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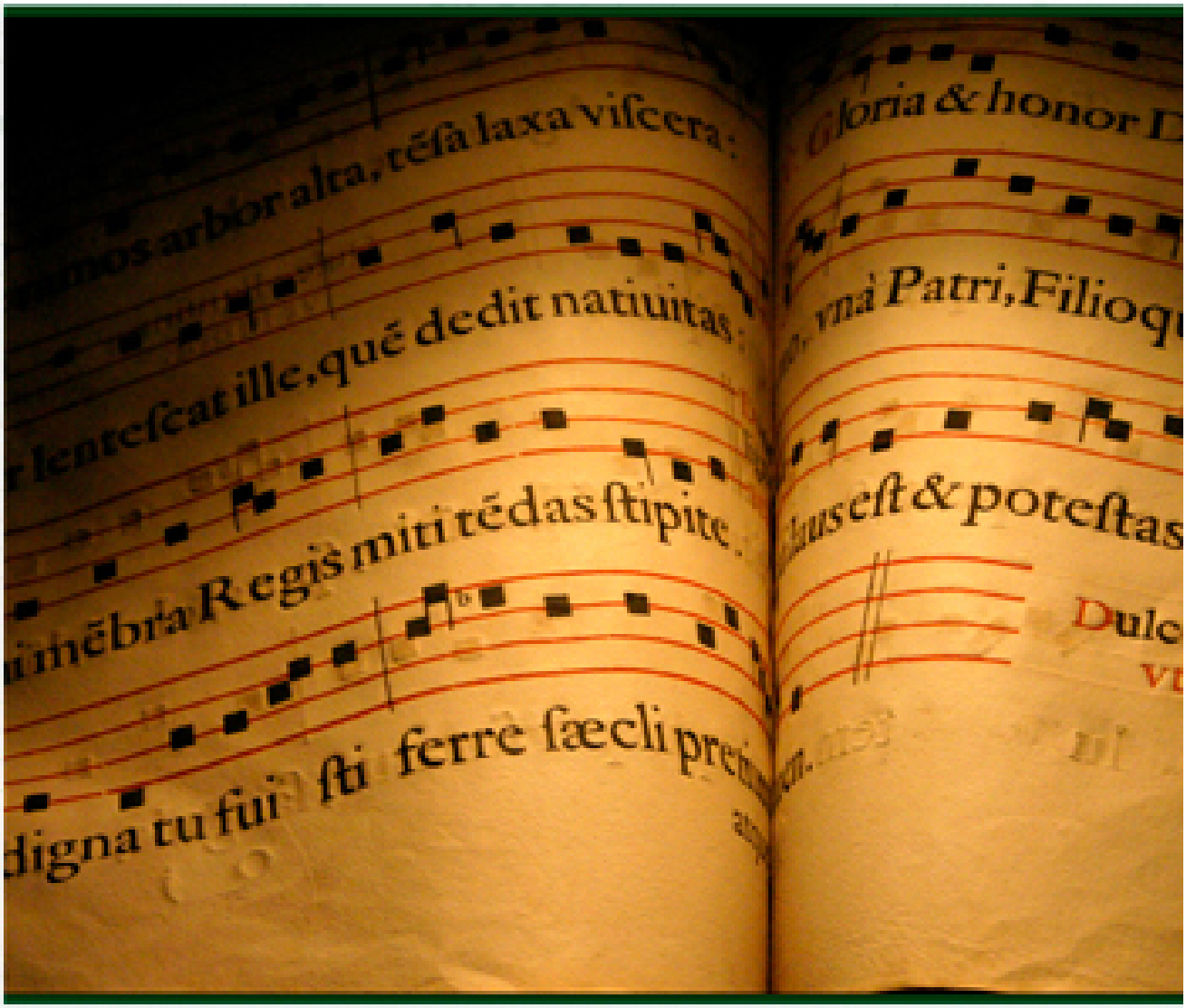

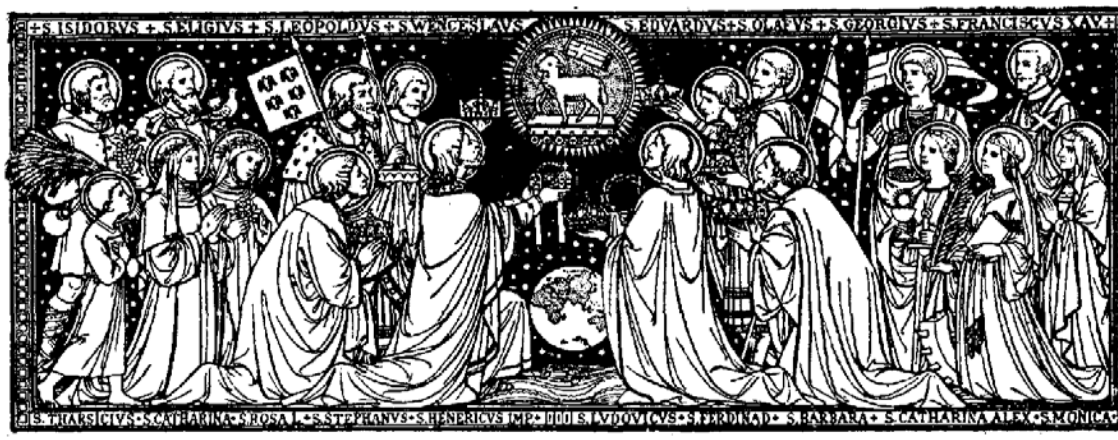

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EDITORIAL

Ad orientem and Music

by William Mahrt

In our discussion of the American bishops' document on music, *Sing to the Lord*, anthropocentric and theocentric emphases in liturgy were contrasted: anthropocentric, man-centered, focusing upon the congregation's actions; theocentric, God-centered, focusing upon God as the object of worship. It is not a question of an exclusive choice of one or the other, but a proper balance and priority between them. There is, however, a center which transcends the contrast—Christ: the liturgy is Christocentric; it is the action of Christ offering himself to the Father. As the action of the Body of Christ, the whole church offers it, it is in that sense anthropocentric; but, being offered to the Father, it is more importantly theocentric. The synthesis of the two poles is centered upon Christ, true man and true God.

As sacred liturgy, the Mass has a transcendent object—almighty God—and an ultimate goal—happiness with him. But since the liturgy takes place in the here and now, these aspects of transcendence must be expressed in human terms, using human means. Two of the means, space and time, give rise to two important aspects of liturgy—the stance of the priest at the altar and sacred music.

Traditionally churches were "oriented"; they faced East. The priest stood before the altar, facing East as well. This was because the rising sun in the East was seen as a symbol of Christ—the direction toward which he ascended and from which he will come again. This direction was East, no matter where in the world the church was located; thus, in contradistinction to Jerusalem or Mecca, which were geographic directions of prayer, the Christian direction was a transcendent one, not being focused upon any earthly focal point.

After the Second Vatican Council, priests often faced the people, thus facing West in such churches. It is true that documents prescribed that when new churches were constructed, altars should be placed so that it was possible to celebrate Mass facing the people; still, this was not required. Indeed, the language of the Roman Missal, even the edition of 2002, seems to assume the opposite as a norm, since at several points it directs the priest to turn around and address the people.

The posture facing the people has often been justified by the apparent precedent of the Roman basilicas, including St. Peter's, where the pope has always faced the people at Mass, even in the rite of Trent. However, this stance is not a precedent for facing the people elsewhere, but just another instance of facing East, for these basilicas followed classical Roman custom and faced West. Louis Bouyer, Klaus Gamber, and others have questioned this precedent, conceding that at prayer the priest did face the people, but contending that the people also faced East, turning away from the priest.

Pope Benedict, when he wrote as Cardinal Ratzinger, wrote about the posture *ad orientem*. He spoke about addressing the symbol of Christ, but he added another forceful rationale: Early Christian churches frequently had great apses with prominent mosaics of Christ upon their upper reaches. Thus, when the priest faced East, he also faced this monumental image of Christ,

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and even if the church did not face East, the orientation upon this image was truly Christocentric. Pope Benedict thus reasoned that when it was not practical to face East, a similar image of Christ could be faced when a crucifix was placed before the priest at the center of the altar. This "Benedictine order" is now what he consistently follows when he celebrates Mass. These days we have easy access to papal Masses, since they are frequently broadcast on EWTN, and there the Benedictine order can be observed; His Holiness can be seen intently looking at the cross as he celebrates Mass.

This is a striking alternative to the widespread practice of the priest engaging the attention of the congregation and cultivating his own personal presidential style, which often has the undesirable effect of focusing attention on the priest or on the interaction of priest and people, rather than focusing the attention of both priest and people upon Christ whose work is the principal action of the Mass.

It has often been said in support of the posture of facing the people that it was in order that the people "could see what is going on." But what is going on is not visible to natural vision, only to the eyes of faith. Could it be that the unrealized promise of physically seeing what is going on is a factor in the current decline in Eucharistic faith? At the least, facing the people increases the possibility that the dialogue between priest and people will leave God as a remote observer, rather than the transcendent object of the entire proceeding.

When Pope Benedict allowed greater use of the extraordinary form of the Mass (the so-called Tridentine Mass), the news media immediately reacted by saying that the priest turns his back on the people, but this is an ignorant caricature, for in the posture *ad orientem*, priest and people together face a transcendent direction, a powerful symbol of addressing God as a primary object and an important use of space in the service of the transcendent.

Sacred things need to be differentiated, so that one kind can be distinguished from another, and so that the more sacred can be perceived as distinct from the less sacred. Thus by spatial differentiation the eastward direction is priviledged over other directions, and the image of Christ over other images.

Time is also used in the liturgy to differentiate the sacred, in kind and degree, and to express the transcendent, particularly through music, the pre-eminent art of time. Important times of the day, Lauds and Vespers, are emphasized by receiving services with more music and slighty more elaborate music. Each day is distinguished from the others by different pieces of music (propers), and the major days easily become associated with their propers. Especially Holy Week and Easter are distinguished from the rest of the year by their unique music.

Likewise music contributes to the sense of the sacred by structuring the time of the the rite it accompanies. By being based upon a sacred text, set to a sacred melody, performed for the duration of a sacred rite, it projects the sense of the sacredness of the rite itself, and extends this in time; the time of the rite by itself would be amorphous, but the addition of music expresses the purpose of the rite by giving it a temporal shape and direction.

How can music express the sacred or the secular? It has to do with the significance and symbolism of styles. Styles of music have certain intrinsic suitability to sacred or secular purposes; in addition, by association they have the ability immediately to call to mind the original context to which they belong. Cocktail music, for instance, takes only a few measures to recall the clink of ice cubes in the glass or to raise the question "where's my martini?"; or military music, to evoke the image of troops marching in rhythmic lockstep. Songs in the style of Broadway musicals are not quite so self-evidently out of place in a sacred context, until one examines where they come from. They are pure entertainment, limited but not bad in itself, with stereotyped, sentimental situations and easy solutions. But certainly the Mass is far more than entertainment, and its situation far more profound and serious.

Even among sacred styles, one can see degrees of sacredness according as the style evokes sacred qualities. Compare vernacular metric hymns with a Gregorian introit: the hymn has a regular and emphatic rhythm, slightly akin to the march, whereas the introit has an irregular alternation of groups of two and three and a subtle and not emphatic beat. The one is strongly temporal, but the other, in its evasion of a strong and regular meter and in its subtle rhythm is more capable of at least evoking eternity. Even the hymn, though its texts are sound, its melody and harmony excellent, and its style identifiable as a sacred style, through its rhythm is tied to the strong sense of the passage of time. By comparison with the Gregorian introit, it is in the here and how, and brings a focus upon the present time and the present congregation singing it. The Gregorian introit, on the other hand, by its rhythm intimates eternity; its object is clearly outside of the present context and directs our attention to a transcendent object. This is exactly what the eastward position does. The coordination of a music with a stance on the part of the celebrant, both of which project transcendence promises to bring substantial clarity of purpose to the liturgy.

The Masses of the papal visit to the United States last year were quite worth watching. One saw the Benedictine order on the altar and the pope intent upon the cross when he approached the altar. Yet the entrance processions were with fanfares of trumpets and hymns sung by throngs of people. True, the hymns gave a positive character to the processions and focused upon those making the procession, set a certain festive tone. I am not complaining; it could have been much worse; still, it could have also been much better. If one change could have been made that would have transformed those liturgies, it would have been to sing the Gregorian introit instead of the hymns. A Gregorian introit would have created a sense of expectation of the transcendent act soon to be undertaken and would have established a sacred tone to the whole proceeding from the outset. Thus music can establish a more or less sacred character to a rite, especially Gregorian chant, which is intrinsic to the rites themselves.

A good friend and colleague of mine, Rebecca Stewart of the Netherlands, an ethnomusicologist who has studied sacred musics accross the cultures of the world, says that there is a common characteristic of all sacred music: that it is always seeking. I take that to mean, among other things, that the object of the music making is not the music itself, but something outside itself. Should the object of the music making be the congregation? or should it not be the transcendent object of the liturgy, Christ himself in all his glory? This music should lift our attention up to the Lord.

Music can also differentiate the parts of the liturgy, with some parts projecting their texts in a normal speech rhythm, as in the psalmody of the divine office, being sung to psalm tones. Other parts of the liturgy, based upon the same texts but projecting those texts in a more solemn and rhythmic way, characterize the motion of processions at the introit or communion, adding a spiritual and transcendent dimension. But still other parts, again based upon the same texts, nearly depart from the text, giving elaborate melismas to some of the syllables, such as in the gradual and Alleluia. Here the delivery of the text is so slowed down that its experience is that of nearly arresting the sense of the passage of time; in this, these chants intimate the experience of eternity, a momentary transcendence of the temporal, a glimpse of that place where Christ dwells forever and the ultimate goal of our worship.

What orientation and music have in common, then, is addressing the transcendent: *ad orientem* by being a part of a notion of space that is itself transcendent, that is, it is directed to East, not as a geographical direction, but a transcendent one; and Gregorian chant by avoiding the emphasis upon the regular passage of time that is oriented to transcending earthly time and indicating or intimating heavenly time, eternity.

ARTICLES

Justine Ward and the Fostering of an American Solesmes Chant Tradition

By Francis Brancaleone

The Ward Method of music instruction based on Gregorian chant and developed long ago would seem to be experiencing a revival, because of the recent relaxation of the regulations concerning the celebration of the so-called Tridentine Mass by Pope Benedict XVI. Pope Pius X had established Gregorian chant as the one true music of the Catholic Church in his 1903 Motu Proprio, *Tra le sollecitudini* and in some ways this helped the scholarship and editions by the monks of Solesmes to gain precedence over all others. Early in the twentieth century, the stage was set for Justine Bayard Cutting Ward, who quickly solidified her contacts with the Sisters of the Sacred Heart, the hierarchy of the Catholic Church, the monks at Solesmes, and the Catholic University of America. Ward developed the educational product, recognized a ready-made distribution system in the world-wide organization of Catholic schools, and marshaled the devoted, religious consumer-workers in the field to train Catholic youth as dedicated participants in the liturgy through music.

Statement of Purpose

The purpose of this study is to shed light on the character of Justine Ward, her relationship with the Pius X School of Liturgical Music at Manhattanville College, and the rapid rise to prominence and dissemination of the Ward Method. It will also examine the fracture in the relationship between Ward and the Sisters of the Sacred Heart, which resulted in her increased promotion of a prominent center for Gregorian chant study at Catholic University in Washington, while the work she had begun at the Pius X School was left in the hands of her erstwhile friend, Mother Georgia Stevens, R.S.C.J. (Religious of the Sacred Heart of Jesus). There is also the matter of the Ward Method's influence throughout the United States and, because of the close association in the early years with the Pius X School, the conflation of her work and reputation with that of the school, which lingered for some time after the break. Who was this remarkable woman, Justine Ward? How did she go about creating and establishing her method of music instruction intimately linked to Gregorian chant and Catholic liturgy? What happened to dissolve her relationship with the Pius X School of Liturgical Music? In what ways has her sphere of influence changed over the years?

Youth and Education

Justine Bayard Cutting, the second of four children of William Bayard Cutting and Olivia Peyton Murray, was born in Morristown, New Jersey, on August 7, 1879. This was no ordinary

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family, nor was she an ordinary child. Her father, heir to a large financial empire consisting of a number of railroads and other business interests, was involved in numerous arts and philanthropic organizations. Her mother moved in social circles commensurate with their wealth. Brother Bronson went on to become Republican senator from New Mexico, where he had gone to alleviate certain health problems. Another brother, Bayard, became private secretary to Joseph Choate, the American ambassador to England. When her father died on March 1, 1912, his estate was valued at $10,906,480, enormous wealth for that time. In 1936, Westbrook, the Long Island family mansion, now known as the Bayard Cutting Arboretum, was donated to the Long Island State Park Commission along with some 690 acres of property.

Mrs. Justine Ward

At first, Justine was tutored at home, as was the norm at the time for well-to-do young women. Subsequently, she attended the Brearley School from the fall of 1893 through the spring of 1897 but did not receive a diploma.[1] Her parents thought that "having a child that was musical was like having an epileptic in the family or a hunchback."[2] Having acquired some skill at the piano, she wanted to study music in Europe but was frustrated by the mores of the time. That avenue being closed, she pursued lessons in "composition, orchestration, harmony, counterpoint, and form" privately in New York with Hermann Hans Wetzler (1870–1943) from 1895 to 1901.[3] She is not thought to have had any formal training in the areas of vocal music, choral music, or pedagogy, all of which were to prove critical to her career. However, she did spend her last year with Wetzler studying liturgical music, especially Renaissance polyphony.[4] It is significant that Pope Pius X's motu proprio, issued shortly thereafter (November 22, 1903), was a prime force in shaping the direction of her life's work.

Justine Bayard Cutting married George Cabot Ward, an attorney and amateur violinist, on July 2, 1901 in London. However, the marriage was annulled some ten years later.[5] Contributing factors may have been his Catholicism (her family was Episcopalian), or the fear of scandal associated with divorce in those days. The irony is that she converted to Catholicism some three years later on January 27, 1904, after coming under the influence of John B. Young, S.J. (1854–1928), musician and pedagogue, and William Pardow, S.J., of the Church of St. Francis

[1]Richard R. Bunbury, *Justine Ward and the Genesis of the Ward Method of Music Education* (Ph.D. dissertation, University of Massachusetts at Amherst, 2001), 32, 24; Georgina Pell Curtis and Benedict Elder, "Justine Ward," *The American Catholic Who's Who* (Washington, D.C.: National Catholic News Service, 1938–1939), 441.

[2]Caroline Moorhead, *Iris Origo: Marchesa of Val d'Orcia* (Boston: David R. Godine, 2002), 67.

[3]Gabriel M. Steinschulte, *Die Ward-Bewegung* (Regensburg: G. Bosse, 1979), 12.

[4]Bunbury, *Justine Ward*, 39.

[5]Bunbury, *Justine Ward*, 38; Bunbury writes that canon law at that time allowed annulment only for a forced or unconsummated marriage. He continues: "There is evidence to support the notion that both may have been homosexual, which was considered unspeakable at the time." Divorce was considered scandalous. "Wedding in American Colony: Ambassador Choate Lends His House for the Ward-Cutting Reception," *New York Times*, July 3, 1901.

Xavier in New York City. Young, whose chancel choir was good enough to be asked to sing in performances with professional organizations outside the church setting, was considered a trail-blazer for Gregorian chant in America.[6]

Ward was later to adapt Young's vocal exercises for use in her teaching methodology. Sometime before December 1904, Young made a trip to Rome where he met with Fr. Angelo de Santi, S.J., who was to be instrumental in establishing the Pontifical Institute of Sacred Music there in 1911. Ward and her auxiliary committee would help with money and publicity some half-dozen years later. In time, the institute awarded her an honorary doctorate. Young used his choir to demonstrate the viability of Gregorian chant in workshops beginning in 1904; these were attended by people outside the church who exhibited interest in this music.[7] "Young's choir served to 'field test' many of the pedagogical ideas later incorporated by Ward."[8] Another pivotal event was a retreat given by Fr. Pardow at the Convent of the Sacred Heart in Manhattanville in Harlem. This later became the home of the Pius X School of Liturgical Music, where Ward's method was to become an important part of the curriculum.

Gregorian chant has always been regarded as the supreme model for sacred music.

POPE PIUS X'S MOTU PROPRIO

Some years later, in writing of her early acquaintance with Pius X's motu proprio, to her mentor, Dom André Mocquereau, O.S.B., (1848–1930), the foremost authority on Gregorian chant rhythm, Ward relates: "I was not yet Catholic—but this document had made a deep impression on me and I already had promised myself that, when I am received [into the church] I will work for this good cause."[9]

Pope Pius X in his motu proprio offered the faithful quite detailed legislation on what constituted sacred music stating that "as a complementary part of the solemn liturgy" among other characteristics it must possess "sanctity and goodness of form," must be "holy" and "true art." He went on to say under article 3, "The Different Kinds of Sacred Music," that:

> These qualities are to be found, in the highest degree, in Gregorian chant, which is, consequently, the chant proper to the Roman Church. . . . On these grounds Gregorian chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches . . . the Gregorian form, the more sacred and liturgical it becomes.[10]

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[6]Pierre Marie Combe, O.S.B., *Justine Ward and Solesmes* (Washington, D.C: Catholic University of America Press, 1987), 1.

[7]Bunbury, *Justine Ward*, 48.

[8]Bunbury, *Justine Ward*, 49; Justine B. Ward, "Father John B. Young, S.J," *The Catholic Choirmaster*, 10, no. 4 (1929), 120– 124.

[9]Bunbury, *Justine Ward*, 50.

[10]Pope Pius X, Motu Proprio, *Tra le sollecitudine*, ¶3 <http://www.adoremus.org/MotuProprio.html>

With these words as inspiration, Ward began to formulate her method of instruction, which in its constituent parts still remains the most perfect complement to the Pope's teaching. Rembert G. Weakland, O.S.B., has said of the motu proprio, "In that enlightened statement the intrinsic relationship between music and worship is expressed in prophetic terms never since to be equaled."[11]

Following her conversion, she developed her writing skills with articles for various Catholic publications. The content of some of these seems more informed by religious fervor than musicological authenticity. The *Atlantic Monthly* published her article: "The Reform in Church Music," in April, 1906, in which she described the present musical system as limited to major and minor, "the character of these two modern scales compels us to choose between a gayety almost frivolous on the one hand, and, on the other, a sorrow savoring of despair." She contrasts these with "The eight modes of the ancients. . . . [which] enabled the composer of the period to seize the subtle prayer-spirit, that elusive characteristic of Christianity, the rainbow tints of *joy in suffering*."[12]

The intrinsic relationship between music and worship is expressed in prophetic terms never since to be equaled.

Contact with Catholic University Professor, Rev. Dr. Thomas Edward Shields

In 1910, Ward met the American educator, Rev. Dr. Thomas Edward Shields (1862–1921), a professor at Catholic University in Washington. This meeting proved to be a defining moment for her. He was the author of teaching manuals for young children that included music components. After showing them to Ward and impressed by her criticism, he asked that she help revise and develop the music sections.[13] This marked the beginning of her commitment to Gregorian chant as the basis of her pedagogical approach to the instruction of young children in music and ultimately into spiritual awakening. As she began to develop her own ideas, she went back to Fr. Young and he generously offered his teaching materials, which incorporated bel canto vocal technique and the Galin-Paris-Chevé Method of sight-singing."[14] Young's musical teaching techniques were linked with Shields' pedagogical methodology and educational philosophy. "Reading, writing, and arithmetic are only tools, the skilled use of which will be helpful throughout life, but it is utterly absurd to think of them as fundamental. It is music and art which constitute the enduring foundations of education, not the three r's."[15]

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[11]Rembert G. Weakland, "Church Music: Yesterday, Today, and Tomorrow" <http://www.americancatholicpress.org/articles.html> Accessed 11/28/2008.

[12]Justine Bayard Ward, "The Reform in Church Music," *The Atlantic Monthly*, 97, no. 4 (April 1906), 12–13.

[13]Justine Bayard Ward, *Thomas Edward Shields, Biologist, Psychologist, Educator* (New York: C. Scribner's Sons, 1947), 150–155; in addition this biography Ward was the author of another biography: *William Pardow of the Company of Jesus* (New York, London: Longmans, Green, and Co, 1914).

[14]Bunbury, *Justine Ward*, 69, 46; Pierre Galin, Aime and Nanine Paris (brother and sister), and Emile Chevé (her husband) introduced a moveable "do" system correlating solfege syllables with Arabic numbers (1–7); Bernarr Rainbow, "Galin-Paris-Chevé Method," *Grove Music Online* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10531?q=Galin-Paris-Chevé+method>

[15]Justine Bayard Ward, "Music Restored to the People," *Catholic Educational Review*, 19 (1921), 277–278.

This combination of materials, philosophy, and devotion became the basis of the "Ward Method."[16] After her father died, Ward began testing her material on a group of girls in a parish, probably St. Mary's at East Islip, Long Island, near Westbrook, the family country mansion. In an effort to raise the level of teacher training, Shields created Sisters College at Catholic University in the summer of 1911, with the official opening taking place that fall. "Ward gave the first summer workshop in her method in 1913 at the Sisters College."[18]

Ward had strong feelings about the superiority of chant over contemporary music, as well as earlier classical music because of that music's close ties to dance with its secular connotations. Chant, alone, having evolved from a spirit of prayer was worthy of communion with the divine. Ward even went so far in her defense of chant and lay participation in its earthly performance as to label it "democracy" in action. "The little Catholic school child is learning to pray, not only in words, but also in song: not only in the Church's language, Latin, but in her musical language, chant; and when these children grow up, our choirs will be the whole Catholic world. It is simply a return to the true ideal, a 'renewing of all things in Christ,' a revitalizing through art of the spirit of Catholic democracy and universality."[19]

Ward had strong feelings about the superiority of chant over contemporary music.

