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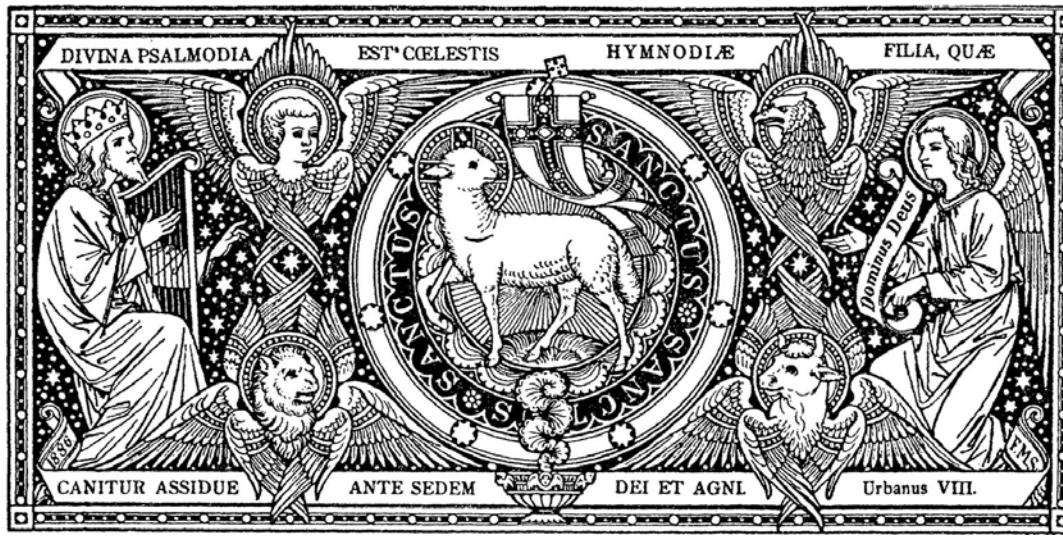

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Managing Editor: Jeffrey Tucker
Associate Editor: David Sullivan
Editor-at-Large: Kurt Poterack
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EDITORIAL

Words, Words

By William Mahrt

Words make a difference. Even though two words are identical in basic meaning, their connotations may suggest that one is much more appropriate than the other. When it comes to music and liturgy, the connotations of some commonly-used words point to a mistaken ecclesiology. This was an issue in the discussions of *Music in Catholic Worship* and *Sing to the Lord*. The former document represented an anthropocentric view of the church and her liturgy, while the latter, while far from perfect, included a much more theocentric view. I would suggest that if musicians and liturgists would consistently use the more appropriate terms, a change in attitude might gradually be effected.

Take, for example, two words: assembly and congregation. "Congregation" was used before the council, but has largely been replaced by "assembly." Etymologically there are subtle differences. "Assembly" derives from *ad* + *simul*, a coming together, making similar. "Congregation" comes from *con* + *grex* (flock), a gathering together in a flock. Some would object to calling the people in church a flock, as in a flock of sheep, who are simply herded around without exercising their own independent judgment. But I would suggest that the difference between the two terms is more functional: "assembly" implies bringing people together without distinction, being made similar; "congregation" implies being brought together under the guidance of a shepherd. That shepherd, as we know, is Christ, who is represented liturgically by the priest, who acts *in persona Christi*, who leads in the place of Christ himself. Moreover, in the use of the English language, congregation is specifically religious, while assembly is not. In my recollection, "assembly" was something we had in elementary school, where all the classes gathered in the auditorium, either for some extraordinary entertainment or for some stern exhortation in the face of a looming problem of behavior. It was a noisy affair, but it had the benefit of interrupting the normal schedule of classes, which, even for those who loved school, was a pleasant break in the routine; there was certainly nothing sacred to it. In modern church usage, "assembly" sometimes includes everyone in the liturgy, priests, ministers, and people, emphasizing their similarity, while "congregation" retains the distinction of people from clergy. I would suggest, then, that "congregation" better represents the Catholic view of the hierarchical nature of the church, and that "assembly" represents the anthropocentric view of focusing only upon the people. This stands in striking contrast to a Christocentric view of the liturgy, in which the focus is upon the action of Christ, which subsumes priest and congregation without erasing the distinction between them.

There is a consequent term that follows from the de-emphasis upon the distinction of the ordained from the congregation: "the president of the liturgical assembly" or more commonly "presider," as opposed to "celebrant." A president is a member of a group, elected by the group as one of them to preside for a time. The notion of a minister, elected by the congregation out of the

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

congregation is characteristically Protestant, and stands in striking contrast to the Catholic notion of priesthood, whose vocation is principally from God, and whose appointment is from the hierarchy of the church. Some will say to single out the priest as celebrant is to deny the fact that the congregation celebrates the Mass, too. That objection can be answered by using the term "priest" itself, though "celebrant" is the traditional term. Either is preferable to "presider," which has the connotation of being temporary and provisional and not particularly sacramental.

