., introit psalmody) through melodic types for Alleluias etc. (e.g., Processionale of 1887) and *toni communes* for Gloria and Alleluja in the Matins responsories (e.g., *Liber Responsorialis*, 1895) to tones for Invitatory psalms or other simple cantillation formulae such as lections or *Historiae Passionis*, similar to those which Gajard suggested to Mrs. Ward for the booklet of seasonal Mass Propers she published during the Second War." ❧



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