MUSIC: FIRST YEAR AND MANHATTANVILLE CONNECTION

In the spring of 1913, *Music: First Year*, the first teacher's textbook of the Ward Method, was ready. It had been co-authored with Elizabeth W. Perkins, who according to Dr. Theodore Marier, was Ward's husband's sister. The Perkins name was dropped from the 1933 revised edition. This was probably not unexpected in light of the dissolution of Ward's marriage.

In the summer of 1916, Mother Georgia Stevens (1870–1946) asked Ward to come to Manhattanville (then located in Manhattan) to demonstrate her method because Stevens' superior wanted to improve student singing at chapel services. Those assembled were so convinced, that music classes using the Ward Method were begun at the Manhattanville Academy and in the Annunciation Grade School in September. At that time, Manhattanville also included the College of the Sacred Heart (women only) where the first of the summer liturgical music sessions for which the college became noted was held in 1917.[20]

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[16]The Ward Method is a system of music education for children which teaches vocal technique, sight singing and related musical skills mainly through the study of Gregorian chant. The primary object is to train active participants in the Roman Catholic liturgy as spelled out in the motu proprio of Pius X.

[17]Charles George Herbermann, Charles George, Edward A. Pace, Condé Benoist Pallen, Thomas J. Shahan, and John J. Wynne, "Thomas Edward Shields," *The Catholic Encyclopedia, Supplement,* I, Vol. XVII (New York: Universal Knowledge Foundation, 1926), 690.

[18]Bunbury, *Justine Ward*, 84.

[19]Ward, "The Reform," 10–11; 22–23.

[20]Bunbury, *Justine Ward*, 84; Mary Agnesine, "Music in our Catholic Tradition," *Catholic Educational Review*, 33, no. 10 (December 1935), 10, 20; and Catherine A. Carroll, R.S.C.J., *History of the Pius X School of Liturgical Music: 1916–1969* (St. Louis: Society of the Sacred Heart, 1989), 12–13. Writing in 1995, James F. White states "Her 'Ward

Mother Stevens, who was also a convert to Catholicism (1895), was a violinist trained at the Conservatory in Frankfurt-am-Main (the same conservatory where Ward's teacher, Wetzler, had studied), afterwards studying in Boston with Charles Martin Loeffler. She was appointed to the academy in 1914.[21]

WARD METHOD REACHES WEST

Once again, Ward used her enormous wealth to assist in her mission. She pressed into service the family's private railroad cars to transport some of the East Islip students to promote the Ward Method in St. Louis, Chicago, and Rochester, N.Y. Ward also ingratiated herself to Manhattanville College in 1917 by endowing a Chair of Sacred Music with a $50,000 gift.[22] The following stipulations were also spelled out: Mother Stevens would be in charge of the school (with enthusiastic support from Ward) for the first five years; a model choir would be formed under the principles of Pius X's motu proprio; the Annunciation School would act as a training institution for students and teachers; and in a coordinated effort, the college would develop the teacher training program and grant credits.[23]

"What a Providence to have found Manhattanville, the school for teachers and Gregorian."

Ward busied herself producing textbooks and supervising the work of teachers trained in the method. Fr. Young visited Manhattanville at this time and wrote to Ward: "What a Providence to have found Manhattanville, *the* school for teachers and Gregorian."[24] With Books I and II completed, Ward felt it necessary to supplement them with repertoire suitable for church services, and thus the *Ward Hymnal* was born. The first edition contained hymns in Latin and English and selected chants printed in number notation for the students with traditional notation for the accompanist's manual.

Ever the indefatigable promoter, Ward's efforts began to be rewarded with public events. An April 28, 1919 concert by the notable French organist Joseph Bonnet (1884–1944), presented by the American Guild of Organists in the Manhattanville Chapel with a choir conducted by Mother Stevens, was greeted with a favorable review by composer-pianist Harold Morris (1890–1964).[25] On May 30, 1919, the third annual meeting of an auxiliary committee set up by Ward to support and publicize the Pontifical Institute of Sacred Music was held at Manhattanville. Choir singers from the Annunciation School led a group of four hundred children in

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Method' was taught to millions of Roman Catholic school children. She and Mother Stevens may well be the most important women liturgical reformers of this century," *Roman Catholic Worship: Trent to Today* (New York: Paulist Press, 1995), 89.

[21]Carroll, *Pius X School*, 12; Leonard Ellinwood, *The History of American Church Music* (New York: Morehouse-Gorham Co, 1953), 162.

[22]Interestingly, an unsigned typescript, dated November, 1929, in the Manhattanville College Archive, states that "at present there seems to be no record on the books of the college . . . of any endowment for Music."

[23]Carroll, *Pius X School*, 13–14; in a letter to Mother Mary Moran, president of the college, Ward writes "I know of no one, either inside or outside of the Order, who could do it as well," Carroll, *Pius X School*, 15.

[24]Carroll, *Pius X School*, 16.

[25]Carroll, *Pius X School*, 16–18.

The Benedictine Abbey at Solesmes was the acknowledged center for the revival of the study of Gregorian chant in the late nineteenth and twentieth centuries.

chants and responses at the Mass, and later that day on the college campus one thousand school children from the New York area sang selections from the *Ward Hymnal*. It must be mentioned that although Mother Stevens trained the choir, she was not always allowed to conduct them in public, because of the rules of the religious order, which was still under cloister. Whenever she could not appear in public or travel with the group because of the order's rather stringent restrictions on behavior outside of the convent, Ward would take over.

Dom André Mocquereau and the Monks of Solesmes

At the end of May 1920, Fordham University held a pageant to mark the canonization of Joan of Arc. Again Mother Stevens was asked to prepare the choir, and hundreds of children from the area participated and sang from the *Ward Hymnal*. This was the first time that two extremely important figures in the Ward story, Dom André Mocquereau, O.S.B., and Dom Augustine Anselm Gatard, O.S.B., heard a performance prepared by Stevens and declared it in accordance with the Solesmes tradition.[26]

The Benedictine Abbey at Solesmes was the acknowledged center for the revival of interest in the study of Gregorian chant in the late nineteenth and twentieth centuries. Dom Mocquereau was the mastermind behind the monumental *Paléographie Musicale*, a collection of facsimiles of Gregorian manuscripts.[27]

The monks were here to attend the International Congress of Gregorian Chant to be held at St. Patrick's Cathedral in New York City, June 1–3, 1920 "under the auspices of Archbishop Patrick Hayes on behalf of the Society of St. Gregory and the Auxiliary Committee of the Pontifical Institute of Sacred Music."[28] The Ward Method was used in the training of thirty-five hundred school children, some having come from as far as Philadelphia and Albany, who sang the chants of the Mass.[29] Good press again, and, perhaps more importantly, Mocquereau and Gatard were impressed, while the conditions of Mother Stevens' cloister precluded her from attending.[30]

The success of the Congress spurred a circle of influential people to use their contacts to promote the Ward Method and gather financial support. In September 1921, when the first group of students trained in the method at the Annunciation School, a high school curriculum was submitted and approved by the New York State Education Department. The Justine Ward Academy

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[26]Carroll, *Pius X School*, 16–18, 98.

[27]André Mocquereau, Joseph Gajard, et al., *Paléographie Musicale* (Solesmes: Abbaye Saint-Pierre, 1889–2002); Geoffrey Hindley and Norbert Dufourcq, eds., *Larousse Encyclopedia of Music* (New York: World Pub. Co, 1971), 63–64; with the support of the Vatican, Dom Mocquereau was anointed the preeminent Gregorian chant scholar of the early twentieth-century; James F. White, *Roman Catholic Worship: Trent to Today* (New York: Paulist Press, 1995), 88; Katherine Bergeron, *Decadent Enchantments: The Revival of Gregorian Chant at Solesmes* (Berkeley: University of California Press, 1998); Eugène Cardine and David Hiley, "Mocquereau, André," *Grove Music Online* <www.oxfordmusiconline.com> accessed 11/30/2008.

[28]Bunbury, *Justine Ward*, 91.

[29]Ward put the number at five thousand in "Music Restored," 277–78, 283.

[30]Carroll, *Pius X School*, 19.

was instituted at Manhattanville. Further evidence of the enthusiasm with which the method was being received was seen in the 1921 catalogue of the Pius X School of Liturgical Music at Manhattanville College of the Sacred Heart, which claimed that some twelve hundred teachers had already passed their examinations and were prepared to teach the Ward Method.[31]

Having witnessed Dom Mocquereau rehearsing choirs at the 1920 congress, Ward decided that she needed to study with him to give her work more authenticity.[32] To that end, she took up residence at Quarr Abbey on the Isle of Wight, where the monks of Solesmes were living in political exile, and submitted to Mocquereau's strict tutelage. At this time, Ward professed as a novice in the Benedictine oblature, making her final profession two years later (1923).[33] In 1923, *Music: Fourth Year* was finished. During this time, she was also formulating a plan for "a Solesmes foundation near Catholic University in Washington, where some monks would take part in the teaching of Gregorian chant."[34]

Ward decided that she needed to study with Mocquereau to give her work more authenticity.

Apostolic Blessing from Pope Pius XI

The 1922 summer session of the Pius X School featured Dom Mocquereau as a professor, along with Dom Jean Herbert Désrocquettes, O.S.B., Ward, Fr. Young, and Mother Stevens. Archbishop Patrick Hayes visited and addressed faculty and students. On August 12, Bishop Philip R. McDevitt of Harrisburg presided over a Solemn Mass, and a cable was received from Pope Pius XI with his apostolic blessing. Ward was also the recipient of another apostolic blessing given by Pius XII on the occasion of the fiftieth anniversary of her profession of the Catholic faith (January, 1954) and in recognition of the "significant stimulus you have given to Sacred Music in accordance with the wishes of Blessed Pius X." In the fall of 1922, the monks left Quarr Abbey and returned to Solesmes. Ward found a house in Sablé so that she could continue her studies with Mocquereau. At about this time, she made the acquaintance of Agnes Lebreton, who would run the house and serve as a longtime companion.[35]

In 1923, Ward, with assistance from family and friends, financed the construction of Pius X Hall, a building with seating for 450, a stage and a Casavant pipe organ on the Manhattanville campus. At the dedication on November 6, 1924, Patrick Cardinal Hayes gave a sense of the scope of the Ward Method movement: thirteen thousand students had earned diplomas and had

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[31]Carroll, *Pius X School*, 21–22.

[32]At another stage in her life, she also studied with Emile Jaques-Dalcroze (1865–1950), a renowned pedagogue who developed a system of musical training for ordinary students, commonly known as eurhythmics; Bunbury, *Justine Ward*, 97; Justine Bayard Ward, "Rhythm in Education," *Catholic Educational Review* 32, no. 10 (December 1934), 513–521; Ward's article is a thoughtful consideration of the importance of rhythm in music and life.

[33]"An oblate is a layperson [voluntarily living] under a monastic rule, whether inside or outside the monastery itself," Bunbury, *Justine Ward*, 96.

[34]Combe, *Justine Ward*, 16. Dom Mocquereau provided a ringing endorsement of Ward as disciple and pedagogue in his introduction to this work; Justine Ward and André Mocquereau, *Music, Fourth Year; Children's Manual; Gregorian Chant According to the Principles of Dom André Mocquereau of Solesmes*, Catholic Education Series (Washington, D.C: The Catholic Education Press, 1923).

[35]Combe, *Justine Ward*, 19, App. No. 56, 350.

instructed five hundred thousand children. Its use had spread to sixty religious communities, forty-five states, Canada, and the Philippines.[36]

Translations became necessary with the introduction of the method into foreign countries.

Ward enjoyed a meeting with Pope Pius XI on March 14, 1924, during which he acknowledged her support of the school of sacred music in Rome and blessed her and her activity in New York. In May 1925, a Ward Center was established in Serravalle, Italy, the first of many throughout Western Europe. Translations became necessary with the introduction of the method into foreign countries. Dutch and Italian were probably the first. Within a few years, the method found its way to England, New Zealand, Dublin, Bordeaux, Florence, Rome, Paris, Holland, and even as far as China. Ward was awarded an honorary doctorate from the Pontifical Institute of Sacred Music in Rome on March 21, 1926, that demonstrated extraordinary accomplishment and recognition, especially for a woman of limited formal education.[37]

Late in 1927, Ward moved into Mora Vocis, a property she had purchased in Dobbs Ferry, N.Y., a fairly easy commute to the Manhattanville college campus in upper Manhattan. The residence included a chapel, referred to as a "monastery," complete with "rules" (the residents, she and Agnes Lebreton, also an oblate, called each other "Brother"). They occupied this home until 1932. It exists today as the clubhouse of the Ardsley Country Club.[38]

Manhattanville College of the Sacred Heart, whose music courses received approval from the New York State Board of Regents, offered a Bachelor of Arts degree in music, while its Pius X School of Liturgical Music granted diplomas: one after two years of study in church music and after four years, a supervisor's certificate. Summer sessions lasted six weeks. For the fiftieth anniversary of the Society of St. Gregory in 1928 in the Netherlands, Ward selected seven Manhattanville girls to make the trip and demonstrate the success of the method. On the way to Holland, they sang for Dom Mocquereau in Solesmes, who was very pleased with the performance and their training.[39]

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[36]Combe, *Justine Ward*, 31–32.

[37]Carroll, *Pius X School*, 30, 33, 34; Combe, *Justine Ward*, 39, 42, 74, 90, 96; Bunbury, *Justine Ward*, 98. Ward was also awarded the Cross *pro ecclesia et pontifice* and the Order of Malta by Pope Pius XI; Erwin Esser Nemmers, *Twenty Centuries of Catholic Church Music* (Milwaukee: Bruce, 1949), fn. 30, 179; "Justine Ward, Who Developed Music-Teaching Method, Dies," *New York Times*, November 29, 1975, 30. Pope Pius XI awarded Ward the Order of the Sacred Cross which was presented on June 29, 1925, at the Pius X School of Liturgical Music of the College of the Sacred Heart by Dom Paolo M. Ferretti, O.S.B, President of the Pontifical College of Sacred Music at Rome; Dom Ferretti was in the U.S. for the 1926 summer session of the School; "Honored by the Pope: Founder of Music School Receives Order of the Sacred Cross," *New York Times*, June 30, 1925, 30; *National Pictorial: Select Catholic Boarding and Day Schools* (Philadelphia: Clark Publishing, 1924), 24, 39; see illustration number 1. Her access to the popes continued when on her visit to Rome in 1967 she met with Pope Paul VI; Picture, Combe, *Justine Ward*,122.

[38]Carroll, *Pius X School*, 31–32. Combe, *Justine Ward*, 44, 76.

[39]Carroll, *Pius X School*, 35–36. One of the young women was Catherine A. Carroll, who later joined the order, became a teacher and organist at the college, and wrote a history of the Pius X School of Liturgical Music. I had the privilege of performing for Sister Carroll at a concert in her honor on the occasion of her retirement after forty-eight years of teaching, Manhattanville College, November 7, 1980.

Dom Mocquereau Foundation (1929)

In November of 1928, Ward began to work with the rector of Catholic University in Washington to create a school of liturgical music, to be named after Dom Mocquereau. The idea of another school may also have contributed to the breakup of the Ward-Stevens musical partnership. Subsequently, it may even have threatened Ward's relationship with Dom Paolo M. Ferretti, O.S.B., President of the Pontifical Institute of Sacred Music in Rome (1922–1938). A month later, Ward initiated plans to create the Dom Mocquereau Foundation (established February 1929) which would support the new schools at Catholic University and Manhattanville.[40] "These two schools will work in harmony, and will supplement each other in many respects."[41] This unity was short-lived, however. In early January 1930, she wrote: "Rupture with Catholic University decided."[42] Although she was deeply saddened by the death of her religious and musical mentor, Dom Mocquereau, on January 18, 1930, she was still able to maintain a connection to Solesmes through Dom Joseph Gajard, O.S.B., and successive abbots.

In 1928, Ward began to work with the rector of Catholic University in Washington to create a school of liturgical music.

At the invitation of Pius XI in the spring of 1930, teachers and students from the Ward Center at Serravalle gave a demonstration at the Vatican, with Ward as one of the conductors. All were given high marks and received invitations for performances "from the Queen of Italy, the Minister of Education, and the President of the Pontifical Institute. After the success in Rome . . . Ward decided to establish a school [there]."[43]

At this time audio recordings were used to preserve and promote performances. Ward described one made in early 1930 at the Pius X School in a letter to Dom Gajard: "From a technical point of view, they are perfect. From an artistic point of view, they leave a little to be desired."[44] That summer, the monks of Solesmes also recorded Gregorian chant. They would not do so at the abbey again until 1953.

Ward's Relations with the Pius X School Cool

At about this time, relations with Mother Stevens and the Pius X School began to cool. The division of duties—Ward, independent, moving about promoting herself and the method, free to write and travel; Mother Stevens, cloistered, doing the work of administration, and teaching behind the scenes—may have contributed to the eventual split.

Earlier, Ward and Mother Stevens had disagreed over the way to handle a problem that had developed at the Serravalle School, which proved a further irritant to their relationship. The situation escalated as Ward sent a letter critical of Mother Stevens to Mother Mary Moran, who had

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[40]Combe, *Justine Ward*, 49, 52, 55, 87.
[41]"The Dom Mocquereau Schola Cantorum Foundation, Inc," *Catholic Choirmaster*, 15, no. 2 (April–June 1929), 52.
[42]Combe, *Justine Ward*, 63.
[43]Carroll, *Pius X School*, 121, fn 5, 42; Mother Charlotte Lewis, "President's Report," Manhattanville College, New York, May 28, 1930, Manhattanville College Archive.
[44]Combe, *Justine Ward*, 74.

been the first President of Manhattanville College, 1917–1918. Ward also expressed her thoughts on a reorganization of the Pius X School, including everything from its relationship with the college to finances (her gift should be used to support Gregorian chant activity exclusively), admissions, hiring and supervision, and her appointment to both the faculty and the board of trustees of the college.[45]

Manhattanville College today, Reid Hall

Perhaps one of the defining moments in Ward's professional life was the acrimonious break with Mother Stevens, the Pius X School, and the Sisters of the Sacred Heart. Ward's domineering, somewhat suspicious personality and a bit of insensitivity on Mother Stevens' part set in motion a series of events from which Ward's ego would not let her retreat. The Pius X School and the Sisters of the Sacred Heart provided an established and growing national network sanctioned by the Catholic Church in America for the promulgation of Ward's method, and the Sisters knew that. Without their help, she stood to lose an important promotion and distribution center. However, Ward provided substantial monetary support, a font of promotional ideas and energy, and a growing international reputation. This is an important part of the story and an examination of some of the correspondence between the two principals may help clarify the misunderstandings and personality conflicts that led to the break.

While spending much of her time in Europe, the ever-protective Ward received less detailed reports of the everyday operation and pedagogy of the Pius X School than her nature required. Upon receiving copies of Mother Stevens' pamphlet *Gregorian Chant*, which Stevens had published for use in conjunction with the Ward Method books, Ward fired off a telegram claiming copyright infringement and demanding that "all copies of pamphlet must be destroyed and type dispersed" (telegram, November 6, 1929).[46]

A detailed and rather condescending letter to Stevens followed shortly outlining Ward's position and concerns regarding her property and the limitations of its use by others. The tone is set in statements such as: "I am also quite sure that you were ignorant of the copyright laws." And, "A teacher who would read this pamphlet of eight pages and consider herself competent to introduce Gregorian chant into a school would simply be a very ignorant person and would pass on her ignorance to others" (letter, November 11, 1929).[47]

During the spring of 1930, Ward was back in Sablé from which she should read from where she monitored the spread of her method in Europe, while it devolved to Mother Stevens and the administration of the College of the Sacred Heart to oversee the United States operation. At this

[45]Carroll, *Pius X School*, 38–40.

[46]Justine Ward to Mother Georgia Stevens, November 6, 1929; Society of the Sacred Heart Archives, St. Louis.

[47]Ward to Stevens, November 11, 1929.

The foundation of the instruction at Pius X School is based on Ward's books.

time, a further complication arose in the sketchy reports Ward received from Father Henri Vullinghs, who with Mr. Joseph Lennards, had been responsible for introducing the Ward Method in Holland.[48] The men had studied at the Pius X School, and Fr. Vullinghs alarmed Ward by telling her that he received the impression from Mother Stevens that the "method has gone through such changes that the books are no longer of any value. . . . He thinks that you [Mother Stevens] gave him this idea."[49]

In May, Ward again writes to Stevens that Fr. Vullinghs has said that "if I [Ward] would not follow certain changes that he claims were made at Pius X School, he would publish that these were 'heresies of Mother Stevens'. . . . I can only think that he is not quite right in his mind. . . . He is trying, not only to make trouble for me, for the Press, for the Method in Holland—but also between you and me" (letter, May 15, 1930).[50] Stevens corresponds immediately with Fr. Vullinghs and affirms that the foundation of the instruction at Pius X School is based on Ward's books and that "The little printed pamphlets of Music I and II refer to the Manual on almost every page and are useless without Mrs. Ward's Manual." She offers that perhaps the misunderstanding was a product of the difference in their native languages (letter, May 20, 1930).[51]

In September, Ward communicates to Mother Stevens that "Father Vullinghs is still behaving strangely. He has forbidden Mr. Lennards—formally—to allow his pupils to read my books: I am on the Index! . . . I have not much confidence in Father Vullinghs but unfortunately he is capable of making a good deal of trouble as he is a member of the St. Gregory Society and is in charge of the Department for the Ward Method! . . . I believe he must be slightly crazy" (letter, September 6, 1930).[52]

The letter above begins "Dearest Georgia" and concludes "With love, always affectionately yours, Justine B. Ward." However, the tone in a long letter just ten days later is decidedly more formal. In it, she expresses concern over proposed changes for *Music I* and *II*, asks for a detailed plan of the examples used in the normal courses the previous summer, a complete set of the examination questions used, and the pedagogical justification for any modifications. She continues:

> The very meager information which has come to me from time to time about changes in my Method has always come to me from out-side sources and never from you or from any member of the faculty of the Pius X School. Indeed, I have had the impression of a sort of conspiracy of silence on certain points . . . these points correspond so closely with the proposals which you are now making, that it is hard for me to avoid the conclusion that what Father Vullinghs told me

[48]Combe, *Justine Ward*, 39.

[49]Ward to Stevens, Easter Monday, April 21, 1930.

[50]Ward to Stevens, May 15, 1930.

[51]Stevens to Fr. Vullinghs, May 20, 1930.

[52]The infamous index is a list of books which the Roman Catholic Church forbade its members to read. If Ward's material were to have been actually included in that list, this would seem to have been an incredibly drastic measure on the part of Fr. Vullinghs. The Society of St. Gregory in America was founded in 1914 and served as a model for similar societies in other countries. Nemmers, *Twnety Centuries*, 177–179; Ward to Stevens, September 6, 1930.

was the exact truth, and, thus, these matters are not "proposals" but actual changes *already made by you* and taught in the Normal Courses. If so, then this fact would explain the sense of secrecy and constraint which I have felt for a long time between you and me. . . .

I cannot keep checking up on what novelty is being taught in my name at the Pius X School. . . . If you feel that the "Ward Method" is only valuable today when it has been converted into the "Stevens Method," then it is impossible for you to teach the Ward Method as it was composed.

If we can collaborate in the future, it cannot be on the basis of your taking over the Ward Method as a thing over which you have *personal control*. You have undertaken to *teach* it, but I have never authorized you to *change* it, . . . any change must come from *me*.

"I cannot keep checking up on what novelty is being taught in my name at the Pius X School."

. . . . As regards my relation to the Pius X School, this will of course depend on the result of our present correspondence and the decision we come to. So far, the Pius X School has been considered as "my school," as Father Vullinghs rather crudely put it. It must either be so in fact, or cease to be so in appearance. I have put into its development, the best years of my life and the greater part of my fortune (letter, September 16, 1930).[53]

Upon receipt of Ward's explosive letter, a special meeting of the Pius X School Board of Music was called at which it was read. The cordial October 15 reply conveys that virtually all of Ward's complaints will be redressed. Subsequently, Mother Stevens writes, "Your letter grieved me more than I can possibly express. . . . If you will let me know what you consider the changes in the Method are, I should be very glad to meet your desires in any way that is possible. . . . [Stevens signs off:] With the earnest hope that this misunderstanding may be cleared up and that we shall work in greatest concord together to the end. . . . Affectionately yours" (letter, November 4, 1930).[54]

Ward's icy reply is couched in quasi-legal language requesting precise paragraph by paragraph response to her previous letter.

> I will not at this time discuss certain points of fact raised in your letter of November 4th, except to state that I am in complete disagreement therewith. I prefer, before discussing any details, to await a settlement in regard to the matters of principle raised by my letter of September 16th, 1930.
>
> Meanwhile I enclose a copy of the resolution unanimously adopted by the Executive Committee of the Board of Directors of The Dom Mocquereau Schola Cantorum Foundation, Inc., at its meeting held on the 2nd day of November 1930 (letter, November 20, 1930).[55]

[53]Ward to Stevens, September 16, 1930.
[54]Stevens to Ward, November 4, 1930.
[55]Ward to Stevens, November 20, 1930.