If the liturgy should be Christocentric, then Christ should be the focus of attention, not the congregation. The question of orientation is addressed very well in this issue by Msgr. Guido Marini, Papal Master of Ceremonies, who reports two solutions, clearly endorsed by Pope Benedict: facing east, or facing the crucifix. The eastward direction places the priest at the head of the congregation, with all facing the same direction, making it clear that the action is addressing God. If that is not possible, the usage of the early church of having a large image of Christ in the apse of the church, which is faced when facing east, is approximated by placing a crucifix on the altar which serves the priest as a focal point for his celebration of the Mass.

The whole direction of the Eucharistic prayer is to the Father in renewing Christ's sacrifice, and must bring the congregation into the act of offering up as the direction of prayer.

It is not widely known that the stance facing the people is not required by the liturgy; all that is required is that in constructing new churches, altars be built so that it is possible to celebrate the Mass facing the people. This, of course, should mean that it should remain possible to celebrate *ad orientem* as well, something not always observed in the construction of new churches.

There are two different Latin terms for the stance "facing the people," *versus ad populum*, and *coram populo*. We know "versus" from its legal usage in expressing an adversarial relationship, as in Brown versus Board of Education, clearly not the kind of relation to be expressed concerning the priest and the people. Etymologically, it stems from "verso," I turn, so it says "turned to the people." This is in fact used in the Latin missal, even the new edition of 2002; there it substantiates the *ad orientem* stance: at certain points the missal directs the priest, "versus ad populum," turned toward the people, to address of the congregation, such as at "orate, fratres"; or at communion, "conversus ad populum." Such rubrics clearly express the normal stance of the priest as facing the altar, suggesting a new term "facing God." This is an important distinction, since the popular media insist on describing the stance of the priest in the old rite as turning his back to the people, consistently overlooking the fact that both priest and people face God.

"Coram populo," on the other hand, with its use of the ablative, suggests a less direct relation; the priest is not facing the people in the sense of directly addressing the people, but celebrating the Mass, "before the people." I remember the first years after the council, when priests began to celebrate *coram populo*, seeing the priest begin the Canon of the Mass by incongruously looking the congregation in the eye while saying "We come to you Father." The whole direction of the Eucharistic prayer is to the Father in renewing Christ's sacrifice, and must bring the congregation into the act of offering up as the direction of prayer. Too direct address of the congregation by the priest runs the risk of both priest and people overlooking the necessarily transcendent object of the dialogue.

Other terms indirectly express an anthropocentricism. One names the entrance hymn a "gathering song," often including its function as "greeting the priest." The introit of the Mass is the procession of the clergy into the church processing to the focal point of the liturgy, the altar, and marking the altar as a sacred place by incensing it. The music of the introit is to accompany that action and to establish the sacred character of the whole liturgy which is to take place. It is not about the congregation, but about the Mass; the congregation has already gathered, and it need not "greet" the priest yet; this takes place after the introit, when the priest greets the congregation, "The Lord be with you," and the congregation responds.

The loss of the Propers of the Mass and of the great repertory of proper chants is one of the negative results of the council.

To call it a "song" is also a misnomer; it is true that song is a translation of *cantus*, but in English usage, there is quite a difference between "song" and "chant." "Song" implies the kind of pseudo-pop music that pervades our churches, and which has no particular musical characteristics which identify it as being for the introit. Chant, for the introit, means that this chant is only sung for the entrance of the priest and only on that day, that it is proper. The loss of the Propers of the Mass and of the great repertory of proper chants is one of the negative results of the council that is only now beginning to be remedied by the revival of chant scholas and the introduction of English propers, whose purpose ultimately will be to lay the ground for the revival of the singing of the Latin propers.

Another misnomer is "opening prayer." This is properly called a collect, which means the *closing* prayer of a liturgical action, collecting the prayers and intentions of that rite in a general summarizing prayer. Thus the collect at the beginning of the Mass concludes the entrance rite as a whole, just as the prayer over the offerings concludes the offertory rite, and the postcommunion prayer concludes the communion. The Latin collects of the Roman Mass are models of concise statement and little schools of prayer all in themselves; we rarely hear them, though, because their present English translations are banal, and longer alternative prayers have been provided, leading most celebrants understandably to choose the seemingly more interesting prayers, overlooking the classic Roman collects.