From the resolution, it appears that Ward introduced Stevens' correspondence and other documents that "constitute a departure from the Method . . . ." The resolution goes on to state that:

> . . . no funds of the Corporation can properly be disbursed in favour of any institution . . . and that no resumption of relations can be undertaken with such an institution . . . until such time as . . . a wholly satisfactory guarantee has been given that said institution not only will but has returned to an exact and integral teaching of the Ward Method . . . .
>
> Further resolved that no further correspondence be exchanged with the Pius X School of Liturgical Music nor any further disbursements be made in favour of that school until an answer shall have been received which will be satisfactory to the Directors, to the letter written on September 16th 1930 by Mrs. J. B. Ward to Mother G. Stevens (letter enclosure, November 20, 1930).[56]

The matter reached crisis proportions in the two months between Ward's demanding, even threatening September 16th letter and her November 20th ultimatum. Mother Stevens' November 4th attempt to salvage the relationship had fallen on deaf ears.

Considering that Ward was the financial support behind the Dom Mocquereau Schola, it is not inconceivable that she probably had little or no intention of reconciliation unless given complete power over more than just her own material and had set the wheels in motion to play her trump card—withdrawal of that support.

Ward was the financial support behind the Dom Mocquereau Schola.

However, in spite of the heavy-handed nature of Ward's missive, with the music board's permission Mother Stevens sent off a carefully-worded, solicitous response to Ward's September 16th letter in early December. Mother Stevens addresses each of Ward's concerns with complete clarity and succinctly explains the means by which she intends to satisfy them. However, there is one point which bears quotation.

> Paragraph 3, where you refer to Pius X School as "my school." We would be more than glad to represent your ideals and work . . . but I do not think that any school that is an integral part of any college or corporation could call the said school somebody else's school, no matter how great the help of the founder and benefactor may have been. . . . I think the school would have to be called the Pius X School of the College of the Sacred Heart, but it would be known to represent your theories now and in the future" (letter, December 6, 1930).[57]

Other problems developed over Mother Stevens' publication of syllabi for the Ward Method (Grades I, II, and IV). Finally, the situation between Ward and the Religious of the Sacred Heart

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[56]Resolutions Adopted by the Executive Committee of the Board of Directors of the Dom Mocquereau Schola Cantorum Foundation, Inc., at meeting held at 2 p.m., November 2, 1930; letter enclosure, Ward to Stevens, November 20, 1930.

[57]Stevens to Ward, December 6, 1930.

reached the point where irreconcilable differences, with misunderstandings and hurt feelings on both sides, led to the break between them. Ward's resignation was accepted "with regret" by the Board of Music of the College of the Sacred Heart on June 9, 1931.[58]

Ward's Philanthropy Continues but Promotional Activity Begins to Abate

Ever the philanthropist, upon closing her home in Dobbs Ferry in 1932, Ward sent the expensive furnishings to Solesmes. She also donated a fine organ to the monks and another to the Pontifical Institute in Rome. The dedication in Rome was cause of a private audience with the pope, at which she received the gold medal commemorating the restoration of the Biblioteca Pinacoteca Vaticana. After the death in 1938 of Dom Ferretti, president of the Pontifical Institute, Ward maintained a cordial relationship with his successors: Dom Gregorio Suñol (1938) and Monsignor Higini Anglès (1946). She also managed to continue her association with the Abbot Dom Cozien and Dom Gajard at Solesmes, where she often attended daily Mass. She even arranged her travel schedule so that she could be present for Holy Week and Christmas services.[59] The onset of World War II forced Ward to abandon her home in Sablé in 1941 and return to the United States.

Irreconcilable differences, with misunderstandings and hurt feelings on both sides, led to the break between Ward and Stevens.

In a letter to Dom Gajard, dated May 17, 1946, Ward brings him up to date on some of her wartime activities at Catholic University.

> We started a little review here, whose ambitious title [is] "Mater Ecclesia". . . . It concerns teaching and teachers especially: musical pedagogy particularly. We are beginning our fourth year. . . . I am finishing the biography of our great American educator, Dr. Shields. I have been working on it over the last three years.

She then goes on to describe a performance of Vespers by priests and seminarians at the basilica.[60] Other letters allude to recordings made at the university, and she encouraged Dom Gajard to record, also. She even used her influence to get the Victor Company to move on the project.

Ward laments not being at Solesmes. "I have not heard any psalmody for five years—nothing, nothing at all. Here it is rare to hear even a Mass properly sung. Vespers are unknown. As for the Little Hours, they are not just forgotten—they never existed."[61] Ward produced an interesting article for the centenary of the birth of Dom Mocquereau (June 6, 1948) which appeared in the *Catholic Choirmaster*, September, 1950, in which she tells of the great monk's life and her own studies with him at Solesmes.[62]

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[58]Carroll, *Pius X School*, 44–45.
[59]Combe, *Justine Ward*, 76–78, 85, 89.
[60]Combe, *Justine Ward*, 93–94.
[61]Combe, *Justine Ward*, 95.
[62]Combe, *Justine Ward*, 99 and App. 64.

In terms of technique Gregorian chant is easy.

In November of 1949, a congress of sacred music was scheduled for five Mexican cities, and Ward was invited as an honorary guest. Twenty-one archbishops and bishops and some eighty delegates from across the Americas took part. Although she did not go, Ward submitted a paper to be read: "The Teaching of Gregorian Chant to Children, by the Ward Method." In it, she succinctly sums up the purpose of her life's work.

> Let us note first of all, that in terms of technique Gregorian chant is easy . . . in terms of practice it does not present any difficulty. It is on the spiritual side that one must find a way to give it all its educational value. One must foster love for it. This is the aim of the Ward Method.[63]

Her mission was to use music as a means to accomplish a spiritual vocation.

Ward persuaded Dom Gajard, who was attending the congress, to stop at her home in Washington on his return trip and give a few lessons at the university. At this time, she began to press Dom Gajard for new recordings by the monks of Solesmes. She involved herself by suggesting repertoire, encouraging the monastery to choose the Decca Company for the recordings, and further asserting herself in the accompanying material by pushing for musical examples, translations and a history of Solesmes.[64] The records appeared in July, 1953, and her efforts and those of the monks and Dom Gajard were rewarded with the Grand Prix du Disque at the end of the year.

Professional Relationship with the Pius X School Is Resumed

On a visit to America in 1959, Dom Gajard, the choirmaster of Solesmes, stayed with Ward in Washington for a few days in June, during which he hoped to broker a resumption of normal relations between Ward and the Pius X School in New York.[65] To this end, Dom Gajard arranged for a Boston musician, Theodore Marier (1912–2001), who taught at Pius X during the 1950s, to meet with Ward in Washington. It was suspected that Ward had acted as a wedge between Solesmes and Pius X School since the break in 1931, subtly using her considerable position as benefactor of the monastery to prevent the school from important contact with this elemental source and from accessing the abbey for instructors.[66] Sometime during 1958–59, a meeting between Mother Eleanor O'Byrne, President of Manhattanville, Mother Josephine Morgan, Director of the Pius X School, and Ward was arranged. Upon accepting certain conditions, they arrived at a tenuous reconciliation on Ward's terms.[67] Ward intervened with the Abbot Dom

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[63]Combe, *Justine Ward*, 101.

[64]Combe, *Justine Ward*, 102, 108, 111.

[65]Combe, *Justine Ward*, 115–116.

[66]Carroll, *Pius X School*, 79.

[67]Carroll, *Pius X School*, 73, 77. The relationship was never really repaired. Ward rebuffed the offer of an honorary degree from Manhattanville College, although she did accept an honorary Doctorate from Catholic University in 1971; Carroll, *Pius X School*, 121. In her *New York Times* obituary, November 29, 1975, association with the Pius X School was conspicuous by its absence. Her letter of January 15, 1936 to Father Vullinghs, a catalyst for the introduction for the Ward Method into Holland, shows her lingering animosity: "I have received a copy of Mother

Jean Prou of Solesmes, and Dom Gajard was sent to teach during the summer of 1960 at the Manhattanville College campus in Purchase in Westchester County, New York, the college having moved there in 1952.[68]

The contact with Solesmes also resulted in Mothers Catherine Carroll and Josephine Morgan being accepted for study with Dom Gajard at Solesmes in the spring of 1960.

Dom Gajard taught at the Pius X School July 1–26, and recordings of two Masses were made. Ward praised his work as

> almost miraculous. I would never have thought it possible to see such a transformation happen. . . . There is a life, a phrase, a Gregorian style unmistakably Solesmian! I am so happy about it and I think you too must be pleased with the good work you have done last summer at Pius X.[69]

"Music and chant have their place in the daily instruction in all classes."

Gajard was back in the United States in 1962, traveling and teaching more extensively than before, visiting two Canadian monasteries, Webster College in St. Louis, Manhattanville, and the Benedictine nuns' Abbey of Regina Laudis in Bethlehem, Connecticut. Although he was unable to meet with Ward, she wrote of the impact of his work and the promise it held, especially for Webster College.

> The whole community has been trained beginning with the novitiate. In all the schools where these nuns are teaching, all the children sing and participate in the offices of the Church. . . . Music and chant have their place in the daily instruction in all classes. This represents the future. It is for this reason that I want to link this great movement to Solesmes.[70]

Later, that fall she wrote:

> It is certain that your trip to the United States did much good for the cause of Gregorian chant and the Solesmes principles. I am constantly receiving enthusiastic letters from your Saint Louis and New York students.[71]

Ward was able to travel to Europe only twice in later years, in 1967 for a short sojourn to Rome for a visit to the Pontifical Institute and a meeting with Pope Paul VI and in April of 1968 for a visit to Paris, by which time her age and physical condition made it quite difficult. On that

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Stevens' first book! It is simply horrible . . . the illustrations are vulgar (almost immoral) . . . And I do not see how it can do any harm to my books, since no one who could like Mother Stevens' book could possibly like mine—and vice versa . . . I feel rather ashamed to think that Mother S[tevens] taught my method for a number of years and that she got no idea—not the faintest glimmer—of true pedagogy. To say nothing of good taste. But in another sense, it is a fresh proof of the wisdom of breaking loose from that school altogether for there is absolutely nothing in Mother Stevens' climate that could agree with mine." Steinschulte, *Ward-Bewegung*, 503–504.

[68]Carroll, *Pius X School*, 73, 77. With that move, Manhattanville became a College exclusively, without its former grade and high schools.

[69]Combe, *Justine Ward*, 118.

[70]Ward to Dom Gajard, July 4, 1962, in Combe, *Justine Ward*, 119–120.

[71]Ward to Dom Gajard, September 29, 1962, in Combe, *Justine Ward*, 120.

trip, although she was physically declining and her vision deteriorating, she went to Solesmes for a meeting with Dom Gajard and some of the other monks. She also retrieved Dom Mocquereau's portrait which she had commissioned from Dom Henri Louserse, a Dutch painter, from her Sablé house. Agnes Lebreton, her close friend and companion, died on February 3, 1967.[72] Justine Bayard Cutting Ward died on November 27, 1975 at Interlude, her home in Washington, D.C.

WARD METHOD IN RETROSPECT AND PERSPECTIVE

Once the materials were formulated in the second decade of the century and the training system developed shortly thereafter, the Ward Method quickly spread to wherever Catholic elementary school education was being given, and it established a strong foothold because at its basic level it did not require music specialists as instructors. It has been succinctly described by Amy Zuberbueler as "a progressive method of teaching . . . music theory, composition and conducting through vocal instruction." In tracing its history, the author also talks of growth beginning in the 1920s, the turbulence of the 1960s, and resurgence in the 1980s when Theodore Marier, Director of the International Center for Ward Method Studies at Catholic University, undertook a revision of the Ward Method instruction manuals.[73] Yet, after having reviewed early editions of the original materials at Manhattanville College Library, I cannot but remark on the strong religious emphasis permeating the concept. The method was not just about teaching music, it was also preparing little souls for more meaningful participation in Catholic liturgy. Over time, with the changes brought about by the Second Vatican Council, particularly those dealing with the advocacy of the vernacular and the movement away from Latin and Gregorian chant, the Method's influence necessarily began to wane. However, all through the difficult years, the movement was steadfastly sustained by Catholic University. The International Center for Ward Studies in the Benjamin T. Rome School of Music at Catholic University holds an annual summer course and workshops in Gregorian chant and Ward Method music instruction, as do other centers, such as the affiliate Ward Center of San Antonio.[74]

The Ward Method has been succinctly described as "a progressive method of teaching music theory, composition and conducting through vocal instruction."

The *Musica Sacra* website offers comprehensive access to many articles, materials and publications relating to the Ward Method. A lively video of an actual Ward Method class conducted by Gisbert Brandt may be accessed from the website and is worth observing. It is a convincing demonstration of the effectiveness of the method. While we were not told how long the youngsters in the video had been studying these exercises, they were most eager to demonstrate their

[72]Combe, *Justine Ward*, 121, 122.

[73]Amy Zuberbueler, "The Ward Method: Chant from the Ground Up" *Sacred Music*, 133, no. 1 (Spring 2006), 14–17. A slightly different version of the same article may be found as Amy Zuberbueler, "What is the Ward Method?" at www.musicasacra.com.

[74]The *Musica Sacra* website lists four International Ward Centers. Although the CMAA has made available reprints of the first four books of the Ward Method, there is some confusion because the reprints are not all from first editions.

skill, and with a sufficient number of meetings over time they must certainly become very proficient.[75]

While the Ward Method has been revised and may well continue to be revised and brought into line with the most advanced and current pedagogical methods, there exists still in memory its long association with Catholic Church education which for some may mitigate against its widespread adoption by other public institutions. Gisbert Brandt, the instructor in the video discussed above, is a teacher at the Cathedral School in Cologne, Germany, and most if not all of the Scholas are connected in some way with Catholic organizations.[76]

Although the Ward Method is not often mentioned in the same context as the pedagogies of other twentieth-century music educators, it is interesting to speculate what influence may have seeped in or paths may have crossed. Since Ward was in and around New York City at that time, she may possibly have come in contact with the work of Swiss educator Emile Jaques-Dalcroze (1865–1950), whose disciples had begun a New York school in 1915. However, I have not found evidence of this. But briefly placing the Ward Method in relationship to other twentieth-century music education programs, we see that it predates *Schulwerk* by Carl Orff (1895–1982) if we consider the first volume of *Musik für Kinder* (1950–1954, 5 vols.), the beginning of his published educational materials, and also the educational work of Zoltán Kodály (1882–1967) who became increasingly concerned with education beginning in the mid-1920s. All three of these other well-known systems continue to attract educators today. For a more comprehensive, yet succinct comparison of these methods with particular emphasis on the Ward Method, see Alise Brown, "How the Ward Method Works."[77]

Ward was an important force in Catholic music education.

SUMMARY

Looking back on the significant accomplishment of Justine Ward, it would seem that her vision led her to rise selflessly to fill a considerable vacuum in Catholic music education, and to do so without compromising her personal, religious, or artistic ideals. Ward was an important force in Catholic music education in America and within a short time in selected outposts throughout the world. She worked tirelessly to accomplish her goals, investing untold amounts of time, energy, and fortune to develop an ingenious method for teaching music to children to help them become active religious participants. However, after the changes initiated in the

[75]In an interview, Brandt told of meeting his younger students four times a week and the older students twice a week; Arlene Oost-Zinner, "Chant in Liturgy Today: An Interview with Gisbert Brandt,"*The Wanderer*, November 25, 2004 <www.musicasacra.com> accessed 11/26/2008.

[76]Gisbert Brandt, "A Lively and Systematic Approach," *Sacred Music*, 133, no. 1 (Spring 2006), 17–21 and <http://www.musicasacra.com/a-lively-and-systematic-approach/> accessed 11/22/2008. This article acts as an overview of some of the material and techniques which would be employed in a demonstration of a typical Ward lesson. Another source of detailed information about the Method may be found in Mother Thomas More "Some Great Music Educators: 8. Justine Ward (concluded)," *Music Teacher*, 48, no. 1 (January 1969), 21, 33.

[77]Alberto Fassone, "Orff, Carl, 3. Schulwerk;" Lázló Eösze, Micheál Houlahan, and Philip Tacka, "Kodály, Zoltán, 3. Research and Education;" Lawrence W. Haward, rev. by Reinhard Ring, "Jaques-Dalcroze, Emile," *Grove Music Online*, <www.oxfordmusiconline.com> accessed 11/30/2008; and Alise Brown, "How the Ward Method Works," *Sacred Music*, 134, no. 3 (Fall 2007), 12–15.

Catholic liturgy of the 1960s, her indomitable spirit, conviction, and some of her disappointment come through in a letter to Dom Gajard of Solesmes:

It is regrettable that she did not live to see the lasting respect and value which greets her method today.

> They [referring to some of the theologians interpreting the Second Vatican Council's documents] wanted to lower the prayer of the Church to mud level in order to attract the most ignorant people. My opinion is completely different: I know that souls can be raised to the level of the Liturgy, by elevating the souls. Children have no preconceived ideas; if they are taught to pray in beauty, they are delighted.[78]

It is probably beyond one's power to imagine her bitterness as she surveyed the erosion of her many years of struggle in the service of an impossible ideal, and it is regrettable that she did not live to see the lasting respect and value which greets her method whenever it is mentioned today.[79]

CONCLUSION

The world in 1975 when Justine Ward died was a considerably different place from what it was when a young woman, filled with the zeal and fresh enthusiasm of a convert, began her tireless promotion of the motu proprio of Pius X that resulted in a resurgence of and renewed appreciation of Gregorian chant. Her generous institutional support and energetic activity led to the establishment of centers of learning which would teach her method. Not only did they provide music instruction but they also spread the liturgy as conceived in Pius X's motu proprio in the United States and Europe and as far afield as New Zealand and China. The changes in the liturgy put forth by the Second Vatican Council (1962–1965) had altered the role of music and diminished the use of the Latin language in the Catholic service, seemingly rendering Ward's impressive accomplishments obsolete. However, her method had pretty well dominated the Catholic liturgical landscape in America for the better part of half a century.[80]

Ward was important as a pioneer in uniform music education for children with a system that moved beyond rote learning of simple songs to integrate proper vocal technique, development of reading and improvisation skills, and excellent grounding in the basics. The close tie to the Catholic Church which accounted for the meteoric rise of the method's popularity was also the religious association that would inhibit its effectiveness in secular settings. Or as Sharon Gray

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[78]Amy Guettler, "Liturgical Music Education in America Today," *Sacred Music*, 127, no. 2 (Summer 2000), 5.

[79]However, the dissenters will also have their say and some, as seen below, paint with a broad brush; Fr. Columba Kelly, O.S.B., is quoted: "In its new editions of the chant, the editors at Solesmes will not be using either the vertical episema or the dot! The old 'Solesmes method' made famous in America by the 'Ward Method' will be a thing of the past;" In a section entitled "Beyond Solesmes," we are told of the "controversial scholarly work of Peter Jeffrey and some of his colleagues" who employ other research methods in their study of Western chant; Marcel Pérès, a performer, questions "the unified aesthetic implicit in Solesmes chant scholarship;" Lawrence Schenbeck, "Liturgical Chant, Part II: Performance Practice," *Choral Journal*, 43, no. 1 (August 2002), 59–61.

[80]Attempts continue to revive instruction in the Ward Method. An International Symposium on Gregorian Chant in Liturgy and Education was presented at Catholic University, Washington, D.C. in 1983. At about the same time, Theodore Marier, Director of the International Center for Ward Method Studies at Catholic University, prepared a new American edition of the instructional materials from revisions made by an International Committee of Teachers of the Method. Summer courses continue to be offered at the Center.

has written in a discussion of curriculum development 1940–1950, in Catholic music education the emphasis was on developing participatory singing. Therefore: "By far, the most significant method—uniquely Catholic—was that of Justine Ward."[81] When the church adopted the easy popularity of guitars, amplification, and charismatic group participation which could be accomplished by a relatively untrained congregation and moved away from the solitary introspection of personal prayer and training in Gregorian singing, the Ward Method came to be viewed as out of touch and therefore not a profitable promotional tool. However, the book on the Ward Method is not yet closed because of its intrinsic musical value (which may have to be redefined), staying power, and as its centenary approaches, who knows, Pope Benedict XVI's recent relaxation of restrictions on celebration of the Latin Mass may yet provide a catalyst for renewed life. Its character has been long established, but still to be determined is whether its strong Catholic-centricity will help it grow or further limit its future appeal.

Ward was important as a pioneer in uniform music education for children.

Appendix: Blessing of His Holiness Pope Pius XI

To our beloved daughter Justine Bayard Ward, Foundress of the Pius X Institute of Liturgical Music at the College of the Sacred Heart in the City of New York in the United States of America; to the Superiors of the Religious of the Sacred Heart in Albany and New York; to all those who co-operate in the work of this Institute or who are its benefactors; to its Directrix and Professors; to the Instructors—Priests, Religious, Lay Teachers—as well as the children taught by them to sing the Divine Praises; to all Parish Priests who give zealous and effective support to the restoration of The Liturgical Chant in their Churches, as a pledge of our paternal benevolence and an act of our encouragement to pursue with undaunted zeal and devotedness this holy work undertaken for the Glory of God and for the Splendor of His Divine Worship, with all our heart we grant the Apostolic Benediction.

PIUS PP XI
manu Sua

Given at the Vatican, the 14th of March, 1924

[81]Sharon Gray, "An Overview of the Historical Development of Catholic Music Education in the United States," *Journal of Historical Research in Music Education*, 12, no. 1 (January 1991), 45. Even John E. Lamek's 1933 slim volume on music in elementary Catholic education, while recognizing the importance of Gregorian chant, acknowledges contemporary criticism of the Ward Method's limitations in making little provision for instruction in secular music; in addition to the thumb-nail sketch of the method, Father Lamek discusses the status of music instruction affecting some 1,066,853 children, or about 48 per cent of the total enrollment in the country; of the twenty-one dioceses surveyed regarding music teaching methods in use, the Ward Method was present to some degree in thirteen; at the end of his "Historical Survey," Lamek states unequivocally: "In our judgment, however, there is only one distinctly Catholic contribution in this field. No one will deny that it was only with the introduction and spread of the Ward Method, perfected and popularized by the Pius X School of Liturgical Music . . . that a brighter day dawned for Catholic school music;" John E. Lamek, *Music Instruction in Catholic Elementary Schools* (Washington, D.C.: Catholic University of America, 1933), 26–41, 56.

Musical Styles and Commonplaces in a Contemporary Youth Songbook

by W. Patrick Cunningham

Since approximately 1966, the majority of North American parishes and schools have engaged in an experiment to make "more relevant" the music used at Masses and other liturgical gatherings attended by significant numbers of young Catholics (ages below thirty). Despite this almost universal attempt at improving the response of young Catholics to Catholic worship by the use of musical styles variously described as "lite rock" and "sacro-pop," Catholic demographics have stagnated. According to the 2009 Kenedy directory, the growth of the Catholic population in the year 2008 was only 1.5 percent. Pew Research Center's Forum on Religion & Public Life reports[1] that nine percent of the adult United States population, or about twenty-eight million Americans, were raised Catholic but are now Protestant or unaffiliated with any church. Evangelical churches have been using "contemporary" services with their youth for several decades. Recent research by evangelicals[2] shows that over 60 percent of their young people leave their churches after high school.

Beyond this historical data, current Catholic church practice in youth ministry appears to be moving even further in the direction of institutionalizing "sacro-pop" and the use of rock bands at youth-oriented Masses. The Life Teen movement, in particular, encourages what they call "vibrant" music in youth-oriented Liturgy.[3] They publish a two-dollar newsprint songbook called *Choose Christ* (hereafter CC) that contains music they recommend for such worship services and Masses. Most of the music contained therein is published by Oregon Catholic Press (hereafter OCP). Accompaniments, arrangements, and Nashville-quality CDs of the productions are available at significantly higher costs.

The purposes of my study, which involved listening to almost all, and examining each, of the songs in the 2009 version of this songbook, are to determine if there are common musical and theological characteristics of the melodies, accompaniment, and lyrics of these songs and what those characteristics may be. Beyond that initial objective, I wished to determine if those common characteristics have any relationship to those traditional Catholic and Protestant styles of music that have sustained churches and ecclesial communities in the past, and whether the differences between the music might help explain the recently observed low retention of the young by both communions.

Theological Characteristics of the Catholic RR Style

The Life Teen music philosophy[4] emphasizes the resemblance between the music recommended by the movement and the music commonly listened to by teens and young adults:

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[1]"Changes in Religious Affiliation in the U. S." <http://pewforum.org/docs/?DocID=409>

[2]Ken Ham and Britt Beemer, *Already Gone* (Green Forest, Ariz.: Master Books, 2009).

[3]"A youth-focused Mass is nothing more than a vibrant liturgy that speaks to young people and challenges them to live as Disciples of Christ [sic] . . . the music, homilies and environment are set for youth and their families. There is an energy that teens bring to the celebration that is contagious" (Life Teen Start-Up Kit, p. 17).

[4]Ibid.

> Teens listen to a great deal of music everyday. Although some of it may be objectionable, it is all produced very well and has incredible sound quality. To inculturate the liturgy for teens, a Youth Mass uses musical instruments that teens are used to hearing on a daily basis. The tone is still prayerful as teens respond by participating and actually singing at Mass.

Thus, the style of music is identical to the rock-and-roll (hence RR) heard continually by the youth, but the RR is "baptized" by what the composers consider to be Christian or Catholic texts.

On the OCP "Spirit and Song" website, RR composers frequently write about the composition process. They also give YouTube interviews on the subject, so we can generalize about how Catholic RR comes into existence. There are two starting points customarily used: 1) the composer "gets" a chord progression, with or without a melody, and then finds a text to set;[5] 2) the composer sees a short text from the liturgy or scripture, creates a rhythmic pattern and chord progression that matches it, and then finishes off the song with melody and additional words. The additional words are usually the composer's own, since the scriptural or liturgical text, if any, does not fit the composed music. In general, then, the music is only lightly controlled by the text, and when there is such control, it is done by *rhythmic* sympathy, not any kind of *tone painting*.

In every case where the composers embellish scripture, the net effect is to diminish, and sometimes confuse, the scriptural content.

The theology behind the RR texts seldom reaches beyond that of the grade school and evangelical prayer meeting. There is most often nothing wrong with that, but it rarely serves to draw the teen and young adult beyond the simple comprehension of "me and Jesus." So for instance, in Curtis Stephan's "No Ordinary Day" (CC #3), there are many trite lyrics like "My heart leaps, for it's great to be alive." Redman's "Blessed Be Your Name" (CC #13), another evangelical "hit," is partially derived from Job, but never really gets into the almost dialectical theological style of that wisdom book. The highly popular Angrisano song, "Go Make a Difference" (CC #28), pairs the scriptural "We are the salt of the earth" with the phrase "called to let the people see the love of God." It is not clear how the salt metaphor fits "letting the people see the love of God." In every case where the composers embellish scripture, the net effect is to diminish, and sometimes confuse, the scriptural content. Another good example is Brennan's "Bless the Lord" (CC #8), which alludes to Psalm 103 and adds the commentary about God, "who calls us to be whole and to be free." In Canedo's "Fly Like a Bird" (CC #23), we are invited to sing "O God, your presence is real." That's just a silly tautology, but not the only condescending phrase in the collection. Maher's "Forty Days" (CC #32) tells us that Lent is "forty days to wander," rather than a time to reorder our spiritual lives. In the strange category is also "Tell it Out" by T. Smith (CC #76). There we see two trite phrases combined into either an allusion to *Hansel & Gretel* or something totally confused: "and the seed he's sowing guides our footprints in the sand." The triteness peaks in Smith's "My Glorious (CC #52), which uses the expression "God will save the day."

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[5]Often composers have spoken of this process as one of almost "divine" inspiration. This is often heard from composers who have spent significant time in the various charismatic communities of the church. Composers Hindalong and Byrd, creators of the evangelical "hit," "God of Wonders," (CC #2) testified that at the start of the composition process, "all I had was the music" and a couple of words.

More than once, the theological content of a song is misleading. Occasionally, despite the stated intent of orthodoxy from the Life Teen organizers, it borders on the heretical. In the "oldie" (1994), "Bread of Life" by Fisher (CC #17), the lyrics in verse one state "Bread of life and cup of hope [sic] we come as *gift* to you." The gift, of course, at communion is the Body and Blood of Christ. The communicant assents to the gift and promises to follow Christ by his or her "amen," but the whole point of saying "I am not worthy" is to acknowledge that everything we have is a present from the divine Love. "Here at This Table" by Whitaker (CC #31) has the phrase, "Drink of his love, wine of salvation," which could have used St. Paul's "cup," instead of apparently denying transubstantiation.

That kind of confusion plagues many of the CC communion lyrics. Tom Booth (who is the Life Teen music director) offers "Like the Bread" (CC #44) from a 1995 collection. The refrain tells us that "on this altar we are broken, given as food that all might live." In the mind of a young person, this turns everything around; the one who is broken and given is the God-man, Jesus Christ, not the communicants. Verse four of Trevor Thomson's "In This Place" (CC #49) says "*in* the bread that is broken is the Christ that restores." This, of course, suggests consubstantiation, which is a heretical interpretation of the Eucharist. Similarly, Farrell's "Bread for the World" (CC #53) is mired in a kind of twentieth-century theological swamp when it says "may we who eat be bread for others." Angrisano's driving "Mighty King" (CC #57) tells us "Love became real when you [Christ] stretched out your hands." That is, of course, wrong, since God is love and has *always* manifested the reality of his love. Is not that one of the main messages of the Old Testament books? There is an implied *denial* of the Real Presence in Avery & Carr's "Communion" (CC #81), which declares "We long for your presence here, Lord, be with us again."

The Choose Christ *collection gives little thought to what the church teaches about music.*

"New Age" thought occasionally creeps into the lyrics. Hart and Byrd's "Renew" (CC #59), which prays "Our Father . . . who imagined us, God All Seeing into our humanity," couples God with an entirely inappropriate verb, but one often used by the sacred crystal folks.

Liturgical Characteristics of the Collection

Like much "Catholic RR," the *Choose Christ* collection gives little thought to what the church teaches about music and the Mass in *Musicam Sacram, Sacrosanctum Concilium* or even the U.S. bishops' *Sing to the Lord*. Mass participants are led to the same four-hymn style that has plagued the church since the sixties. The Life Teen music guide adds suggestions for the responsorial psalm, but focuses its attention on the "gathering hymn," offertory, communion, and recessional. No consideration is given to the introit, offertory, communion chants, or the melismatic Alleluias of the Mass. This is in that respect not a "contemporary" Mass. It is the same thing that their parents (and even grandparents) have experienced for four decades, and it is not what the church wants for its people.

The collection may even promote liturgical anomalies. Every song posted on the "Spirit and Song" website gives an opportunity for viewers to rate the songs (*always* reported as five-stars!) and make comments. Lauren from San Antonio says that their church uses Maher's "Love Has Come" (CC #26) as the gospel acclamation at every Mass. Of course, the gospel acclamation (Alleluia) and verse are specified for each Mass, so they are habitually ignoring the church's directives, contrary to the specific directions of the Vatican Council.

MUSICAL CHARACTERISTICS OF THE RR STYLE

The melodies in many Catholic RR songs tend to be "flat and leaping."

The melodies in many Catholic RR songs tend to be "flat and leaping." What that means is that, particularly in the verses, an almost recto-tonal melodic line is used, with musical interest being supplied through light or heavy syncopation. As an example, "Our God is Here" (CC #1) by Chris Muglia utilizes a very simple tune moving in seconds throughout the verse. An ascending triad introduces a syncopated "Holy, Holy, Holy" refrain, leading to six repetitions of a B natural. When melodic interest is added, it is often through the use of leaps of a fifth, sixth, seventh, or more, up or down the scale. Thus Ken Canedo's "Fish With Me" (CC #4) has a refrain that consists of three identical phrases followed by a four-note fourth phrase. The only melodic interest is provided by a flatted seventh. The entire melody is contained within a major sixth.

Tom Booth's "I Will Choose Christ" (CC #10) recycles the melody and chord progression from an old rock ballad in the first measures. Jaime Cortrez's "Somos el Cuerpo de Cristo" (CC #9) has a verse melody that appears to be partially borrowed from that of the children's nursery song "a tisket, a tasket." Canedo gives "Jesus Christ is Lord" (CC #68), which uses only three notes in three verses. In Matt Maher's "Behold the Lamb of God" (CC #83) we find an extremely repetitive melody, moving mostly in seconds except for an ascending perfect fourth on the word "Behold." Chris Muglia creates musical interest in "Let It Be Done" (CC #86) by going up a perfect fifth followed by dropping a perfect fourth.

In the "Spirit and Song" comments, Andrew in Albuquerque has written of "Adoration" (CC #88): "This is the best song in the world. It just makes me concentrate and focus on just me and God." The tune he is talking about is St. Thomas, the tune many Catholics learned a century ago for the *Tantum Ergo* text. Matt Maher has arranged this and added a verse and chorus with no relationship to the original, but the only musical innovation is to the accompaniment, which to me appears to be inferior to those of the hymnals.

Much of the musical interest of the CC songs comes from the syncopation added by the composers or editors. This is not surprising. There are two great secular examples of monotonous melodies from the past half-century. The first is Antonio Carlos Jobim's "One-Note Samba." The other is Noel Paul Stookey's "The Wedding Song," which has often been played at Catholic weddings. I rank it "secular" because, although there are Gospel allusions, the "he" who is present when there is love is not identified.

Both of these famous tunes achieve their musical interest through the use of syncopation, typically the sixteenth followed by a dotted-eighth, or the eighth followed by a quarter note. In general, this is the method used by all composers of Christian RR. I first recognized this three decades ago when I was doing the hand music-engraving for an American liturgy journal. The journal published Christian RR in each issue. In a year of such work, I found that the composers almost always used syncopation, but that some of them—presumably because of inadequate training in composition—didn't realize they were doing so. They would write the (often monotonic) melody line in quarter notes, while singing on the demo recording in syncopation.

The CC songbook offers an excellent subject to determine rhythmic characteristics of Catholic RR. There are 118 songs in the collection. Table 1 records my analysis of the musical styles used in the songbook. Please note that the designation "chant" does not mean Gregorian chant here:

Rock march	41	34.7 %
Two-step	32	27.1%
Ballad	30	25.4%
Waltz	9	7.6%
Jazz march	4	3.4%
Calypso	2	1.7%
Hymn	1	0.8%
Chant	1	0.8%
Rasta	1	0.8%
Quickstep	1	0.8%

The distinction between "rock march" and "two-step" is somewhat subjective. Both have strong duple rhythms. These styles are often used because, as the Life Teen music guidance says, the *rhythm section* (guitar, drums, bass guitar) are the *foundation* of the ensemble, or the band that leads the music. The term "ballad" suggests a slower duple rhythm.

Even more revealing is a tabular look at the use of syncopation in the various songs of the relevant styles:

Style	Heavy sync	Light sync	No sync
Ballad	13.3%	76.7%	10.0%
Calypso	100.0%	0.0%	0.0%
Jazz march	100.0%	0.0%	0.0%
Rock march	85.4%	4.6%	0.0%
Two-step	60.6%	36.4%	3.0%
Waltz	33.3%	44.4%	22.2%
Total	57.1%	37.8%	5.0%

Fewer than one in twenty of the songs (six, among the styles surveyed) are unsyncopated. Light syncopation, as the observer might expect, was most frequently encountered among the lighter musical styles. The Jazz and Rock styles very often were heavily syncopated.[6]

Although syncopation is found in the responsorial or antiphonal style music in both refrain and verses, it is the verses that typically have the strongest syncopation. This, as we will see, makes it difficult for ensemble singing. Syncopation in a vocal line silences most congregations and many choirs. This may explain why, on the professionally produced recordings, verses are almost always sung by a soloist.

[6]The "heavy" and "light" syncopation judgement was based on the frequency of syncopation among the measures of the music. A "heavy" decision resulted from nearly all or the vast number of measures having a syncopated melody and/or accompaniment.

POLYPHONIC TREATMENT IN CATHOLIC RR

The collection examined, like almost all Catholic RR, exhibits nothing in the way of true polyphony. Harmonies, which are frequent, are monodic, almost never contrapuntal. This is characteristic of RR in the current century. Ironically, early secular RR occasionally recorded contrapuntal vocal and instrumental lines, particularly in the music of Brian Wilson.[7] The absence of this technique of adding musical interest is not surprising, since it almost demands silence from the guitar, drums, and other accompaniment. Moreover, polyphony sounds best in a lively (resonant) acoustic environment, which is rarely encountered in a modern auditorium.

The experience of many converts to the Christian faith is that their hearing of sacred music has had a positive impact on their decision

MUSICAL BEAUTY IN THE RR COLLECTION

Besides the use of the older tune, St. Thomas, there are better quality works with ordered harmonies, arched melodies, and well-written lyrics based entirely on scripture or liturgical texts in the collection. These characteristics, of course, are exactly what Popes Pius X, Pius XII, John Paul II, and Benedict XVI have called for over the years. Fourteen of the one hundred six songs have these characteristics, with no strongly problematic ones.[8]

RELATING RR TO SUCCESSFUL STYLES OF THE PAST

The experience of many converts to the Christian faith is that their hearing of sacred music has had a positive impact on their decision: in the *Confessions*, St. Augustine wrote that "I wept at the beauty of your hymns and canticles, and was powerfully moved at the sweet sound of your church's singing. Those sounds flowed into my ears, and the truth streamed into my heart."[9] What are the characteristics of music used in traditional Christian worship, particularly Catholic music, that have such a profound and holistic effect on humans?

Foremost, "Liturgical chant is not a question of 'words for the music' but, rather, of 'music for the words' or of 'music *in* the words.'"[10] More specifically, when relating to the two testaments, and the Incarnate Word, liturgical chant is the *W*ord set to music, and the Word of God singing in the human voice. In RR, rhythm, harmony, or occasionally melody precede the setting of music to words. In liturgical chant, the word stands above and directs the melody. Examples from the Gregorian repertoire are without number. Consider only one of them:

The Introit *incipit* emphasizes the reality of the apostles, who are men of *Galilee*, with a trumpetlike flourish and ascending line. The words "admiramini aspicientes in caelum" paint a true tonal picture of contemplation as the apostles look into heaven, all within a range of *ti* to *mi*, and an ascending line of a fifth on the words "in caelum." The lack of a driving rhythm sets the melody free to pair with the text. Accented words are treated properly by the melodic line.

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[7]"Good Vibrations," for example.

[8]My full song-by-song analysis is available on request.

[9]St. Augustine, *Confessions*, IX, vi (14).

[10]Mark Daniel Kirby, "Toward a Definition of Liturgical Chant," *Sacred Music*, 136, no. 2 (Summer 2009), 19.

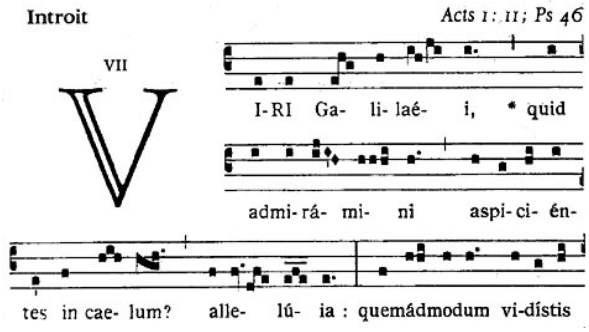

Figure 1 Ascension Introit-beginning

Where much RR relies on trite musical phrases, the chant utilizes what we might call melismatic commonplaces. Perhaps the most familiar twin uses of a melodic line is in the introit for Epiphany, *Ecce advenit*, and the introit for feasts of the Blessed Virgin, *Salve sancta Parens*. The melodies are 98 percent identical, but so are the accents and word lengths of the underlying text. In fact, it is not possible when looking at the correspondence between the two to determine which setting was original. The fit is perfect in both cases. This is true throughout the Gregorian repertoire: even when melismas are used in more than one chant, there is an excellent match between text and melody—*and the text is always in control*. This is true for Mass propers, antiphons, and office hymns, although the latter have occasional elisions so that the text and melody match up. "The form of Gregorian chant supports the text so effectively that the text and its musical expression [are] . . . unified."[11]

One can also examine metrical hymns from both the Protestant and Catholic traditions to see what makes successful ones work in their churches and ecclesial communions. Strong, often arching melodic lines with a range of about an octave are common. Harmonizations usually move along traditional lines within major and minor modes. Soprano and bass lines typically move in strict counterpoint, and, for most hymns, three- and four-part harmonization is available. Moreover, we know from the many organ preludes and postludes based on chant and hymn tunes that polyphonic development of those tunes is possible and a stirring way to precede or end a worship service.

As with the RR text-tune match, the tune of a foursquare hymn does not always reflect the meaning or internal rhythm of the text. This has been a problem from the beginning. J. Spencer Curwen wrote, "the hymn tune is subject to the weakness as well as the strength of all vocal music written in the stanza form . . . the composer cannot take account of the changing sentiment of the words . . . the hymn tune is even more shackled in regard to verbal expression than its secular counterpart, the ballad."[12] It can be seen in CC that RR composers often circumvent this problem by changing the syncopation on each verse slightly, so as to accommodate different accents in the "poetry." But that, of course, makes it impossible to sing in ensemble; solos predominate in the style during verses.

The most salient characteristic of both chant and hymn tunes is the total absence of syncopation. With a strong melodic line, and especially with contrapuntal development, syncopation in the melody is nothing but a distraction.[13]

How Must We Retain and Evangelize

Clearly, if we are losing well over half of Catholic (and evangelical) young people, and if the use of RR is not retaining them, it is essential to look at a change. Offering liturgical music identical

[11]Dylan Schrader, "Chant As Beautiful Art," *Sacred Music*, 134 no. 4 (Winter 2007), 37.
[12]J. Spencer Curwen, "The Musical Form of the Hymn-Tune," *Journal of the Royal Music Association*, 13 (1886), 41.
[13]Of course, in a choral setting that uses chant or hymntune melodies, the melodic line in the various voices will frequently have a syncopation, by means of delayed entry, for instance.

to that heard by the young during their "normal" week actually runs counter to the first principle of marketing. In marketing any product, successful companies know that they must push 1) what the market really wants and 2) emphasize the difference between their product and that of the competition. That is, we must set out as our "product" the unique music of the church, as long as it attracts and is beautiful, good, and truthful.

A priest of my acquaintance, the only one I know with an S.T.L. in youth ministry, told the tale of a youth group from a local public school he invited to sing at a church banquet. He asked them to sing religious music they liked. They presented a Renaissance sacred motet. He had expected some RR ballad. He asked them if they liked the polyphony, and they enthusiastically replied in the affirmative. He asked them why, and they responded, "because it is beautiful and challenging."

In my own male youth choirs, whom I have taught to sing introits, offertories, and communions, the response is the same. They know that there is simpler music in English. But they get no feeling of doing good, of doing exceptionally well, when they sing RR. When they sing Gregorian chant, they know they are singing what the church has asked them to pray, they feel an affinity with generations of Catholics, and they have a great experience of doing something both great and different.

When they sing Gregorian chant, they know they are singing what the church has asked them to pray.

What the Catholic Church has to "sell" (for no cost!) to young and old, Catholics or not, is a window and path into transcendent, ultimate Goodness, Truth, and Beauty. When the ear is involved in the pursuit of this goal, the transcendent sounds it understands best are those of Gregorian chant and polyphony, setting scriptural and liturgical texts. It may be that, just as a child hears the echo of his own voice as the voice of another, the reverberation of the chant in a lively room symbolizes vividly the Other for whom we yearn. That may be why the only Catholic religious music that ever has a popular cross-over has been the chant recordings of various monastic communities.

Over thirty years ago I wrote, "popular religious song is doomed to be mediocre."[14] I continued that "music with strong rhythm and unrestrained improvisation is too 'Dionysian.' The worshiper is thus worked into an emotional state not by the experience of God, but by the character of the environment. The religious experience itself becomes the sought reality."[15] Three decades later, I would hesitate to change a word of those analyses.

The half-humorous definition of insanity—doing the same thing over and over again and expecting different results—is attributed to Albert Einstein. It is clear that the Life Teen program, along with others that purport to evangelize youth, is simply offering the same, tired, RR repertoire to young Catholics, while expecting that they will be converted, enlivened, and evangelized in ways their elder brothers and sisters were not. It should also be clear that such a program will be no more effective today than it was yesterday. It is time for an experimental program that offers a real difference, not just in the words, but in the music. It is probably past time to listen to the church and get our young people singing chant and polyphony once again.

[14]"Toward an Aesthetic of Liturgical Music," *Communio*, 5 (1978), 372.
[15]Ibid., 376.

The Council of Trent and the Reform of Gregorian Chant

by Ronald Prowse

By the sixteenth century the church had developed almost all of our present chant repertoire, from the simplest forms—litanies, sequences, and hymns—to the most ornate forms—graduals and alleluias of the Mass and the great responsories of the Divine Office. From the thirteenth to the sixteenth century, as polyphonic music developed, the rhythm of the chant was almost certainly affected; many of the subtleties of the original neumatic notation by this time had been forgotten. But following the Council of Trent and as a result of certain directives of the council's final sessions concerning liturgical music, a much more dramatic reform of Gregorian chant would soon commence. Indeed, this beautiful edifice of chant repertoire, which had been evolved and developed, was about to be tarnished over the next few centuries by well-meaning and otherwise well-respected and talented musicians. What was lacking? Why was the chant repertoire perceived to be deficient and even decadent by the church fathers of the sixteenth century?

The Council of Trent

During the twenty-five sessions of the Council of Trent, which took place over a span of eighteen years (1545–1563), sacred music did not receive precedence; the mind of the church, in reaction to the spread of Protestantism, was preoccupied with points of theology and morality more than on matters pertaining to sacred music. As a result, issues pertaining to music were not discussed until sessions XXII, XXIII, and XXIV, which encompassed the last one and one-half years of the council. In these sessions on music, several "abuses" in the church were discussed: the infiltration of popular songs and dances; unnecessary verbose elaborations in the profusion of tropes, prosae, and sequences; poor declamation of the words in Gregorian chant; confusion of the text in polyphony due to complex counterpoint; disturbing differences between liturgical books found in various nations, provinces, and cathedrals.

The concern for proper declamation of Gregorian chant, as perceived by the council fathers, resulted in a reform so as to bring the church's chant in line with contemporary aesthetic values. Methods recommended to reform the chant include: cutting the melismas on unaccented syllables, "correcting" the rhythmic declamation of the text according to classical principles, applying major-minor tonality in the chant melodies, and other alterations according to contemporary standards. The texts were also challenged, and partially rewritten, to follow the classical rules of Latin prosody and versification.

The Aesthetic of Secular Humanism

Secular humanism was a consequence of scholarly interest in Greek and Roman antiquity during the Renaissance period. Theoreticians, like Gioseffo Zarlino and Nicola Vicentino, and humanist prelates, like Cardinal Sileto and Bishop Cirillo Franco, questioned the aesthetic value

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of Gregorian chant because it ignored the rules of prosody, meter, and Latin versification.[1] Even before the Council of Trent, Zarlino, in his *Le istitutioni harmoniche*, insisted on proper declamation in Gregorian chant. He stated, "the chants are generally heard with greatest pleasure when the words are properly declaimed."[2]

Giulio Caccini in his *Le nuove musiche* also discusses the importance of expressing the text in a musical setting:

> the intelligence of the idea of the words, and the taste and imitation of this idea, by the use of expressive notes, and a plain interpretation of sentiment are more useful than counterpoint.[3]

This further dimension of expressivity and emotion, along with the best comprehension of the text, amplifies the secular attitudes that most influenced the reform of Gregorian chant.

"A plain interpretation of sentiment is more useful than counterpoint."

The emphasis on verbal declamation and subjective expressiveness encouraged a more rhythmic and accentual declamation of Gregorian chant; in fact, efforts would soon be made to rewrite the chant with measured rhythm. The influence of measured music on chant is partly an outgrowth of the research of Girolamo Mei and Vincenzo Galilei, members of the Florentine Camarata, and fathers of humanism. They both favored "measured music" through their research on music of Greek antiquity.[4]

The Reform of the Chant Books after the Council of Trent

On October 25, 1577, Pope Gregory XIII officially charged Giovanni Pierluigi da Palestrina and Annibale Zoilo to prepare an edition of the antiphonaries, graduals, psalters, and other books containing liturgical chant. They were ordered to review, purify, correct, and reform the old chant books to match the newly published missal and breviary. In their attempt to reform the sacred chant, Palestrina and Zoilo followed the new dictates of the Council of Trent: make the text more clearly intelligible and banish all impurities. Since Palestrina and Zoilo's edition was never published, certain correspondences help to reveal the nature of their work. These letters confirm that the process probably included: abbreviating melismas, declaiming the text "correctly," and composing new chant melodies in a tonal manner. One letter from the correspondence with the duke of Mantua explained Palestrina's method of revision. In another letter from Giovanthomaso Cimello, Palestrina was advised to construct more tonal chant melodies that would better serve "a composer who wants to compose a motet on the introit, offertory, gradual, or other plain-chant."[5]

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[1]Pierre Gaillard, "Le concile de Trent," *Encyclopédie des musiques sacrées*, 3 vols (Paris: Editions Labergerie, 1968–70), 2:394.

[2]Gioseffo Zarlino, *Le istitutioni harmoniche*, cited by Edith Weber, *Le concile de Trente et la musique* (Paris: Honore Champion, 1982), 151.

[3]Giulio Caccini, *Le nuove musiche,* preface, cited by Weber, *Le concile*, p. 151.

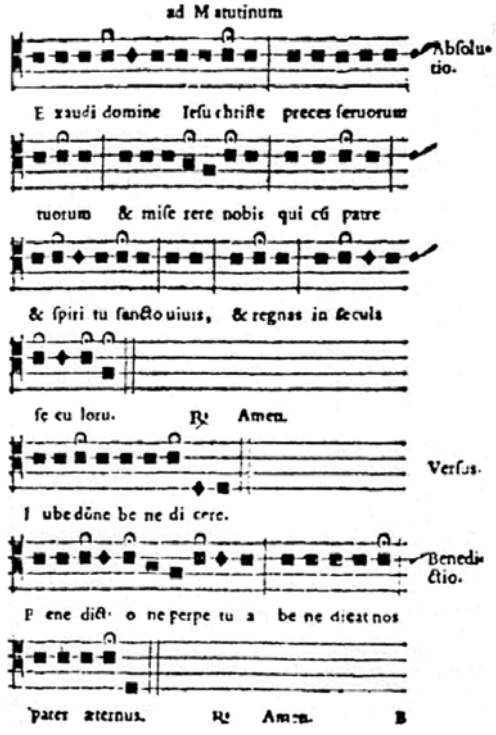
[4]Gaillard, "Le concile," 2:396.

[5]Amédée Gastoué, *Musique et liturgie* (Lyon: Janin Fréres, 1913; reprint, New York: AMS Press, 1974), 150–152.

An opposition arose to Palestrina and Zoilo's revision of Gregorian chant. A Spanish composer, Fernand de las Infantas, endorsed by Philip II of Spain, condemned the work of Palestrina and Zoilo because they were tampering with sacred tradition. Fernand found support in Rome with Antonio Boccapadule, master of ceremonies of the papal chapel. Several letters were sent to Pope Gregory XIII from Philip II and Fernand, pleading with him to "stop this travesty" in respect for his namesake, Gregory the Great.[6] The political power of King Philip II prevailed; the gradual, which Palestrina and Zoilo were working on, was not published. Although their work was never completed, their efforts, continued by a few students and friends of Palestrina, opened the way for future revision of Gregorian chant.

In 1582, Giovanni Guidetti, a friend and student of Palestrina, managed to publish a *Directorium chori* which "contained the basic elements for singing the Divine Office: cadence formulae, the principle psalms, hymns, versicles, short responsories, and reciting notes for psalms, lessons, and prayers."[7] This book of chant was the first publication to change the chant melodies according to the principles of Palestrina. Guidetti cut out many melismas and used proportional notation to declaim the text properly. The principles are explained in Marinelli's *Via retta della voce corale*—an instructional book on the interpretation of plainchant. In this proportional notation a square note gets one beat, a diamond shaped note gets one-half beat, a square note with a semicircle over it gets one and one-half beats, and a square note with a semicircle and dot over it gets two beats.[8]

From Guidetti's *Directorium Chori*:



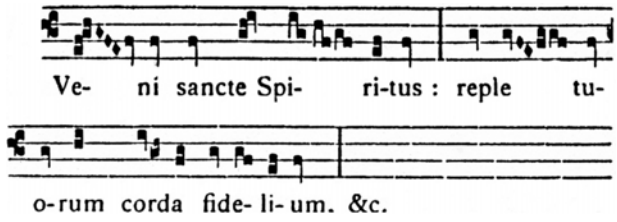
[6]Ibid., 155–157.

[7]John A. Emerson, "Plainchant, 10:2: Neo-Gallican Reforms," *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2001), 19:852–3

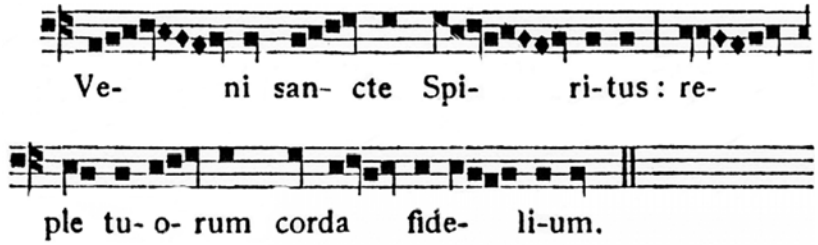
[8]Ibid.

A pontifical was published in 1595 under Pope Clement VIII. Giovanni Dragoni, another student of Palestrina, and Luca Marenzio realized the revisions in this pontifical. The new edition kept many of the melismas, but shifted them to the accented syllables in the text. A comparison of an earlier pontifical, published under Pope Pius V (1566–72), with the 1595 edition under Pope Clement VIII demonstrates this change.[9]

Pontifical published under Pope Pius V: Pentecost, Alleluia Verse



The 1595 Pontifical: Pentecost, Alleluia Verse



Notice that the melisma on the word "reple" is shifted to the first syllable in the 1595 pontifical, consistent with the accentuation on the first syllable of the word. The neumatic notation of the traditional chant is also changed. Neums, such as the podatus, clivis, and porrectus are broken down into the single-note punctum, virga, and punctum inclinatus.

In 1608, under the pontificate of Pope Paul V, six musicians—Anerio, Felini, Giovanelli, Mancini, Nanino, and Soriano (Suriano)—were commissioned to work on the new Roman Gradual. Because of conflicts among the six musicians, Felice Anerio and Francesco Soriano were elected to finish the project in 1611. The new *Graduale . . . iuxta ritum sacrosanctae romanae ecclesiae cum cantu Pauli V Pont. Max. iussu reformatio . . . ex typographica Medicaea* was published in 1614. Pope Paul V, however, never approved the new Roman Gradual. In fact, it was not officially approved until Pustet of Regensburg republished it in 1871.

The chant melodies in the 1614 Medici edition show strong characteristics of the aesthetic of humanism. The expressivity or "affect" of the text, as propagated earlier in Caccini's *Nouve musiche*, is achieved through the use of stereotypical melodic clichés to describe certain words; an effort toward a more tonal chant melody is achieved through the use of the B-flat; proper declamation, in order to increase the intelligibility of the text, is realized through proportional notation and abbreviation of the melismas. Compare the more syllabic treatment of the text in this passage from the Medici edition with the melismatic treatment shown above.[10]

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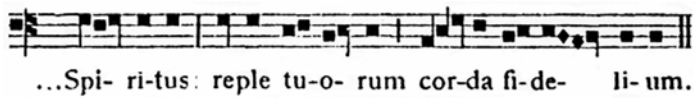
[9]Gastoué, *Musique et liturgie*, 170–171.
[10]Ibid., 173.

From the Medici edition of the Roman Gradual of 1614: Pentecost, Alleluia Verse



In the system of proportional notation in the Medici edition the punctum receives one beat, the virga two beats, and the punctum inclinatus one-half beat. Notice that "reple," the same word discussed previously in the two pontificals, is now reduced to one note per syllable. The long-short rhythm of the notation for proper declamation of the word, "reple," may be compared to the setting of the 1595 pontifical above, where the long melisma falls on the first syllable.

Textual revisions were also accomplished in the liturgical books. The 1568 breviary, mentioned earlier, was further revised under Clement VIII in 1602 and under Pope Urban VIII in 1632. The corrections made under Urban VIII are especially significant because they reflect humanistic views on Latin prosody and versification. Urban VIII, formerly Cardinal Maffeo Barbarini, was a great supporter of opera in Rome, a genre that was born out of humanistic values. He was also active as a writer and literary scholar. In this latter revision, four Jesuit scholars made 956 corrections to 96 hymns in the breviary. They corrected both the meters and the irregular prosody of the hymns according to classical rules. Compare the original and reformed text of *Coelestis urbs Jerusalem*. The metric change is from trochaic tetrameter to iambic meter.[11]

Original Text	Revised Text
Urbs beata Hierusalem	Coelestis urbs Ierusalem
Dicta pacis visio	Beata pacis visio
Quae construitur in caelis	Quae celsa de viventibus
Vivis ex lapidibus	Saxis ad astra tolleris
Et angelis coronata	Sponsaeque ritu cingeris
Ut sponsata comite	Mille Angelorum millibus
Nova veniens e coelo	O sorte nupta prospera
Nuptiali thalamo	Dotata Patris gloria
Praeparata ut sponsata	Respersa sponsi gratia
Copuletur Domino	Regina formosissima
Pateae et muri ejus	Christo jugata principi
Ex auro Purissimo	Caeli corusca civitas
Portae nitent margaritis	Hic margaritas emicant
Adytis patentibus	Patentque cunctis ostia
Et virtute meritorum	Virtute namque praevia
Illuc introducitur	Mortalis illuc ducitur
Omnis, qui pro Christi nomen	Amore Christi percitus
Hic in mundo premitur	Tormenta quisquis sustinet
Tunsionibus, pressuris	Scalpri salubris ictibus
Expoliti lapides	Et tunsione plurima
Suis coaptantur locis	Fabri polita malleo
Per manus artifices	Hanc saxa molem construunt
Disponuntur permansuri	Aptisque juncta nexibus
Sacris aedificiis.	Locantur in fastigio.

[11]James Pruett, "The Breviary Reform of 1632: Its Effect on the Hymns," *Caecilia*, 90 (1963), 23–27.

In the original version, the text is paired in eight- and seven-syllable lines with a trochaic (long-short-long-short) meter. The reformed version contains eight syllables per line with an iambic (short-long-short-long) meter. The church's present setting of this hymn contains the original text slightly revised and is used at Vespers I and II for the Common of the Dedication of a Church.

Jansenism and the Enlightenment in France

France, at the time of the Jansenist movement in the seventeenth century, had profound theological differences with Rome. Jansenism, a belief that the flesh was inherently evil, was condemned by Rome, but France ignored Rome's indictment and the movement continued to flourish. France also demonstrated their political differences with Rome in the *Four Articles* of King Louis XIV. France's differences with Rome, therefore, created an attitude of independence, which became an important factor in French liturgical reform.

France, at the time of the Jansenist movement in the seventeenth century, had profound theological differences with Rome.

With a few exceptions, the church in France took advantage of the bull of Pius V, *Quod a nobis*, claiming a right to retain liturgical traditions that were more than two hundred years old. One exception, Bishop Francois de Harlay (1615–51) in Rouen, continued to use the Roman liturgy and was accused of playing politics in order to obtain a cardinalate. Bishop François de Harlay's nephew, Archbishop François de Harlay of Paris (1671–95), however, embraced the more independent French attitude. He rewrote a breviary in 1680 and a missal in 1684, as did many other French prelates. The breviary of Cluny (1666) was especially influential as a model for further reforms of French liturgical books at the beginning of the eighteenth century.[12]

Neo-Gallican chant

Along with these Neo-Gallican liturgical reforms, chant was also revised in France according to principles laid down by grammatologists and contemporary theorists. This Neo-Gallican chant is sometimes referred to as *chant figuré* or *plain-chant measuré*. A list of music theorists with their dissertations on this type of chant include: Gillaume Nivers (1632–1714), *Dissertation sur le chant grégorien* (1683); Léonard Poissons, *Traité théorique et pratique du plain-chant appelé grégorien* (1750); Jean Lebeuf (1687–1760), *Traité historique et pratique sur le chant ecclésiastique* (1741), François de La Feillée, *Méthode nouvelle pour apprendre parfaitement les règles du plainchant et de la psalmodie* (1748).

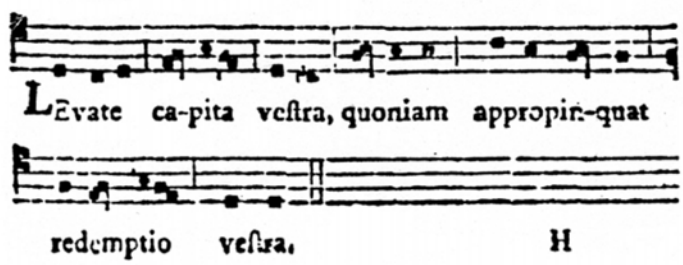
After reviewing nine hundred years of chant manuscripts, Gillaume Nivers concluded that the present state of chant must be considered corrupt. He reached this conclusion based on the many melodic variations found between the various chant manuscripts. He also felt that simple chant melodies were purer and closer to the original chant than complex melismatic chants. He considered lengthy melismas "decadent" and therefore abbreviated them. These decisions were reached based on his research of antiphonaries and graduals from 800 to 1700 and according to

[12]David Hiley, "Neo Gallican chant," *New Grove*, 755–6.

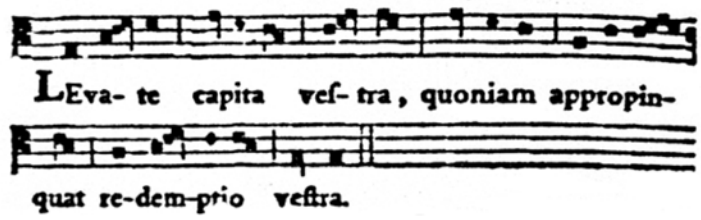
"principles of the science of music." Nivers, and other theorists who followed, never intended to break with chant tradition as they understood it. Although access to ancient manuscripts existed in the eighteenth-century, understanding of the more ancient forms of neumatic notation, which would advance dramatically over the next few centuries, was in a more primitive state than present-day scholarship. Some of Nivers' conclusions, therefore, were the result of guesswork and contemporary influence, not informed research and understanding. For example, the contention that simple chant melodies represent older purer forms of chant, while not generally true, is consistent with the aesthetic of clarity and balance in the age of the enlightenment.[13]

The principle of "affect," was a great concern to Poissons, an eighteenth-century music theorist who also wrote one of the treatises on plainchant mentioned earlier. The proper "affect" of the text was to be expressed through the use of a suitable mode and melodic construction. For example, Poissons criticized the antiphon "Levate capite vestra," from the first vespers of Christmas, because it was in the first mode, and therefore, too "grave" for the feast. He also criticized the newly published Antiphonary of Cluny because the same antiphon was in the second mode. Poissons felt that the antiphon should be "grand, pompous, and full of energy." He proposed a composition of his own in the seventh mode.[14]

Traditional Chant: From the First Vespers of Christmas



Poissons' newly composed version:



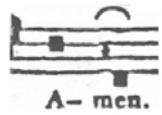
Note that Poissons, in his corrected version, still uses short melismas. The revised melodies were sometimes enriched in this way when the solemnity of the feast demanded it. This was done with great care, however, for melismas were still considered "decadent."

Some characteristics of plain-chant measuré are unique to France: ornamentation (agréments), instrumental accompaniment (usually performed by a serpent doubling the chant part),

[13]Dom Maur Cocheril, "Plain-chant measuré," *Encyclopédie de la musique*, 3 vols. (Paris: Fasquelle, 1958–61), III: 450–54.
[14]Ibid.

and use of sharps. Ornamentation was imposed on chant in a typical French manner. *A tremblement* was indicated by a cross (+) over the note; *port-de-voix* by a

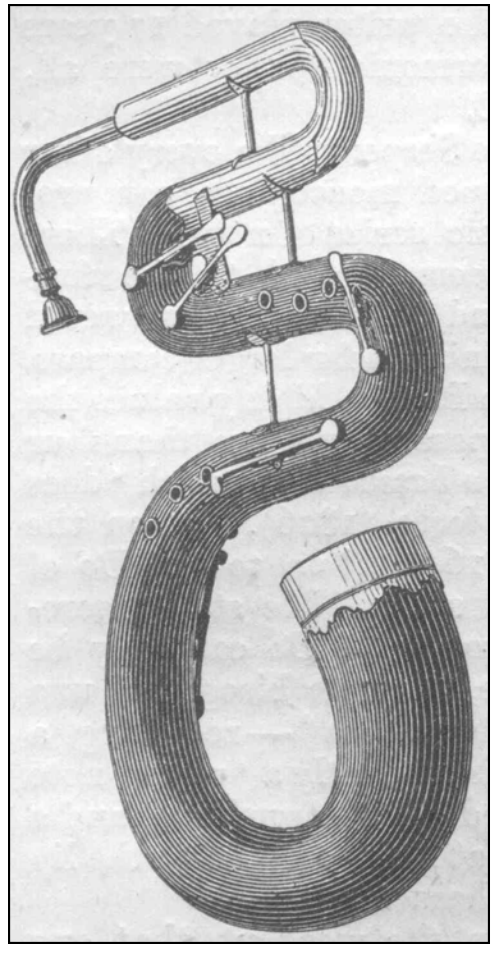
slurred line:



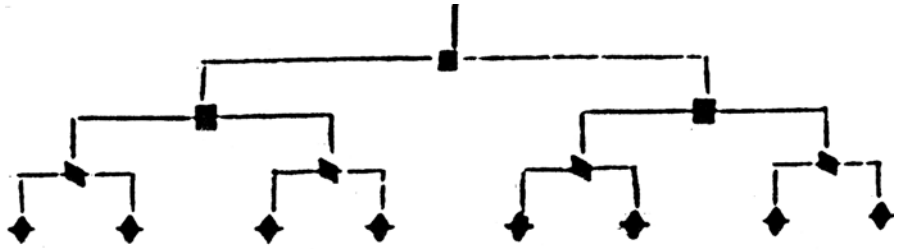
cadence perlée or cadence chevrotée (a sort of bleating of the throat) by a (~) over the note. Other ornaments or inflections include *l'accent*, *le martellement*, and *le coulé*. These ornaments along with tempo markings from *trés lentement* to *vif*, were used to help express the text.

The serpent was often used to double the chant because the proportional notation was so difficult to perform. This brass instrument with finger holes like the Baroque cornetto, is the predecessor of the tuba but the sound is mellower, between the sound of a sackbut and a bassoon. The S-shape is necessary for the player to reach the finger holes in this large instrument.

The Serpent, used to double the chant



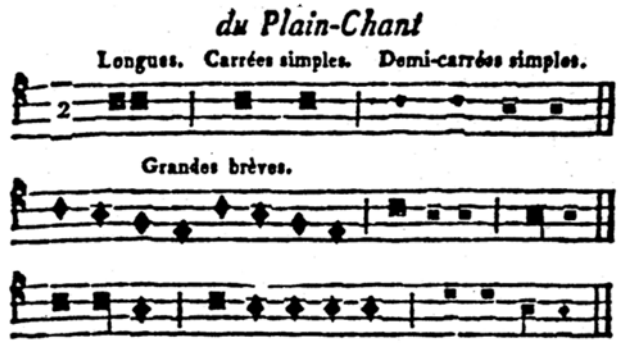
Concerning proportional notation, systems varied from one theorist to another. Here is the system of proportional notation that is found in *L'Antiphonaire de Paris* (1681):[15]



In the above table, the *note longue* at the top equals two *note commune* equals four *semi brèves* equals eight *trés brèves.*

Some methods of proportional notation used equal measures in duple and triple time. These "pièces de mouvement" are indicated by a "2" or "3" placed at the beginning of the piece. La Feillée indicated this concept in his theoretical treatise on *plain-chant*.[16]

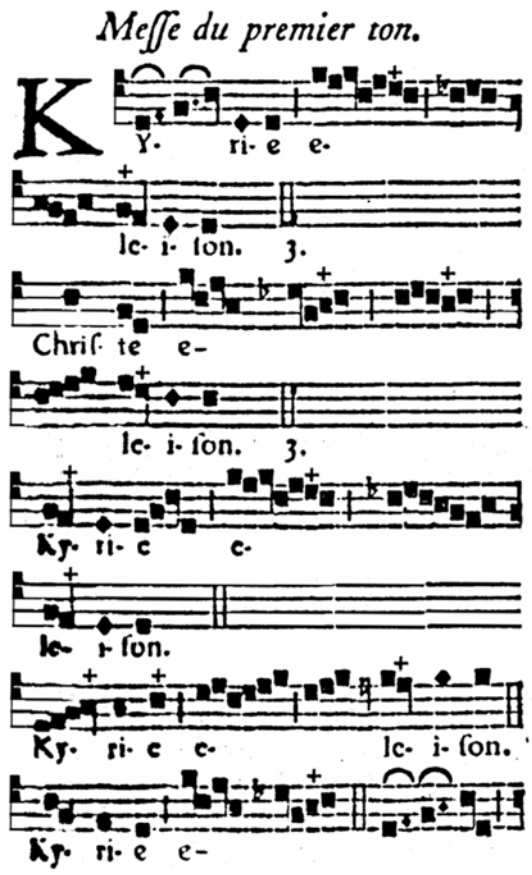
From La Feillée's treatise on *plainchant*



Notice that the note names and shapes differ from those in *L'Antiphonaire de Paris*, above. Many of the principles of *plain-chant* measuré can be seen in this Kyrie from La Faiellée's treatise:[17]

[15]Ibid.
[16]Ibid.
[17]François de la Feillée, Method nouvelle pour apprendre parfaitement les regles du plain-chant et de la psalmodie (Poitiers: J. Faulcon, 1760), 117.

Kyrie from la Feillée's treatise on *plain-chant*

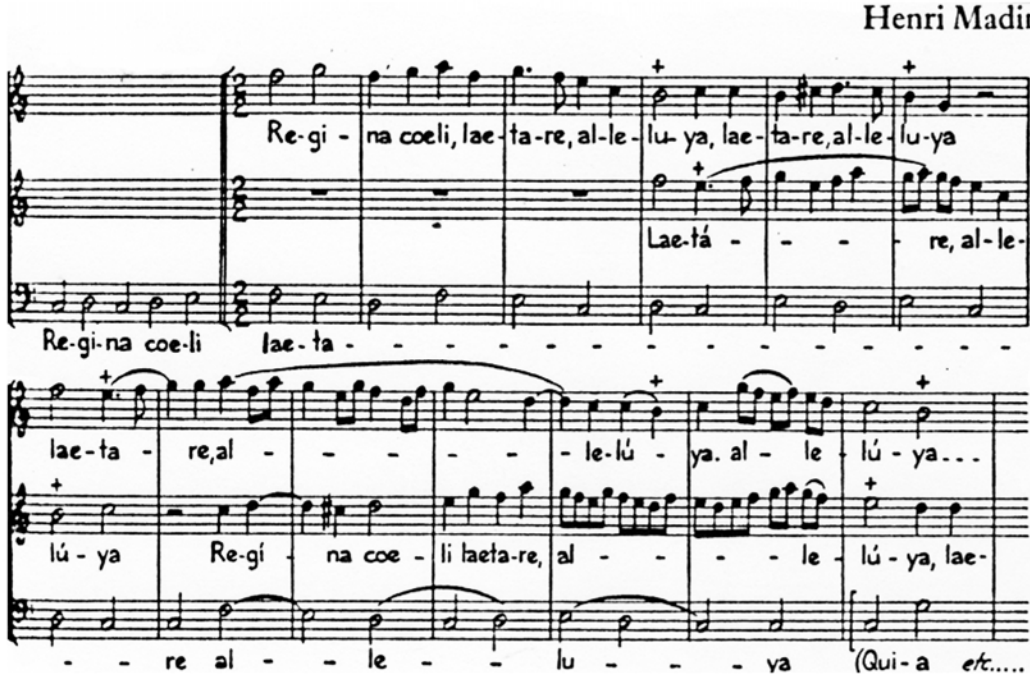


This example contains many of the features of plain-chant measuré just discussed. The *portamento or port-de-voix* on the opening phrase adds a pleading character to the Kyrie. The *tremblements* add expressivity to the melismas on "eleison."

Another chant development in eighteenth-century France was *chant sur le livre*; an extemporaneous harmonization with two, three, or four parts over the chant melody. Though the concept seems analogous to early organum, this practice follows rules of eighteenth-century counterpoint and harmony. The chant was usually sung in the bass part, in notes of equal duration, and doubled by the serpent. The other parts were improvised over the chant. Henri Madin is quoted in Abbe Jean Prim's article, "*Chant sur le livre* in French churches in the eighteenth century," reprinted here as an examples of this technique.[18]

[18]Abbé Jean Prim, "'Chant sur le livre' in French Churches in the 18th Century," *Journal of the American Musicological Society* 14 (1961): 37–49

From Abbe Jean Prim's article, on *Chant sur le livre*



In this example, the chant is found in the bass part in half notes. The so-called extemporized parts (in this case written out for tenor and countertenor) contain some imitative devices with staggered entrances. In true extemporization, practitioners of *chant sur le livre* harmonized all extemporized parts with the same chant in order to be in concordance with one another.

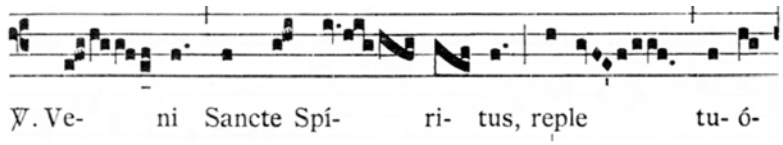
CONCLUSION

We have studied some of the developments leading to the condition of plainchant at the end of the eighteenth century. The reforms, begun in 1577 by Palestrina and Zoilo culminated in the publication of the altered Medici edition of the Roman Gradual by students of Palestrina in 1614. More excessive revisions took place in France throughout the eighteenth century, leaving the chant in a state of total disorder. Following this chaotic disturbance, the liturgical restoration of the nineteenth century breathed new life into the traditional sacred music of the church. The monks at Solesmes, a French Benedictine monastery, reestablished by Dom Guéranger in 1833, began a chant restoration. In Germany, during the later nineteenth century, guided by Franz Witt and motivated by the same spirit of liturgical restoration, the Caecilian movement published many important polyphonic works of the Renaissance as well as contemporary compositions in the Renaissance style. Ironically and as previously mentioned, Pustet of Regensburg, under the auspices of the Caecilian Movement, published the 1614 Medici edition of the *Graduale Romanum* in 1871, receiving a thirty-year privilege from the Holy See. In 1903, Pope St. Pius X recognized the restoration of the chant by the Benedictines in his motu proprio, *Tra le Sollecitudini*, afterwards giving approval to Solesmes for the official publication of the chant books of the Roman Catholic Church.

The spirit of humanism during the early Italian baroque influenced the reform of Gregorian chant, begun after the Council of Trent. Later attitudes of the enlightenment that defined

an independent French spirit, exacerbated by Jansenism and the *Four Articles*, also resulted in a complete rewrite of the French church's chant books. Thanks to the vision and conviction of Dom Guéranger, the Benedictine monks of Solesmes have restored much of the original beauty of our liturgical chant. Compare the word, "reple" from the 1974 *Graduale Romanum* published at Solesmes with previous examples above from the Pope Pius V pontifical, the 1595 pontifical, and the Medici edition of the Roman Gradual.

Graduale Romanum, 1974: Pentecost, Alleluia Verse



Notice that the melisma is put back on the second syllable of "reple" as in the Pius V Pontifical, but the pitch on the first syllable is changed from *mi* in both pontificals sited above to *fa* in the 1974 *Graduale Romanum*. Today, scholars continue to research and deepen their understanding of chant repertoire. Their efforts appear essentially well intended, done with respect for authenticity, not according to contemporary aesthetic values. The church, however, needs to be ever watchful of the passing aesthetic values of contemporary society when handling the age-old repertoire of Gregorian chant, the principal sacred music of the church's liturgy.

REPERTORY

Offertory Chants with Repeats: Two *Jubilate Deos*, *Precatus est Moyses*, *De profundis*, and *Domine in auxilium*

by William Mahrt

Gregorian chant is distinguished by a certain Roman economy, scarcely ever repeating a text, except in the case of litanies. There are several offertories, though, which make repetitions within their texts, and they often occasion the question, why? In considering their texts, it is clear that these repetitions are for a variety of reasons.

Perhaps the most interesting repetition occurs in a pair of offertories, both beginning "Jubilate Deo," the first in mode five, the second, in mode one.[1] These two chants, though their texts come from different psalms,[2] take their main point of departure from their first two words, which they have in common: the injunctiion to sing joyfully, to jubilate. Their placement on consecutive Sundays suggests not only the joyful character of the Epiphany season, but also that their direct comparison is invited.

The musical injunction, "Jubilate Deo," forms the topic of the beginning of both chants, for musically speaking it is more specific than simply "sing joyfully"; rather, the joyful singing is accomplished through a jubilus, a long melismatic passage on a single syllable. Thus, the response to the injunction, "Jubilate" is a repeat of the text in which the jubilus occurs upon its accented syllable. In each chant this melisma is made more beautiful by its own internal organization. Each makes it clear that its repeat of the first word is anything but a simple melodic repeat.

In the first, Jubilate Deo omnis terra (Ex. 1), the initial intonation Jubilate rises to a c and then descends to center around F and G.[3] The repeat Jubilate then projects a melisma that clearly sets off in a new direction, creating a series of segments, varying the third, a–c:

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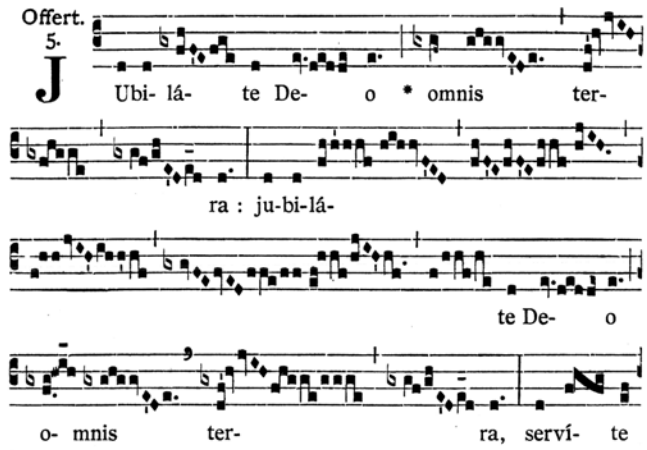
[1]Mode five: *Graduale Romanum* [GR](Tournai: Desclée, 1961), p. 66; *Liber Usualis* [LU](Tournai: Desclée, 1961), 480; *Graduale Triplex* [GT](Solesmes: Abbaye Saint-Pierre, 1979), 259–60, and *Graduale Romanum* (Solesmes: Abbaye Saint-Pierre, 1974)[same pagination as previous volume]; *Offertoriale Triplex cum Versiculis* [Ott] (Solesmes: Abbaye Saint-Pierre, 1985), 23–25, and Carolus Ott, ed. *Offertoriale sive Versus Offertoriorum cantus Gregoriani* (Tournai: Desclée, 1935) [same pagination as previous volume]; mode one: GR, 69–70; LU, 486–7; GT, 227–28; Ott, 69–71; *Gregorian Missal* [GM](Solesmes: Abbaye Saint-Pierre, 1990), 371, 434. These sources except for GT can be seen online at musicasacra.com (Ott in 1935 ed.). Originally these chants occurred on the First and Second Sundays after Epiphany, now on the First and Second Sunday in Ordinary Time; since 1921, the first Sunday was replaced by the Holy Family, and thus the first of these pieces was not often sung before the readjustment of the calendar after the Second Vatican Council; after the council it has not been heard much, since that Sunday is observed as the Baptism of Christ, the chants for the first Sunday being relegated to the weekdays.

[2]Ps. 99:1–2; Ps. 65:1–2, 16.

[3]Pitches are designated as in the medieval gamut: A-G entirely below middle c; a-g surrounding and including middle c; and aa–ee entirely above middle c.

Example 1

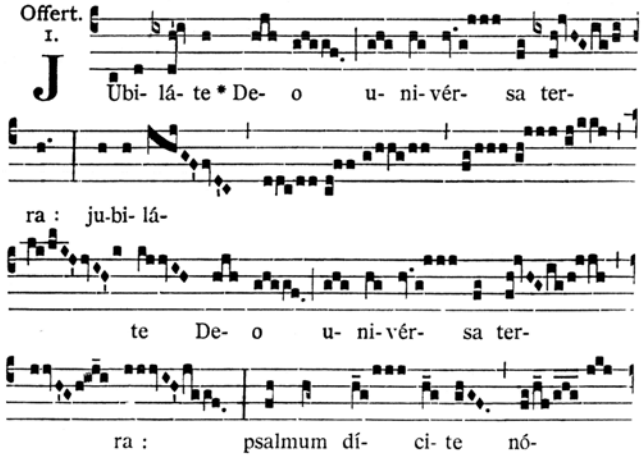


1) a–c emphasizes c, falling briefly through a to F;
2) a–c is recovered, adding another third, c–e;
3) a–c–e now turns slightly downward, leading to
4) an alternate third b-flat to G leads downward to F, but then a–c–e is recovered, as in #2
5) a–c leads back down to F, leading in turn to "Deo: repeated exactly as in the initial intonation.

Each of these motivic segments develops an idea from the previous one, creating a coherent whole that amounts to a kind of progressive variation.

The second, Jubilate Deo universa terra (Ex. 2), begins with a formulaic mode-one intonation and leads to a musical colon, cadencing on what amounts to a kind of half-cadence on "universa

Example 2



terra," that indicates that something more is to come. The melisma which follows is quite different from that of the previous piece: it forms one very large melodic gesture that reaches a peak and resolves to "Deo," reiterating that word exactly from the intonation. The stages are:

1) beginning on a it adds a c above, only to plummet to the C an octave below;
2) that C alternates with double notes (bistropha) on D then on F, then on a;
3) then it becomes triple notes (tristropha) on a then c, with a bistropha on d;
4) it rises finally through e to an f above, the peak, turning back to c and then a.

The overall shape of this melisma is a large arch, whose beauty is its breadth and scope, comprising a range of an octave and a fourth.

Both of these chants, in musically quite different ways, respond to the imperative "jubilate," by jubilating, singing a jubilus. Incidentally, both complete chants comprise two psalm verses, each consisting of two complete statements. These statements are strikingly distinguished from the verse of the melisma musically, in the first by a shift of emphasis upon B-flat to B-natural, and in the second by a gradual ascent and descent, which helps to create the overall shape of the piece, as well as a remarkable repose at its end. The mode-one *Jubilate* is one of the longer offertories of the year, one which must have been very well liked, for it is repeated on another Sunday, in the Easter season.[4]

An even longer offertory, *Precatus est Moyses*,[5] is made longer by a substantial repeat: It contains a prayer of Moses, and the repeated line is the introduction to the prayer by the narrator: "Moses prayed in the sight of the Lord his God and said:" The repeat is exact, except for "et dixit" (and said): the first time, "et dixit" is set to a wide-ranging melisma (18 notes), touching upon the lowest note of the piece; the second time, it is set more simply, rising from that lowest note directly to the final (nine notes). From there Moses' prayer gradually rises to an intense peak on "memento Abraham, Isaac, et Jacob," which plea is then heard by the Lord, as the narrator tells; however, the narration does not return to the lower range of the beginning; seemingly Moses' prayer has so convinced the Lord that its narration is told in the higher pitch as well; the low pitch of the beginning never returns.

Thus the beginning is a foil musically for the climactic prayer of Moses making use of a very low register in contrast to what follows. The repeption gives greater proportion and balance to the prayer and the conclusion. In addition, it calls attention to what Moses says by varying "et dixit."

Another pair of offertories, *Domine in auxlium*[6] and *De profundis*,[7] uses a different manner of repeat: the initial short line is repeated at the end of the piece in the manner of a refrain, or antiphon. The effect, in retrospect, is as if the chant consisted of a refrain, a verse, and then a

[4]Originally called the Fourth Sunday after Easter, now the Fifth Sunday of Easter (the same day).

[5]Ex. 12:11, 15; originally for the Twelfth Sunday after Pentecost; now for the Eighteenth Sunday in Ordinary Time; GR, 352–3; LU, 1030–1; GT, 317–18; Ott, 126–27; GM, 519–20.

[6]Ps. 39:14–15; originally for the Sixteenth Sunday after Pentecost; now for the Twenty-second Sunday in Ordinary Time; GR, 364–65; LU, 1046; GT, 331; Ott, 106–7; GM, 540.

[7]Ps. 129:1–2; originally for the Twenty-Third and following Sundays after Pentecost; now for the Thirty-Third Sunday in Ordinary Time; GR, 388–89; LU, 1076–77; GT, 368; Ott, 97–100; GM, 594–95.

repeat of the refrain. Both of these chants had melismatic verses in the medieval transmission,[8] so that they should be classed as responsories, not antiphons (the distinction being that antiphons, such as introits and communions, have psalm-tone verses while responsories, such as graduals and alleluias, have melismatic verses). Still, within the responsory itself, there is what appears to be the vestige of an antiphonal use, at least in the sense that it includes the repetition of a short refrain.

Its liturgical function is to elicit an element of increased solemnity in preparation for the most solemn moments of the Mass.

Do these pieces represent a vestige of an older antiphonal practice, or an older style of responsorial singing? The evidence is mixed, for none of the earliest manuscript sources of the Mass propers containing text only,[9] indicates a repeat at all for either chant. Likewise, in the entire tradition of sources with musical notation, indications of the repeats are infrequent. Still, a few very early notated sources have the repeats. Moreover, the absence of such repeats in written sources does not rule out the possibility that such repeats could have been taken by tradition. Thus, the jury is out concerning the early history of these repeats.

This pair of offertories, without the repeat of their refrains, would be on the short side for offertories, so these repeats serve to bring them up to a nearly normal length. Moreover, the character of the "refrain" melody in each case is striking. *De profundis* begins on the lowest note of the piece, a note which does not occur until the conclusion of the melody before the repeat. This lowest note is a nice representation of the text "out of the depths"; the melody proceeds out of its deepest note. Both of these refrains have a reiterative character—they center upon one pitch and make use of repeated notes (*bistropha or tristropha*). This is a characteristic of many offertories; I speculate that its liturgical function is to elicit an element of increased solemnity in preparation for the most solemn moments of the Mass, the preface, Sanctus, and Eucharistic prayer.

These five offertories represent some of the longest and shortest of the offertories; yet their use of repetition sets them off as well as unique and most interesting pieces.

[8]Such verses disappeared in the twelfth and thirteenth centuries and are not found in the modern gradual; they were published by Ott in 1935 (cf. Ott), and recommended for liturgical use under Pope Pius XII. One such verse was retained in traditional use, in the funeral Mass, where the extra ceremonies at the coffin require a longer offertory chant.

[9]*Antiphonale Missarum Sextuplex*, ed. René Jean Hesbert (Brussels: Vromant, 1935).

COMMENTARY

Mixed Voices, Mixed Abilities

By Mary Jane Ballou

Singers come in mixed abilities as well as mixed voices. The director's task: to blend this patchwork into something beautiful.

Perhaps you inherited an existing ensemble with a diversity of experience, music reading or aural learning abilities, and vocal quality. One schola I know has singers ranging in age from twelve to eighty with an equal spread of talent and training. A "growth spurt" of new members can also change the dynamic and skill set of an established group.

Or maybe your "neophyte schola" has a year or two under its belt. You want to take the singing and the repertoire up a notch and some singers are ready. Meanwhile, others in the group are still laboring with one or two settings of the ordinary and the Rossini propers.

This can be a pivotal moment. The type of singer you attract and retain will depend on the way in which you handle these diverse voices. Your approach will also have an impact on the spirit and character of the schola.

Assuming you have the numbers, should you split into two groups, risking hurt feelings and calls to the pastor? Must you surrender your ambitions and possibly lose the more able singers by attempting no music more difficult than your weakest singers' abilities?

Let me propose to you a better way. Everyone can sing *something*, but everyone does not need to sing everything.

The Monastic Model

Virtually all singers can master the basic chants of the most popular ordinary settings and the psalm tones. Not every singer in the average schola is vocally or musically suited to the *Graduale Romanum* or polyphony. Do their limitations make them less valuable to the ensemble? No. Your job as director is to find the best and most beautiful music for the singers you have, moving along a continuum from basic to advanced and placing your singers with the music best suited for their talents. Here is your new guiding principle:

We're all in this together, but not for every song!

Consider the monasteries that have traditionally been the home base of Western plainchant. Use the model of a monastic choir with your schola. This will appeal to lovers of chant and help them place their own efforts in a historic context. It will also prevent your plans from appearing arbitrary and capricious by grounding them in centuries of practical experience with liturgical music.

In a monastery, not every monk or nun sings every single chant. The full choir traditionally sings the psalmody and the ordinary of the Mass, while smaller scholas handle elaborate antiphons and propers. St. Benedict points out in Chapter 47 of his rule, "Only those . . . should come forward to sing and read who have the ability to fulfill this role in a way which is helpful to others."[1]

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[1] *Wisdom from the Monastery: The Rule of St. Benedict for Everyday Life* (Collegeville: Liturgical Press, 2005), 68.

The purpose of monastic worship is the glorification of God by making the best use of everyone's vocal resources. It is this same "best use" of musical talents that you want for your schola.

The Hard Work of Leadership

In a perfect world, all singers (and directors) would recognize their own musical strengths and limitations. With this knowledge, we would gracefully find our proper roles and stations in the world of sacred music. Regretfully, it is the task of the schola director to make the hard calls in our fallen world.

This is where your courage and kindness come in, especially if your group is used to tackling everything regardless of ability and aptitude. Praying that weak singers will recognize their limitations will not suffice. For decades, many churches and choirs have downplayed excellence for warm feelings of self-esteem. Hurt feelings and cries of "not fair" are likely, and you need to be prepared for them.

Accustom your singers to periods of silence.

If you anticipate problems, talk to the pastor. I repeat, talk to the pastor. The clergy do not appreciate being blind-sided. Emphasize your desire to improve the quality of the worship environment at Mass and other devotions. Be convincing about your desire to grow a schola of strong singers while working to develop the talents you already have.

Moving Ahead

Festina lente, make haste slowly. Make this transition slowly and smoothly. Removing singers from a piece they are already used to singing is not easy. In fact, some singers might find it downright insulting. Limiting the voices with a new chant will seem less personal.

Accustom your singers to periods of silence. Start "mixing up" your schola members into smaller groups for the verse sections of communions and introits. Challenge them with singing *alternatim* chants they already know.

Point out how those different vocal textures enhance chant and draw worshippers' attention back to the text. Teach your singers to use their "non-singing" time at rehearsal profitably. They can sharpen their ears by following along rather than gossiping with their neighbors.

Ensure that all your singers have a reasonable share in the music. This is not about "sheep and goats"; it is every singer making the best contribution he or she can to the group. "Diva control" may also be required if more able singers seem to be lording it over others.

Remind them with a smile that you are the director.

Some scholas may find two groups naturally evolving: a basic ensemble and a more advanced set of singers for full propers and more complex polyphony. In these circumstances, the whole group can rehearse in the first hour, followed by a second hour of practice for the advanced ensemble.

Every schola is unique in its singers, its director, and the environment in which it sings. Always remember that there are more alluring ways to spend Wednesday evening than in your company. You need the courage and patience to keep this forward course despite squawks and murmurs—and one day, you will all be thrilled by the results.

Refections on a Hymn

by Karl Bjorn Erickson

Imagine being an invited guest to a beautiful wedding ceremony where every detail has received the utmost attention and forethought. Thankfulness and reverence fill the air, and people clearly feel privileged to be there. As the solemn moment for the vows approaches, you suddenly leap to your feet and announce your presence in a booming voice.

Astonished wedding goers stare at you in shock. Again, your voice echoes through the church and you point to yourself with smug self approval. Perhaps you get in a comment or two more just before the ushers arrive to escort you out of the stunned sanctuary. Your outburst has succeeded in disrupting an otherwise perfect wedding. Now, we would all consider this kind of behavior rude and outlandish. Yet, many of us unwittingly do something strangely similar when we sing certain hymns within the holy Mass.

From "To Be Your Bread" and "As We Remember" to the problematic "Only a Shadow" and, of course, "Sing a New Church," these hymns all betray a theology out of balance with the spiritual reality they attempt to convey. Unfortunately, most Protestant churches don't fare any better. While growing up in the Nazarene Church, I remember my singing coming to a screeching halt on a fairly regular basis. Once I had reflected a moment on the nonsensical words coming out of my mouth, I just couldn't finish the chorus. Even when I was in high school in the late 1980s, many of the beautiful and timeless hymns of the Wesleyan churches were disappearing, replaced with simple-minded choruses. As many critics have pointed out, instead of singing about Jesus, this music encourages us to sing about ourselves, turning inside instead of turning towards God and the Cross.

I was no stranger to poor liturgical music, but nothing quite prepared me for a recent Mass in which "Sing a New Church" was the recessional hymn. It was the first time I had heard it, and its message was disappointing—to say the least. It's hard to know where to begin in the criticisms of this "triumphalist paean to diversity," as Father Paul Scalia (the son of Supreme Court Justice Antonin Scalia) described it in an article entitled "Ritus Narcissus," which appeared in the *Adoremus Bulletin*. This hymn remake uses the music of an old and beloved hymn, "Come, Thou Fount of Every Blessing," but its words fall flat and meaningless—especially when compared to the beautiful original. Let's begin by looking at the hymn's first and second verses.

"Sing a New Church" by Sister Delores Dufner

Summoned by the God who made us,
rich in our diversity,
gathered in the name of Jesus,
richer still in unity.

Although **Karl Erickson**'s articles have appeared in America, *The National Catholic Weekly*, Catholic Answers' *This Rock, Episcopal Church News*, Seattle Pacific University's *Response*, *Tiber River Catholic Book Reviews*, and the *Portland Tribune*. In Karl's "spare time", he works for the State of Oregon—as he has done in a variety of positions for the last decade (between the Oregon State Department of Revenue and the Oregon State Employment Department). karlerickson@earthlink.net

Refrain: Let us bring the gifts that differ
and, in splendid, varied ways,
sing a new church into being,
one in faith and love and praise.

Radiant risen from the water,
robed in holiness and light,
male and female in God's image,
male and female, God's delight.

While the words may seem simply vapid and harmless, the hymn betrays error built upon error. The idea of a new church, which is more than a call for spiritual renewal, implies that the one true church fell, and this, in turn, would make our Savior a liar when he promised in Matthew 16:18 that "even the gates of Hades will not overcome it." It's also suggesting that we build the church, which implies more than simple cooperation with God. It is painting the stark picture of a church instituted by man (not God) and for man. Without the Cross, however, songs simply exalting each other smell strongly of the heresy of universalism and denial of Christ altogether. If all we see is ourselves, we've missed the point of everything. "Sing a New Church" embraces "feel good" and sentimental elements of a quickly passing culture while paying little honor to our Saviour and Lord.

I'd like to share a powerful quote concerning this hymn from a recent article entitled "Bad Poetry, Bad Theology." The excerpt below is quoted with permission from Catholic Answers' magazine, *This Rock*.[1] The writer is Anthony Esolen, a professor of English at Providence College and the author of *The Politically Incorrect Guide to Western Civilization*.[2] His words ring true regarding the serious problems created by "Sing a New Church."

> Here the worshipers are like the mythological Amphion at his lyre, singing to raise the walls of Thebes from the earth. Again, I'm not saying that the typical singers in our churches intend such nonsense! But the nonsense has to seep in, eventually. And note what it replaces: Jesus instructs us to say, when our work is done, that we have been worthless and unprofitable servants. Do any contemporary show tunes meditate upon that saying? It is instructive to note by contrast the last verse of "The Church's One Foundation," which in noble yet simple language gives us the true source and the end of our love:

Yet she on earth hath union
With God, the Three in One,
And mystic sweet communion
With those whose rest is won:
O happy ones and holy!
Lord, give us grace that we,
Like them, the meek and lowly,
On high may dwell with thee.

[1]Anthony Esolen, "Bad Poetry, Bad Theology," *This Rock*, 19, no. 9 (November 2008), 16.
[2]Anthony Esolen, *The Politically Incorrect Guide to Western Civilization* (Washington, D.C. : Regnery, 2008).

Beginning late last year, I formed a small group of concerned Catholics (and one Orthodox family) who wrote letters concerning "Sing a New Church." Our letters were directed to both the Oregon Catholic Press as well as the Archdiocese of Portland, Oregon. We respectfully expressed our concerns regarding this hymn and its theologically incoherent message. More recently, I also had the pleasure to exchange e-mails with Sister Delores Dufner, the composer of "Sing a New Church." She graciously offered of her valuable time in helping me ensure that both sides are given a voice within this essay. Although it failed to change my opinion of the hymn, the responses received were helpful in understanding the multiple issues involved with regard to the use of this particular piece of music, and it also reminded me of the human quality. While we may strongly disagree with a hymn's message, it's imperative that we remember that behind the hymn is a person who deserves courtesy and respect as a fellow brother or sister in Christ.

While we may strongly disagree with a hymn's message, it's imperative that we remember that behind the hymn is a person who deserves courtesy and respect.

Sister Delores Dufner's commentary on her own hymn echoed the words also conveyed to me in the letter by Archbishop John Vlazny. They both stressed that the hymn was using the word "new" in the sense of a renewal. While I had read similar arguments before, I was pleasantly surprised by the honesty and expressiveness of Sister Dufner's observations. Below is an excerpt from her commentary.

> According to Revelation 21:5, God intends and desires to "make all things new." The phrase, "sing a new Church," is meant to remind us that transformation is God's will for all of creation, as Paul describes so passionately in Romans 8:18–23. The title and refrain of my hymn are not meant to discount the Church of the past or the Church of the present: stanza three acknowledges that the future desired and promised by God can grow only from the seed of the past.
>
> By our Christian Baptism, we are committed to a lifetime of conversion and spiritual growth. My hymn is meant to encourage us to remain faithful to that baptismal call. As John Cardinal Newman said, "To be perfect is to have changed often."
>
> The phrase, "sing a new Church," reminds us that the words we sing have a formative effect in shaping our spirituality. It would be an exaggeration to think that we, by our own power, could renew the Church or "sing a new Church into being." But as baptized Christians we never act merely by our own power. By God's mercy, our prayer through Christ and with Christ and in Christ changes us. As we sing our faith, we are transformed and the Church is renewed—made new—in the image of Christ. The work of transformation is primarily God's work, but we are privileged to play a part in that transformation. Our prayers, whether spoken or sung, play a part in our conversion and in the transformation of the Church and world.

Except for the subtle, but important, exaggeration concerning the cooperative aspect of man's work within God's ordained plan, the sister's commentary in and of itself seems reasonably

on-target. It is true enough that the process of conversion is indeed an on-going endeavor. We are all works-in-progress. The error concerning our cooperation with God's plan, however, is important to note since it is also present within "Sing a New Church."

As Anthony Esolen observed regarding this particular commentary,

> We cooperate freely with the grace of God, submitting to it, obeying his commandments. Even our cooperation with God, however, is predicated upon his prevenient grace, whereby we can freely choose to accept his grace and obey him. In other words, the conversion of a human heart or the renewal of a church, is *all* God's work, and to him and to him alone belongs the praise. We cooperate by allowing God to use us as his instruments.

Even the opportunity of this cooperation, then, is an outpouring of God's grace and a manifestation of his unfathomable love for us. Likewise, the transformation and redemption referred to in Romans 8:18–23 is a gift of God.

It is true enough that the process of conversion is indeed an on-going endeavor.

It's important at this point in the discussion to explore some of what others have said to me concerning their support of this hymn. Archbishop John Vlazny, as referred to earlier, took the time to share his thoughts with me regarding this hymn. While he characterized "Sing a New Church" as referring to the renewal called for by the fathers in the Second Vatican Council, he also commented that I am not alone in my misunderstanding of the hymn. It apparently happens fairly often. This is an interesting point. As the eloquent Saint Augustine wrote in Confessions,

> I am inclined to approve of the custom of singing in church, in order that by indulging the ears weaker spirits may be inspired to feelings of devotion. Yet when I find the music itself more moving than the truth it conveys, I confess that this is a grievous sin, and at those times I would prefer not to hear the singer.[3]

In a sense, our concerns regarding this hymn echo these saint's words, since the message of "Sing a New Church" is so distracting and inappropriate for use as liturgical music. It also reminds me of the eighth chapter of 1 Corinthians. Even if the hymn did represent good theology, which I do not believe, it can be convincingly argued that it presents a stumbling block to many Catholics. Since we are called, however, to avoid action which may make our brother stumble, Archbishop John Vlazny's defense of "Sing a New Church" seems problematic.

One interesting supporter of this hymn is our own parish priest and author of *The Seal, A Priest's Story*.[4] Father Timothy J. Mockaitis, who agrees that the title of the hymn is "problematic," offered the following in its defense.

> The words strike me as Trinitarian and clearly imply this human community has come about because of "the God who made us" and that we are "gathered in the

[3]St. Augustine, *Confessions*, X, xxxiii (50).

[4]Timothy J. Mockaitis, *The Seal: A Priest's Story* (Philadelphia : Xlibris, 2008).

> name of Jesus," that we are "one in faith," That we are "male and female in God's image," that the "Spirit strong within" and then reference to baptism: "radiant risen from the water, robed in holiness and light." We are "sprung from seed of what has been." (A reference to the early Christians: "The blood of martyrs is the seed of Christians.")

His response exemplifies the complexities as well as good intentions involved in the discussion of a controversial hymn like "Sing a New Church." It also raises a fascinating question. Would the same opposition exist to this hymn, if its title were less polarizing?

When I first approached Oregon Catholic Press (OCP) regarding my concerns with this hymn, I was directed to a music editor named Randall DeBruyn. He explained the review process all of their hymns must undergo. While he indicated that the hymns underwent scrutiny by both the Portland Archdiocese as well as theologians, he was unable to share the names of any of the theologians with whom OCP regularly works. He did point out that none of these experts expressed concerns regarding "Sing a New Church." But there is something a bit unsettling with the idea of anonymous reviewers. Review without accountability, after all, is not necessarily a true or unbiased review. As a children's writer, for instance, I have spent countless hours researching literary agents. Testimonials or reviews often appear on the agents' websites. As soon as one notices a glowing review offered simply by "Ted," for example, the warning bells should be sounding. It's impossible to confirm the unbiased nature of anonymous "expert" reviewers. It should lastly be noted that Randall DeBruyn was invited to share a comment or two regarding OCP's position with regards to this hymn, but he declined to be quoted for this article.

The main difficulty in addressing the problems raised by "Sing a New Church" really boils down to the challenge of placing objective value upon art.

The main difficulty in addressing the problems raised by "Sing a New Church" really boils down to the challenge of placing objective value upon art, which must first be viewed subjectively. For example, and without any direct comparison with the hymn intended, an artist might create in his gallery a towering monument of milk-cartons. In his own mind, this could be the most amazing and meaningful work of art since the Mona Lisa, the supposed pinnacle and apex of artistic creation. He might stun audiences and art critics alike with his persuasive and eloquent words explaining the meaning and symbolism behind his edifice. In the end, however, we should hope that the audience will take a second look at his monument and realize what it really is: simply a stack of empty milk-cartons. With a puzzled look, the more perceptive and insightful of the group will likely wander off to visit other galleries. This might not be the best illustration given what currently passes for fine art these days. The point, however, is that a culture or society will eventually decide whether the work of the artist will survive. It must possess real and ageless value if the art form is to last beyond that first generation. After all, viewing beautiful art or hearing exquisite music of the past is like exiting the present timeline for the blink of an eye while we take in the rich beauty like so many others have before us.

No one is questioning the good intentions of Sister Delores Dufner or the many others who create new liturgical music for the church, but it seems that many of us who oppose this particular hymn might be guilty of placing a disproportionate value or emphasis upon the view of a

We don't expect to have our values attacked at Mass.

few, rather than simply judging for ourselves the quality of the art facing us. In other words, do we trust our own perceptions as accurate? While the sister and Archbishop John Vlazny, for instance, emphasize the hymn as a call to renewal, I would venture that this is not what comes to mind when most of us hear it sung.

An important part of this hinges on the issue of language, and the "baggage" carried by some words. Day in and day out we are bombarded with the depravity of the culture (and world) in which we toil. As our priest recently observed, the nightly news is just the thing to watch—if you want to be reminded of the seven deadly sins. It's also true that political correctness never applies to those who would ridicule our Catholic Church, or Christians in general; people are utterly at ease in saying the most horrible things about our faith. And we, Catholics and other Christians across the globe, take it on a daily basis. We keep our heads high, because we know that pain we endure for the faith is infused with meaning and rich grace. "Blessed are they that suffer persecution for justice' sake, for theirs is the kingdom of heaven."

While our quiet witness in the world points to our desire to serve the Lord, we don't expect to have our values attacked at Mass. It should be a spiritual refuge where we are free to concentrate and focus upon Christ and his incredible sacrifice. This hymn does more than turn us inward. It also relies upon charged language which carries unhealthy connotations within our modern culture. These connotations are frequently strongly opposed to the message of the Holy Gospel. The word "diversity," in particular, plays a prominent role within this hymn. If we pause a moment to examine the history of this simple word, it may surprise many to learn that, according to the *Oxford English Dictionary*, its usage in the twelfth century carried a meaning of "difference, oddness, wickedness, and perversity." While the connotations have changed over time, it's also been transformed into a cliche by our culture's bent towards sin and its futile attempt to excuse and rationalize these sins.

I remember we heard this word quite frequently while we were Episcopalians. When we voiced opposition to the ordination to bishop of an active homosexual named Gene Robinson of New Hampshire, it was as if we had become the outcasts. After all, we did not respect "diversity." We expected and endured this within the Episcopal Church, but we never expected to hear a hymn to diversity sung at the sacred Mass. It may be true that modernism and political correctness have hijacked an otherwise acceptable word. Still, we can't ignore that crime; the word is changed. As a popular radio personality used to remind his audience, "Words mean things." In this case, the modern usage and application of the word *diversity* makes it inappropriate language around which to write a hymn. While this may change in a century or two, this is the sad reality of the world today.

Perhaps it's time to scrap our hymn rewrites altogether and return to the originals—or to true Catholic sacred music? While there can be legitimate disagreement regarding the appropriateness of hymns such as "Amazing Grace" within Mass, for instance, certainly most would see the error of rewriting a classic hymn such as this only in order to remove the word "wretch." We are truly in danger of singing to ourselves. Beautiful hymns that express the mysteries and joy of faith are seldom heard today in either Catholic or Protestant circles.

In these tumultuous times, it becomes even more critical that our theology and doctrine always be expressed with clarity and truth. To do otherwise not only dishonors the Mass, but it

leads Catholics astray towards moral relativism and the siren call of modernism. It also serves as an exceedingly poor witness to non-Catholics, those who may be searching (as our family was) for the truth. Some even argue that the reason more Catholics don't actively sing in Mass has much to do with the quality of the music being sung.

My father-in-law John Carroll Collier (the sculptor of the Catholic Memorial at Ground Zero in New York City and many other pieces of religious art across the country) puts it this way.

> Five hundred years ago, if you wanted to hear the greatest words ever spoken, see the greatest paintings, the greatest sculpture, and hear the greatest music being sung, you went to church. In the meanwhile, something has gone very wrong. There seems a desire by current religious art to inspire but it can't because it is shallow. Its foundation is not Christ Jesus. Rather it, like much of modern art and music, is only about our feelings; and feelings which have only good wishes to motivate them. Christians have better footings on which to build their art.

What has happened to sacred music like the haunting and beautiful anthem by Thomas Tallis *If Ye Love Me* or Palestrina's *Ave Maria* or Gregorian Chant? Why are we permitting the Mass to become a place filled more with reflections of a quickly passing culture than with quality liturgical music of lasting substance and beauty? At the very least, when our music borders (or crosses the line) into heresy or self-centered praising instead of worshiping the Living God, "life itself, immutable," why are we not standing up and raising our voices in protest?

Why are we permitting the Mass to become a place filled more with reflections of a quickly passing culture than with quality liturgical music of lasting substance?

One great resource of hope, encouragement, and instruction with regards to liturgical music is entitled *Sing to the Lord: Music in Divine Worship*, which was recently published by the United States Conference of Catholic Bishops. It addresses both the need for quality art and the absolute requirement that this art reflect the truth of the Gospel and tradition. Below is an excerpt which eloquently focuses upon the need for quality liturgical music.

> 81. The Church needs artists, and artists need the Church. In every age, the Church has called upon creative artists to give new voice to praise and prayer. Throughout history, God has continued to breathe forth his creative Spirit, making noble the work of musicians' hearts and hands. The forms of expression have been many and varied.
>
> 82. The Church has safeguarded and celebrated these expressions for centuries. In our own day, she continues to desire to bring forth the new with the old. The Church joyfully urges composers and text writers to draw upon their special genius so that she can continue to augment the treasure house of sacred musical art.
>
> 83. The Church never ceases to find new ways to sing her love for God each new day. The Sacred Liturgy itself, in its actions and prayers, best makes known the forms in which compositions will continue to evolve. Composers find their

> inspiration in Sacred Scripture, and especially in the texts of the Sacred Liturgy, so that their works flow from the Liturgy itself. *Moreover, "to be suitable for use in the Liturgy, a sung text must not only be doctrinally correct, but must in itself be an expression of the Catholic faith." Therefore, "liturgical songs must never be permitted to make statements about faith which are untrue."*[5] (Emphasis added)

The need for better liturgical music might be better grasped if we briefly examine the nature of sacred space itself. As Jeremy Sheehy reminds us in his insightful essay "Sacred Space and the Incarnation," which is one of eight powerful articles collected in *Sacred Space, House of God, Gate of Heaven*,[6] our understanding of the sacred hinges upon the nature and mystery of the Incarnation itself. God used physical material— that is flesh and bone, to convey truth and forgiveness to a lost world. He could have chosen any other means, but his choice was to send his Son as a man. Understanding that God is everywhere, are we closer to Christ in front of a beautiful tree, or standing beside our Savior? Clearly, he is more substantially present to us, if we are beside him, or looking in his holy face. This is why churches are not ordinary places. In the Mass, we join with fellow believers of the past, present, and future in praising God and partaking of the blessed Eucharist. The mystical body of Christ is nowhere else so complete as in worship, and this reminds us why quality liturgical music is so important in creating an atmosphere of reverence and worship and expressing our love of God.

I have been pleasantly surprised and thankful with the number of Catholics who are dissatisfied with the state of our liturgical music.

It's time to put modernism in its place and insist upon good music within our churches. "Sing a New Church" is hardly the only poorly-written hymn or simple-minded chorus out there. Whether attending Catholic or Protestant churches, the quality of the music echoing forth from our places of worship usually has more in common with a movie theater or other entertainment venue than with the sacred. As the secular invades the sacred, it is easy for many of us to lose hope. Those of us who have attempted to do something constructive run into a brick wall. In one sense, that brick wall is a good thing.

Nothing is easily changed within the Catholic Church, and I thank God that this is true. It is not wind-tossed as so many of the Protestant denominations find themselves. On the other hand, it creates a degree of challenge when facing issues of this nature, matters of true renewal. The hope we have is in Christ, and we know with certainty that the "New Church" will never overcome the One, Holy, Catholic, and Apostolic Church. I suggest further that we take hope in the small things. I have been pleasantly surprised and thankful with the number of Catholics who are dissatisfied with the state of our liturgical music. Late last year, a young priest even told me that he was taking steps to place "Sing a New Church" on his permanent "do not play" list. It's only one small step, but it's definitely a move in the right direction.

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[5]Excerpts from *Sing to the Lord*, Copyright © 2007, United States Conference of Catholic Bishops, Washington D.C. Used with permission. All rights reserved. No part of this work may be reproduced or transmitted in any form without the permission of the copyright holder.

[6]Philip North and John A. North, eds., *Sacred Space: House of God, Gate of Heaven* (London: Continuum, 2007).

Mass Basics

by Reverend Monsignor Stephen M. DiGiovanni, H.E.D.

I have always thought there are some basic requirements when considering the Mass, whether it be the *Novus Ordo*, (why is it still *Novus* after 40 years?) or the extraordinary form, the 1962 Missal. These are basic requirements that are sometimes overlooked or lost: that the Mass is a sacrifice of Christ and of his church, but that Mass is also a personal sacrifice of the priest and people. If so, what do we offer? We understand what Our Lord offered on the Cross, and, that through his church, that sacrifice continues. But what do we offer? If we look at a few of the church's councils, we find the answer.

During the years following the Second Vatican Council, a common view was that it was a "pastoral" council, which too often was a catchword for a *laissez faire* approach to theology, liturgy, and the personal life of the clergy. This was the basis for lessons that the priest had first and foremost to be vigilant about his personal well-being. Days off were essential as were personal interests and relationships. The second lesson was that the healthy parish priest offered educational and formational programs in his parish, not merely Mass and the sacraments. Just a few weeks ago, a pastor of a local parish repeated this to me, aghast that I suggested otherwise, even though my parish has programs galore.

If Mass and the sacraments are not essential to the life and work of the priest and parish, then there is no longer a vocation problem: priests are not needed, educators are.

The councils of the church taught otherwise: the priesthood is essential to the life of the church, since Our Lord continues his eternal priesthood through the ordained priesthood, to sanctify and transform us all by his grace. The health of priests, both spiritual and physical, is tied to this reality, since to be faithful, the priest must offer himself as a sacrifice for the salvation of the world in imitation of his Lord: a life of daily virtue, as opposed to self-interests, vice, or self-indulgence.

Let's look at the Fourth Lateran Council for a look at those clerics who whose lives and ministries were less than priestly, even in the year 1215:

> We regretfully relate that not only certain lesser clerics but also some prelates of churches pass almost half the night in unnecessary feasting and forbidden conversation, not to mention other things, and leaving what is left of the night for sleep, they are barely roused at the dawn chorus of the birds and pass away the entire morning in a continuous state of stupor. There are others who celebrate mass barely four times a year and, what is worse, do not bother to attend mass otherwise. . . . We strictly command such persons, in virtue of obedience, to celebrate the divine office, day and night alike, as far as God allows them, with both zeal and devotion.[1]

The Council of Trent also had something to say about the daily life of priests:

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[1]Constitution 17, as quoted in *Decrees of the Ecumenical Councils*, 2 vols., ed. Norman P. Tanner, S.J. (Washington, D.C.: Georgetown University Press, 1990), I: 243.

The offering of Mass as the Sacrifice of Christ is essential to the priestly ministry and life.

> There is nothing that more constantly trains others in devotion and the worship of God than the living example of those who have consecrated themselves to the divine service. For when these are seen to have raised themselves from worldly affairs to a higher level, others turn their eyes to them as to a mirror, and gather from them what to imitate. Hence it is most important for clergy called to share the Lord's portion so to fashion their whole life and habits that by dress, gesture, gait, speech and in every other way they express only what is serious, moderate and wholly devout. They must avoid even small faults, which in them would be great, so that their actions may command the respect of all. And the more these standards enhance and benefit the church of God, the more carefully must they be preserved.[2]

One might consider that these decrees are *ancient*, and can't possibly be applied to the clergy of the modern world. Here is something about priestly life from the Second Vatican Council, which links the priestly life of personal sacrifice with the Sacrifice of the Cross at Mass:

> As ministers of sacred realities, especially in the Sacrifice of the Mass, priests represent the person of Christ in a special way. He gave Himself as a victim to make men holy. Hence priests are invited to imitate the realities they deal with. Since they celebrate the mystery of the Lord's death, they should see to it that every part of their being is dead to evil habits and desires.
>
> Priests fulfill their chief duty in the mystery of the Eucharistic Sacrifice. In it the work of our redemption continues to be carried out. For this reason, priests are strongly urged to celebrate Mass every day.
>
> So it is that while priests are uniting themselves with the act of Christ the Priest, they are offering their whole selves every day to God. While being nourished by the Body of Christ, their hearts are sharing in the love of Him who gives Himself as food for His faithful ones.[3]

The offering of Mass as the Sacrifice of Christ is essential to the priestly ministry and life, which should be patterned after that of Jesus. We join our lives to Christ's sacrifice in order to gain heaven for our people and for ourselves, as Jesus promised.

After eleven years as a pastor or a large city parish, I have a few suggestions for the priest and parish if they wish to be successful; and these are based upon the offering of this essential Sacrifice of the Mass and its link to one's personal life:

First, the priest must lead a life of virtue and fidelity to the church: "Be holy as the things you handle are holy" we were each instructed at our ordination as the bishop offered us the chalice, paten, and host. Priests are not "single" men who have religious jobs: we are consecrated to

[2]Session 22, *Decree on Reform*, canon I, in Tanner, *Decrees*, II: 737.

[3]Second Vatican Council, Decree on the Ministry and Life of Priests, *Presbyterorum Ordinis*, III, 13.

God, because we love him, and manifest that love in our daily lives of virtue and self-sacrifice as his priests, not as his religious facilitators.

Second, the priest must preach about heaven as our goal, not, merely happiness in this world. The reality of the Incarnation, Cross, and Bodily Resurrection is that the Second Person of the Trinity wanted to free us from sin, evil, and death to live with him forever in heaven. If you don't know what to preach, read the Fathers of the Church. Or, read their homilies to your parishioners on Sunday, instead of reading something from a canned homily service.

Third, remind the faithful that this is the church founded by Our Lord on the apostles. The Catholic Church is not just one more religious body among many.

Fourth, because of this, preach the truth of the gospels and of the magisterium. Too often do we treat our parishioners with travelogues about our recent vacation or "retreat" to Paris. At a time when so many people are out of work, facing foreclosure and bankruptcy, the priests should not regale the faithful with reports about their lavish life styles, cruises, or European vacations. Common sense is also helpful.

The Catholic Church is not just one more religious body among many.

Fifth, teach the truth, but do it nicely. We must package our product, as it were. You can't beat people over the head with the baseball bat of "orthodoxy" and expect them to turn around and say, "Thank you, Father, may I have another?" If you're nasty in the pulpit, if you're cruel in personal speech, if you're obnoxious or arrogant in the way you treat people, if you're immoral, people will simply walk away. In Gilbert and Sullivan's *Yeoman of the Guard*, Jack Point puts it quite nicely:

> When they're offered to the world in merry guise,
> Unpleasant truths are swallowed with a will—
> For he who'd make his fellow, fellow, fellow-creature wise,
> Should always gild the philosophic pill. [Act I]

We were instructed to be as "clever as serpents and as innocent as doves" by Our Lord: apply that to preaching and the priestly life, and you'll go far.

Priests draw their identity and spiritual strength from the one they love: Christ. And, we are closest to him in the Eucharist. Pope John Paul II spoke of this to seminarians during his 1987 visit to the United States:

> The Eucharist is the principal reason for the ordained priesthood. As I said in my 1980 Holy Thursday Letter: "Through our ordination . . . we priests are united in a singular and exceptional way to the Eucharist. In a certain way we derive from it and exist for it" (no. 2). No work we do as priests is so important. The celebration of the Eucharist is the way that we best serve our brothers and sisters in the world because it is the source and center of the dynamism of their Christian life.[4]

[4]Meeting with Seminarians, San Fernando Cathedral, September 13, 1987, quoted in *The Pope Speaks to the American Church*, ed. Stephen DiGiovanni (San Francisco: Harper, 1992), 215.

Some might misinterpret this to mean that all we need do is say Mass! I've known too many priests who came to that conclusion, and whose personal life and priestly ministry were both tragedies. No, Mass is essential to the life and ministry of the priest, because it is Christ's sacrifice made present, and thereby strengthens the priest and parishioner with his grace; it teaches and it forms daily life. But the priest must be faithful in how he offers it—not according to his tastes or preferences, but faithfully offered according to the church's rubrics, and faithful in how he lives it in his daily personal life.

This workshop is about the Mass and the church's treasury of liturgical music, especially Gregorian chant. Too often, we let the music slide at Mass: it's too expensive, it's too difficult to learn, and people won't like it. Nonsense!

Whether the *Novus Ordo* or the extraordinary form, Mass is Mass in its essence: it is an offering to God and not entertainment, nor a concert opportunity, nor an occasion to live out one's liturgical fantasies. So offer something to God that's worth offering! Mass is not about simply doing what we like or how we like it. What do we offer? First, we offer Our Lord, to the Father. But Mass needs to be a personal sacrifice by the priest and people, as well. Here are a few tips:

First, the priest should make a sacrifice of his own ego, first obey the rubrics, don't elaborate them, adapt them, gild or ignore them if you don't like them. Obey them.

Second, the comfort of the rectory and the priest's life is not first: the church is. You wouldn't wear dirty or worn out and ugly clothes in your personal life. Don't do so in church: clean your vestments; purchase only the best for God. While you're at it, keep the church spotlessly clean, as well as the altar clothes, and use live flowers: dead flowers in your sanctuary tell people clearly that what goes on in church isn't important. How long would dead flowers last in your rectory dining room?

Third, trust that Our Lord will help you.

Fourth, hire a very good organist and choir director. Here at Saint John's we are blessed with one of the best: Scott Turkington is a magnificent musician and superb director of our choirs. This will cost money: all good things in life do.

Fifth, spend some money on the Sacrifice of the Mass. I don't mean to scan EBay for more reliquaries or fancy, frilly vestments; music first, but not for a concert. Offer the best you have to God: the music must be the absolute best you can offer, and that will cost money. While being prudent, do not be stingy: begin by offering some of your monthly salary for great music in church! Parish priests usually have more money than we need. After all, we don't pay anything for room or board, utilities or insurances. Give up half your monthly salary a few months each year for great church music, as your personal offering to God. No one need know about it. Once your choir begins offering beautiful Catholic music, people will respond, and will flock to your parish, since most are tired of the usual musical mush offered elsewhere. Everything truly Catholic is attractive: add a friendly and understanding priest, and you'll have it made. St. John's began with $1,800. in the weekly collection ten years ago: we are now at $13,000. per week, and it keeps going up, because we offer the church's best. People want to give what they have to God: so should the priest, by offering his best for his parish, along with his parishioners.

Sixth, patience and perseverance must be exercised.

These are only a few thoughts about the Sacrifice of the Mass and the personal life of sacrifice of the priest. Once you teach what the church teaches, offer Mass and the sacraments faithfully, and live a life of virtue, self-sacrifice and generosity, Our Lord does the rest. ℣

The Transformation of Music at St. Peter's

by Jeffrey Tucker

It was my pleasure to enjoy a long chat with Fr. Pierre Paul, director of music at St. Peter's Basilica in Rome. In a time of transition for Catholic Church—toward solemnity, chant, and the propers of the Mass—Fr. Paul has been leading the push at the Vatican to be an example to the entire world of excellence and solemnity in sacred music.

His choir sings Sunday Mass and Vespers (but is not usually the choir heard at televised papal Masses). He has held this position since 2008, having been director at the North American College. After leaving that position, he came back to home in Trois-Rivières, Quebec, only to be called back to head the music program at St. Peter's under the guidance of Benedict XVI.

Since then, he has embarked on a spectacular program that amounts to the musical application of the principle of the hermeneutic of continuity: What was holy then is holy now. He has infused the entire program at the Vatican with a new love of the distinct qualities of liturgical music, and thereby embracing the program legislated by the Second Vatican Council and taking seriously the call for Gregorian chant to assume the primary role in liturgy.

This has meant, in the first instance, and above all else, using Gregorian ordinary settings for all Masses. For ordinary time, he is using Mass XI (*Orbis Factor*). For Advent and Lent he is using Mass XVII (*Kyrie Salve*), switching out the Kyrie for respective seasons.

For Easter, he chooses Mass I (*Lux et Origo*), along with Mass IV (*Cunctipotens Genitor Deus*) for feasts of the Apostles. He also uses Credo I, III, and IV, and, periodically, the whole of Mass IX (*Cum Jubilo*). He is trying minimize the use of Mass of the Angels, though it is still programmed for large international Masses since this is the one that most people know.

These are all huge advances, and he is thrilled to hear that people are singing with gusto! Actually, people are singing as never before. He is careful to print large booklets for every Mass with translations. He is dedicated to making sure that he does not use modern notation in the booklets. He believes in neumes, the notation of the church, because he regards them as easier to sing than modern notes and because they convey the sense that the music of the church is different from other forms of music.

Following the phonecall, he was kind enough to send along copies of the seasonal booklets that he has put together and which are printed by the Vatican. The typesetting is outstanding and they are easy to follow, especially given the complexities of providing the text in Latin, English, Spanish, Italian, and German.

The biggest advances have been made in the area of propers, which had long been displaced by hymns that are extraneous to the Mass. The introit of the day is sung at every Mass as the celebrant approaches the altar, following a hymn or organ solo. The communion chant is always sung with psalms from the Richard Rice editions posted at MusicaSacra.com. These are major steps toward a restoration of a very early practice for papal Masses.

CMAA members need to take special note of this: the website of the organization has become a primary source of music for the Vatican.

The offertory chant is also sung periodically and increasingly so as more and more singers can handle the material. For the psalm, St. Peter's is alternating the use the of the gradual from the *Graduale Romanum* and the simpler psalms from the *Graduale Simplex*.

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Just now, the choirs are moving into the polyphonic repertoire of the masters of the Italian Renaissance, such as Palestrina and Victoria, and will be increasingly exploring polyphonic propers along with new compositions.

Other major changes made by Fr. Paul include instituting rehearsals on Wednesday nights. Yes, you read that right. The choir didn't used to rehearse. Now they do. What's more, he invites Dom Saulnier from the Solesmes monastery, now living in Rome and teaching at the Pontifical Institute for Sacred Music, to teach weekly chant training seminars. This is a complete switch from the past. The new closeness between Solesmes and St. Peter's will intensify when Solesmes releases an in-print version of the first volume of the antiphonale for the Liturgy of the Hours, which will then be used in published form for Vespers at the Vatican.

Fr. Paul has instituted new standards for visiting choirs. As he says, "it cannot be just any choir. It must be a liturgical choir." This means the he listens to recordings of their work before any guest choir sings at St. Peter's. They must clear the repertoire in advance. And whatever they sing must fit in with the musical structure as it is developing at St. Peter's. So if there is a motet to sing, it can only be sung following the propers of the Mass.

This change has made a huge difference in not only advancing the music in the Vatican but in encouraging the right trends in all parts of the world. It is an honor to sing at St. Peter's and Fr. Paul's work to raise the standards are having an effect.

Several aspects of this extended talk surprised me. One was how much time Fr. Paul spends preparing printed programs, the same as a parish musician. He is constantly online downloading material, scanning material, and dragging and dropping graphics and worrying about things like image resolution and spacing. He has nowhere near the level of help one might expect. In other words, his job is pretty much like that of every parish musician.

Another surprise to me is how he, in an entirely humble way, seems not entirely sure about the influence of what he is doing at St. Peter's and what the long-term implications are. But of course the truth is that what happens here serves as a model for parishes and cathedrals around the world. The trends at the Vatican eventually come to pervade the whole church, and this is where his long-term influence is going to be felt most profoundly. Essentially, what he is doing is progressing toward a unity of the present with the past heritage of Catholic music, preserving while re-invigorating, and innovating toward the restoration of an ideal.

For his wonderful work in this area, all Catholics the world over are very much in debt to Fr. Paul!

There are surely bumps along with the way and some opposition to deal with, though Fr. Paul doesn't speak about these aspects. For his part, what inspires him is that it is a well-known fact that the pope himself is thrilled with the great progress he is making and can't be happier about the direction of change. He works ever harder toward the goal, hardly ever going to sleep before midnight and then rising at the crack of dawn to work some more.

The singers are excited by the new emphasis on excellence above all else, and are willing to work harder than ever. They are coming to rehearsal ready to sing and happy for the privilege of doing what they are doing. The same is true of the cantors, who are given new responsibilities and are held to higher standards.

The glorious thing that is happening here comes down to this: the program is giving back to Catholics their native music and freeing up the universal musical voice of the faith. This amounts to a major step toward the unity of the faith all over the world. Nothing could be more essential in a secular culture defined by its aesthetic fracturing. We need this major step to help us pray together and come together in one faith. He is not only a humble visionary but a man of great courage with an eye to the future of sacred music.

NEWS

Sacred Music Colloquium 2009

by W. Pat Cunningham and Carolyn Cunningham

The 2009 Colloquium of the Church Music Association of America, held at Loyola University of Chicago in late June, was from any point of view an awe-inspiring event. Attendance at the week-long forum, sponsored by CMAA, has increased from a handful of participants a decade ago to two hundred fifty. Chicago hosted the industry-financed National Association of Pastoral Musicians to a much larger attendance in July, but with the church's liturgical and doctrinal attention focused on two popes' message of a "hermeneutic of continuity," and the resurgence across the United States of the extraordinary form of the Mass, the CMAA's consistent promotion of Gregorian chant and the treasury of sacred music over three centuries begins to look both more prophetic and more coherent with the decrees of the Second Vatican Council.

Colloquium participants came from all over the United States and Canada, and even flew in from Australia. Most were born since the council, young, energetic, and eager to learn. Among the eight highly qualified conductors teaching beginners to advanced students the art of chant and polyphony, were Denver and Cleveland's Dr. Horst Buchholz, CMAA president Professor William Mahrt of Stanford, Scott Turkington, and Arlene Oost-Zinner, who was also a major organizer of the event. The vast majority of the music sung at the conference was from the traditional Latin repertoire. A new music forum, featuring liturgical music composed by attendees, showcased over a dozen compositions in both English and Latin. Much of the new choir music had a twenty-first-century look and feel. Julianna Horton's six-voice "first composition since college," a setting of *Anima Christi*, absolutely electrified the attendee-chorus.

There were five different chant choirs for attendees to choose from: beginners, intermediate men, intermediate women, advanced men, and advanced women. Catholics not familiar with Gregorian chant often assume that it can only be mastered or managed by professional singers. Historically, of course, hundreds of generations of barely literate monks and nuns learned to sing it through the centuries, and many of these prayed the chant either by heart or with only a text to sing from. As a modern witness to the ease and beauty of the chant, the beginner choir sang both an introit and a full communion, with verses, after only a few hours of training and rehearsal. The intermediate and advanced choirs handled some highly melismatic graduals, tracts, and Alleluias during each of the six sung Masses of the colloquium.

Only one of the colloquium Masses, the first one, was predominantly in English, using the ordinary form. The introit, offertory, and communion antiphons prescribed for the twelfth Sunday of the year were sung in English, using the chant setting of Fr. Samuel Weber and a non-ICEL translation of the text. The Ordinary of the Mass was from Dr. Theodore Marier's setting in *Hymns, Psalms, and Spiritual Canticles.* Ms. Oost-Zinner's Responsorial Psalm, *He Who Does Justice*, available at the Chabanel Psalm website, was also prayed. Although the Mass was celebrated *versus populum*, the primacy of Christ, rather than the celebrant, was symbolically assured

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by the positioning of a crucifix and six Mass candles between celebrant and congregation. This method of *versus populum* celebration has been rightly championed by the pope and many bishops.

A high point of the colloquium was the celebration of Mass for the Solemnity of the Birth of St. John the Baptist, entirely in Latin. The Ordinary Form was prayed under the leadership of Cardinal Francis George, O.M.I., Archbishop of Chicago. Several priests of the CMAA, most of them young, concelebrated with him. Wilko Brouwers, of the Monteverdi Kamerkoor, Utrecht, directed *Ecce Sacerdos Magnus*—the traditional fanfare for a bishop—by Tomás Luis de Victoria. The entire congregation sang the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) from the CMAA's popular book *The Parish Book of Chant*: the lovely Mass IV was used. Dr. Buchholz played introductory and concluding improvisations on the Strada chapel's magnificent pipe organ.

Other variations of the Latin Rite were used during the week. The Mass was celebrated in the ordinary form in Latin twice more. For many attendees, the colloquium was the first time to experience the 1962 or extraordinary form as a Solemn High Mass. In fact, the majority of attendees were born after the "new" Mass was introduced. For the Feast of St. William, Chicago's Cantate Domino Choir from St. John Cantius Church brought the beautiful *Messe basse* of Gabriel Fauré for treble voices. It is a common error to assume that the use of classical Masses during either the "new" or "old" Mass has been forbidden.

The Masses of the forum that used music by Gabriel Fauré, William Byrd, Fr. Joan Brudieu, and even Franz Josef Haydn, from my observation, were entirely compatible with the Eucharist, ordinary or extraordinary form. The Haydn Mass choir had the opportunity to sing the *Kleine Orgelmesse*. This early classical era Mass was accompanied by pipe organ (played by the incomparable David J. Hughes) and a small chamber ensemble. The Sanctus of that Mass is extremely energetic, and the music exactly matches the text. But the Benedictus, sung at the colloquium by lyric soprano MeeAe Cecelia Nam, when prayed after the cconsecration of the Mass, is amazing. It gives the praying community an unequaled opportunity to hear the "song of the Bride" to Jesus, the present bridegroom, in a way we may not hear until we hear it in heaven.

A most moving experience was the singing of the Solemn Requiem Mass for the repose of the souls of deceased members of the CMAA. (One attendee remarked that the Requiem Mass ought not to be sung without the deceased present!) The entire congregation sang the famous *Dies Irae*, antiphonally between the men and women. The Joan Brudieu Mass, used here, is simply perfect, full of hope and anticipation. That, of course, is exactly the opposite effect one would expect from a "Mass for the Dead." In exultation and expectancy, the traditional Requiem Mass of the 1962 Missal compares very favorably with the contemporary "Mass of Resurrection." Moreover, it admits the fallibility and "peccability" of the deceased, rather than presuming instant sainthood.

The celebration of Mass did not exhaust the conference's common prayer. On most days, the participants assembled for sung Morning Prayer, in English and Latin, and for Night Prayer, again in English and Latin. The Gregorian melodies were used, and, for the comfort of participants not familiar with the Divine Office, the same texts were used for all days. On Thursday, a most solemn holy hour engaged the attention of the attendees.

Besides Benediction, led by Dr. Jenny Donelson's polyphonic choir, and the singing attached to that devotion, participants spent a full half-hour in silent prayer. On Friday, choral Vespers (Evening Prayer) was celebrated in Latin on the traditional feast day of Saints John and Paul, using the falsobordone music of Orlando di Lasso and the traditional chant. Four

choirs provided the antiphons, psalms, hymn, and Magnificat. The haunting melody of the solemn tone was used for the *Salve Regina*, traditional concluding prayer of Compline. Br. Jonathan Ryan, S.J.C., played the processional, postlude, and an hour recital on the pipe organ. His recital was like a celebration of the Holy Spirit, and included Larry King's "Fanfare to the Tongues of Fire," and (aided by a schola singing the *Veni Creator* sequence), Maurice Duruflé's multi-movement *Prélude, Adagio, et Choral varié sur le theme du* Veni Creator, opus 4. After two hymn-tune variations by George Shearing, he concluded with a work that really brought out the power of the chapel organ, Max Reger's *Choralfantasie: Hallelujah! Gott zu loben*, opus 52, number 3. Br. Jonathan is a temporary professed member of the Canons Regular of St. John Cantius.

The entire colloquium exhibited (as I translate it) the "engaged participation" called for by the Vatican Council, since multiple choirs engaged every participant, and the entire congregation sang the responses in Latin. Moreover, several seminarians and young religious brothers provided the assistance to the various priests involved in the Masses and other celebrations. Nobody was left out of participation, whether by singing, responding, listening, or praying quietly during the many moments of liturgical silence.

Four lectures, two by Professor Mahrt, one each by Fr. C. Frank Phillips, C.R., and Fr. Jeffrey Keyes, C.P.P.S., kept participants stimulated during the evening hours. Mahrt brought out the reality that Gregorian chant exhibits in musical art what Pope Benedict calls the hermeneutic of continuity. No other music does that. His lecture on sacredness helped participants understand the relationship between sacred places—there being perhaps many in a building—and sacred space, which refers to the relationship of the sacred places. He focused as an example on the cathedral of Salisbury, England, and the place of the procession and processional music (chant) in accessing the sacred space. Fathers Phillips and Keyes gave practical suggestions for improving musical worship in real parishes.

The fifth "lecture" was really an update on an important project to help foster sacred music in the schools and parishes. CMAA's publications arm, headed by Jeffrey Tucker, was at one point in history producing only the journal *Sacred Music* four times a year.

Encouraged by the success of their several books—most recently the *Parish Book of Chant*—the association is becoming more aggressive in this area. Tucker recently published the book *Sing Like a Catholic*, which argues that both Latin and chant are the heritage of Catholics and should be used frequently. CMAA has worked toward this end by getting open source-free use for many English texts, and by facilitating the acquisition of dozens of free music resources for choir directors, in both English and Latin, on or through their website, www.musicasacra.com. The music recommended includes the English *Chabanel Psalms*, which use Gregorian melodies to set the Novus Ordo responsorial psalm. Jeffrey Ostrowski of Corpus Christi Watershed is heading up that effort. CMAA's overall objective is to move as much music as possible with a claim to use in the Catholic liturgy into the public domain, to make it freely available even to parishes with no music budget. In this way they uniquely witness the church's "preferential option for the poor."

By the end of the assembly, participants I interviewed agreed that the six-day session was enormously valuable for both amateur and professional attendee. They found the classes, rehearsals, and interaction intense and challenging, but also admitted that the sheer reverence and beauty of the liturgies made the effort worthwhile. There appeared to be a groundswell among the attendees to provide more regional conferences promoting chant and polyphony, and a more authentic implementation of the conciliar directives during the coming years.

William Byrd Festival, Summer 2009

The Twelfth Annual William Byrd Festival was celebrated in Portland, Oregon, August 7–23, 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 organist was Mark Williams, newly appointed choirmaster of Jesus 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. 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 Second Service, psalms arranged after Byrd by Richard Marlow, and anthems by Byrd. Lectures included "Byrd and the Psalm Motets" by David Trendell, King's College, London; and "At the Extremes of the Liturgical Year: Byrd's Epiphany and Ascension," and pre-concert and pre-Mass lectures by William Mahrt, Stanford University.

Concerts included "Apt for Viols and Voices" an illustrated recital by Kerry McCarthy and David Trendell, and an organ recital, "British Keyboard Music from Byrd to Berkeley," by Mark Williams. The Festival Concert, "Music for Ascension Day & Twelfth Night," included the third 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 Epiphany and Ascension and works from the *Cantiones Sacrae* of 1591. Organ works of Byrd played by Mark Williams complemented the pieces for the choir.

The Thirteenth Annual Byrd Festival will take place on August 14–29, 2010, and will complete the focus upon works from the *Gradualia* and will include Byrd's Lamentations of Jeremiah, with lectures, liturgical services, and additional concerts. For more information, consult http://byrdfestival.org/

St. Ignatius Loyola Concert Series

Ken Tritle, Director of Music at the Jesuit church, St. Ignatius Loyola in New York, has announced an impressive concert series for 2009–10, *Sacred Music in a Sacred Space*, including on Wednesday, October 7, two U.S. premieres: John Tavener: Requiem (U.S. Premiere), Valentin Silvestrov: Diptychon (U.S. Premiere), John Tavener: The Veil of the Temple (Excerpts), and Sergei Rachmaninov: Liturgy of St. John Chrysostom (Excerpts). Subsequent concerts through the year will include an English concert of Purcell, Handel, and Howells, a Christmas concert, "Gloria in Excelsis," Bach Cantatas, the Mozart Requiem, Frank Martin's Mass for Double Choir, the Stravinsky Mass, and works by Arvo Pärt and Claudio Monteverdi. Organ recitals will include some distinguished organists. The whole program can be seen on http://www.smssconcerts.org/

Global Chant Database

A new resource for finding Gregorian chants has recently been announced, the Global Chant Database <http://www.globalchant.org/index.php>. It was developed by Jan Kolá•ek, a Ph.D. student of the Institute of Musicology at the Charles University in Prague. It includes online

access to the information contained in Bryden and Hughes' *Index of Gregorian Chant*, previously available only in a published volume, as well as several other indices of chant, a total of almost 25,000 records. It is accessible by way of melodic incipit, the entrance of which is surprisingly easy, as well as by text, and it includes information about text, melody, genre, mode, and concordances in new editions and other on-line databases. This is an amazing resource; try it!

New Services from MusicaSacra.com

Several new books have been posted at the CMAA website, including Mass and Vespers, a large edition of Gregorian chant published in 1958, distinctive for its inclusion of full English translations. In addion, the website is distributing ten full Mass settings in English based on the forthcoming texts from the International Commission on English in the Liturgy. ICEL is preventing the direct linking of the music on websites, but it is permitting distribution via email. In compliance with this stricture, MusicaSacra.com has a form at the top of the site that permits any user to add an e-mail address to receive all Mass settings at no charge, delivered in .zip files to the inbox. If you are not subscribed, please do that today.

Dom David Nicholson, O.S.B.

by Abbot Nathan Zodrow, O.S.B.

A monk of Mt. Angel Abbey in Oregon, Dom David Nicholson passed peacefully to the Lord on the ninth day of June, 2009, in the nintieth year of his life, the sixty-third year of his profession as a monk and in his sixtieth year as a priest. Advanced lung cancer finally brought his long life to an end, a life that had been devoted to the study, teaching, and conducting of music; even in his eighty-ninth year, he was teaching the novices a class in what remained a great love of his, Gregorian chant.

Fr. David was born in Regina, Saskatchewan, Canada, in 1919, and his early education was received in Winnepeg, Manitoba and in Calgary, Alberta. His early training in piano and theory was with the Tornoto Royal Conservatory of Music and he was in his teens when he began studying the pipe organ. Later studies as a monk would take him to universities in England and the United States, and in 1968 he earned a M.Mus. degree from Northwestern University in Illinois. After serving in the Canadian army medical corps in the early 1940s Fr. David entered the seminary of Christ the King near Vancouver, British Columbia, and after his undergraduate studies in that seminary he came to the United States to enter Mount Angel Abbey in 1945. He made his professiion as a monk in 1946, was ordained to the priesthood in 1949 and then began to teach music in Mount Angel Seminary and to conduct the seminary's Gregorian choir, which made various recordings and was featured in a movie "They Heard Angels Sing." "The Dom," as he was affectionately called, served as choirmaster in Mount Angel Abbey from 1968 to 1974 and from 1976 to 1980. May he rest in the peace of Christ.

LAST WORD

Gnostic Traditionalists and Liturgical Singing

by Kurt Poterack

There was an article entitled "Gnostic Traditionalists" in the July 31 edition of the *Catholic Herald*, one of England's best-known Catholic newspapers, by Stuart Reid that caught my attention. I do not have a subscription to the paper in question, but the article was reprinted and appeared on several Catholic websites that I regularly read. It caught my attention because those of us who have been involved in Catholic liturgical music—and indeed the "liturgy wars" of the past several decades—have at times been given pause to reflect upon some of our allies.

One has to be very careful about sinning against charity in such cases. Certainly I do not wish to offend or even alienate my allies in the many prayers that led to *Summorum Pontificum*—a document that, in my opinion, will bear fruit for centuries. In fact, the chief good that *Summorum Pontificum* did—or should do—is to break once and for all the stifling psychological atmosphere which grew up after Vatican II that held much of the church's liturgical past as suspect. Nonetheless, I have to stress that, when asked to locate myself on the liturgical spectrum, I will typically say that "I love liturgical tradition—including the Tridentine Mass—but that I do not consider myself to be a 'traditional-*ist*.'"

In his article, Stuart Reid quoted Thaddeus Kozinski, an American Catholic philosophy professor, who identified "Gnostic traditionalists" as having "the attitude that leads one to believe he possesses an irrefutable insight into the truth of matters of great importance, whether natural or supernatural." To be fair, Professor Kozinski also admits that this attitude "of which he speaks is not confined to the traditionalist right but can be found among ultra-orthodox adherents of the Novus Ordo."

Pope Benedict has given a green light to those of us who always thought that something fishy was going on in regard to matters liturgical.

My point about not being a "traditional-*ist*" (or a "Gnostic traditionalist") is that as Catholics we are to love Christ and his church, follow what she teaches and how she prays—to love her traditional ways of prayer, which lead us to God the Father. Pope Benedict has given a green

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Traditionalists act as if they have "the truth, the whole truth, and nothing but the truth" when it comes to everything from liturgy to chapel veils to American foreign policy.

light to those of us who always thought that something fishy was going on in regard to matters liturgical over the past forty years—at least through semi-official ecclesiastical channels.

The problem is that some traditionalists act as if they have "the truth, the whole truth, and nothing but the truth" when it comes to everything from liturgy to chapel veils to American foreign policy. What was the old joke?—"the true church consists of me and thee, although I am not too certain about thee."

What I am getting at? Very specifically my concern has to do with loving the church's whole liturgical tradition that includes her music as an integral part. I have mentioned this before, but I have too many times encountered the practice of the low Mass with a silent—or virtually silent—congregation among Tridentine communities—at least in North America. What was a historical anomaly of a largely immigrant Irish population—who developed this sort of Mass for understandable reasons—unfortunately became the norm before Vatican II. And I am convinced that it was one of the key reasons why the Latin Mass disappeared so quickly after Vatican II in North America.

"Well, at least we get to sing 'Holy, Holy, Holy,'" is what I think many Catholics must have thought about the new vernacular Mass when it came on the scene in the mid-1960s—as much as they may have missed the Latin Mass. I understand that in Europe, at least in big cities, Latin, chant, and polyphony survived much longer precisely because they had a strong pre-conciliar tradition of congregational and choral singing in Latin. People—and that means both clergy and laity—are that much more likely to preserve and fight for things which they have a personal investment in and enjoy doing!

And yet I have heard some current day traditionalists even try to justify intellectually a silent congregation as the ideal norm!

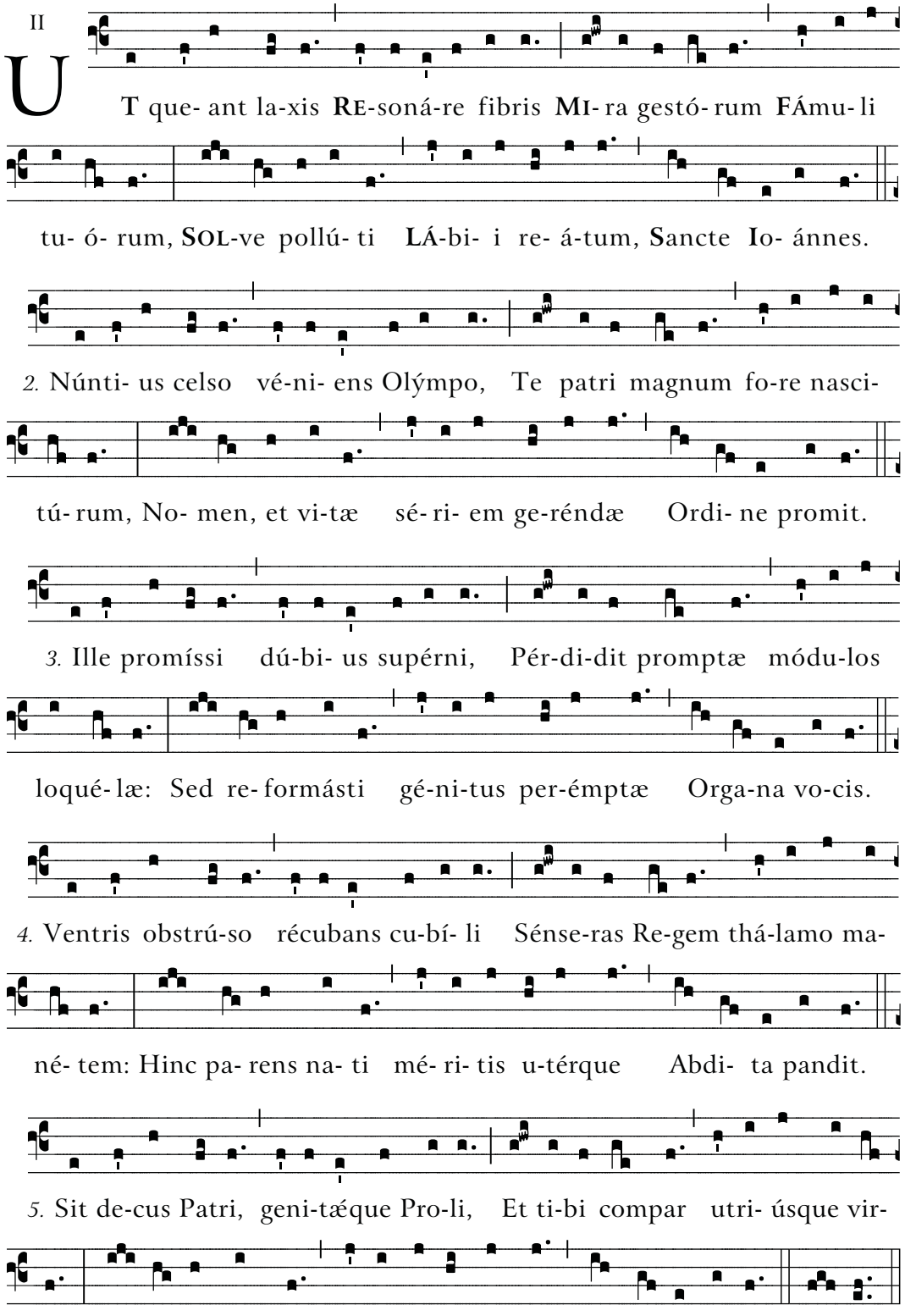
Do not misunderstand me. I am all for silence—the Tridentine Mass has plenty of it even when all of the peoples' parts are recited or sung. I am all for the choir singing—I have been a lover of the church's choral tradition too long to subscribe to some sort of "the people must sing everything" philosophy. But it is normal to sing! It is normal to lift one's voice in the praise of God in church!

If most ordinary people are given a choice between singing nothing or singing "On Eagle's Wings," guess which they will choose.

Let's make sure that the standard default choice is Kyrie IV.

Hymn, Nativity of St. John the Baptist

II



That the servants of God with clear voices may sing the wonders of thy life, obtain forgiveness for unworthy lips, O holy John. *2.* A messenger, coming from high heaven, told thy father that thou wouldst be born great; he declared thy name and the manner of thy life in order. *3.* Thy father, doubting the message from on high, lost the gift of speech; but thou when born didst heal the organs of his voice. *4.* Hidden before birth thou knewest the coming of the King; so did both mothers through their sons declare secret things. *5.* To the Father be praise, to his only-begotten Son and to thee Holy Spirit, equal in might to both, one God for ever. Amen.