A similar misnomer is the "prayer over the gifts." The Latin is *oratio super oblata*, and "oblata" is better translated as "offerings," being etymologically linked to "offero," I offer. It has always seemed to me a bit presumptuous to call the bread and wine offered in preparation for the Holy Eucharist "gifts." The real gift is what is made of them, the Body and Blood of the Lord, his gift to us. Our humble offerings are but natural elements offered in preparation for the Eucharist; they do not give the Lord anything he needs or wants, but rather are symbols of our offering of ourselves to be incorporated into his Mystical Body, by his action, not ours.

Why address these matters in a journal about sacred music? Because music is an essential element of the liturgy, making substantial contributions to its sacredness and beauty. The words discussed above are off the mark precisely because they contribute more secular connotations, which militate against the sacredness of the liturgy and are thus out of consonance with its music. So let us always choose the more sacred term, that the underlying notion of the sacredness of the liturgy will be properly expressed and thus be consonant with the same purposes of the music.

ARTICLE

John Paul II's Statements on Music in the Church: A Fulfillment of the Theology of Vatican II

By Elizabeth-Jane Pavlick

Pope John Paul II wrote an extraordinary amount during his twenty-six-year pontificate. While he was not a formative spokesman on sacred music, as one might say that Pius X and the Council Fathers of Vatican II under John XXIII and Paul VI were, John Paul II made several notable speeches addressing sacred music. This article will discuss some of the most significant ways in which John Paul II's concerns were influenced by the Second Vatican Council and offer a theological analysis of each of his substantial comments on sacred music, in order to examine his contribution to the church's understanding of music in the liturgy.

My inspiration for this paper was Robert F. Hayburn's exhaustive book, *Papal Legislation on Sacred Music: 95 A.D. to 1977 A.D.* In light of John Paul II's multitude of writings on sacred music, I desired to bring this work up to date. Hayburn's opus concludes with several helpful observations that I use as a starting point. First, Hayburn notes that all the documents that he analyzes in his book "were written and enacted with an underlying purpose in mind: to regulate the dignity of worship."[1] Emphasizing the sacredness of the liturgy is a clear goal of John Paul II as well. Hayburn further states:

> Sacred music is more important than men may realize. It is not merely a beautiful but unnecessary ornament. Pius X, in the *motu proprio* of November 22, 1903, stated that sacred music has always been an essential part of the liturgy. The pope used the expression *parte integrante*. Because it is an integral part of the solemn liturgy, it participates in the general scope of that same sacred action.[2]

In other words, music has a central role in the Mass; moreover, throughout church history, music has always carried this weight of importance. Music is much more than icing on the cake—music actually turns the human soul toward God, and it helps people to raise their hearts more fervently in prayer.

Hayburn's book includes hundreds of pages of papal legislation on sacred music. Legislative documents on most topics in the church usually stem from the overstepping or ignoring of previously declared rules and boundaries. Such occurrences have become so egregious at times that Pius

Elizabeth-Jane Pavlick is a Ph.D. candidate at The Catholic University of America. 16pavlick@cardinalmail.cua.edu.

[1]Robert F. Hayburn, *Papal Legislation on Sacred Music: 95 A.D. to 1977 A.D.* (Collegeville, Minn.: The Liturgical Press, 1979), p. 387.

[2]*Papal Legislation*, 401.

X once lamented that "neither prayers, admonitions, severe and repeated orders, nor threats of canonical penalties were able to change some individuals from their disobedience"—and this specifically about church musicians![3] Perhaps these earlier documents on music were not sufficiently introduced or communicated to church musicians by the bishops of the time. In many cases though, musicians deliberately disobeyed the guidelines set out by papal authority. Unfortunately, this behavior extends even to the present day. Hayburn gives a harsh critique of music in modern churches, saying that "choral music has been downgraded, if not completely eliminated" and that "almost everyone is making music in the churches, except trained musicians. Now one hears only unison singing, dull in style, and often secular in type."[4] While this statement is a broad generalization, it is clear that there is a need for examining the papal documents of the present day to see more clearly the context in which sacred music must work.

There is a need for examining the Papal documents of the present day to see more clearly the context in which sacred music must work.

The documents I will be examining are largely directive laws, or laws that do not carry an obligation to observe them (versus preceptive laws, which do carry an obligation to observe them as a part of their formulation). Most directive statements begin with phrases such as, "It is praiseworthy . . . ," "We recommend . . . ," or "It is a salutary practice. . . ." In other words, they are not binding rules, although they are strongly recommended. The other possibility, the preceptive regulation, is phrased more stringently: "It is to be observed . . . ," "So we write anew and command observance . . . ," "The custom is to be eliminated . . . ," etc.[5] However, the suggestions of the pope, even if they are non-binding, as in the case of directive laws, are still to be taken seriously, out of filial trust and respect. Vatican II's *Lumen Gentium* (Dogmatic Constitution on the Church) speaks in the following way about the pope's authority:

> This religious submission of mind and will must be shown in a special way to the authentic magisterium of the Roman Pontiff, even when he is not speaking *ex cathedra*; that is, it must be shown in such a way that his supreme magisterium is acknowledged with reverence, the judgments made by him are sincerely adhered to, according to his manifest mind and will. His mind and will in the matter may be known either from the character of the documents, from his frequent repetition of the same doctrine, or from his manner of speaking.[6]

The pope, even when he is not making an infallible statement, should still be regarded with the utmost respect and honor as the head of the church. Thus, all statements, from the most solemn to the least, including those smaller mentions of sacred music, carry great weight, and should be analyzed and interpreted accordingly so that music ministers may best follow the pope's intentions regarding music in the liturgy.

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[3] *Papal Legislation*, 403.

[4] *Papal Legislation*, 408.

[5] *Papal Legislation*, 514.

[6] Second Vatican Council, Dogmatic Constitution on the Church, *Lumen Gentium*, ¶25.

JOHN PAUL II'S THEOLOGY AS AN EXTENSION OF VATICAN II THEOLOGY

John Paul II's teachings are notable not only for their abundance, but also for their continuity with church tradition, particularly with that of Vatican II. As a bishop, he actively participated in the Second Vatican Council from its first day to its last.[7] At the time of the council, he was relatively young. In his book, *Crossing the Threshold of Hope*, John Paul II commented that he learned more than he contributed at the council, although, toward the end of it, he found himself involved heavily with the preparations of the Thirteenth Schema, which eventually became one of the four pivotal constitutions, *Gaudium et Spes* (The Church in the Modern World).[8] Later, he wrote a book on the implementation of the council, *Sources of Renewal*. John Paul II viewed Vatican II as a gift of the Holy Spirit, a divine inspiration.[9] Since he was the first pope with a substantially long tenure in the post-conciliar era, John Paul II became the primary champion of the philosophy underpinning Vatican II. His encyclicals extensively quote its documents, his speeches make reference to them, and he acknowledged that Vatican II needs to be read and interpreted constantly because it is so full of treasures.[10] To allow his unique and authoritative voice to emanate clearly, most of John Paul II's words are used verbatim in this article. Looking again to *Crossing the Threshold of Hope*, John Paul wrote that the representation of bishops from all over the world as well as from many non-Catholic churches and communities at the council had a "fundamental importance for evangelization, for the *new evangelization, which originated precisely at the Second Vatican Council*. All of this is closely linked to a new era in the history of humanity and in the history of the Church."[11] In *Tertio Millennio Adveniente*, John Paul II asserted that "the best preparation for the new millennium, therefore, can only be expressed in a renewed commitment to apply, as faithfully as possible, the teachings of Vatican II to the life of every individual and of the whole Church."[12] Thus, Catholics are called both to renew themselves individually on a spiritual level as well as to take their message out to the world in the spirit of evangelization and ecumenism.

John Paul II's teachings are notable not only for their abundance, but also for their continuity with Church tradition.

A brief overview of the Second Vatican Council's thought must include several major points. First, it reaffirmed Catholic tradition, specifically on the authenticity of Biblical revelation (in *Dei Verbum*). Vatican II also laid the groundwork for the restoration of the liturgy (in *Sacrosanctum Concilium*), whereby all the faithful were encouraged to "full, conscious, and active participation," while still preserving the sacred and dignified nature of the liturgy.[13] *Sacrosanctum Concilium* was additionally unique

[7]John Paul II, *Crossing the Threshold of Hope* (New York: Alfred A. Knopf, 2001), p. 157.

[8]*Crossing the Threshold of Hope*, 158.

[9]*Crossing the Threshold of Hope*, 159.

[10]*Crossing the Threshold of Hope*, 157.

[11]*Crossing the Threshold of Hope*, 160.

[12]John Paul II, Apostolic Letter, *Tertio Millennio Adveniente*, November 10, 1994, ¶20.

[13]*Sacrosanctum Concilium*, ¶14.

because it did not present any explicit dogmas, nor did it condemn anything by anathema. Rather, the council fathers wanted the Second Vatican Council to be more pastoral than dogmatic (although two of the four major constitutions were labeled dogmatic). Thus, much stress is on the role of all people in the church, from the lowliest parishioner to the most exalted bishop.

Alongside his Vatican-II-infused philosophical perspective, John Paul II's theology is primarily Christocentric; he traces every doctrinal and pastoral point back to Christ, rooting each encyclical solidly in scripture and tradition. Other major topics of importance for this pope include evangelization, ecumenism, and education. *Redemptoris Missio*, the encyclical written in 1990, discusses evangelization and the obstacles to it. With regard to ecumenism, John Paul made it a large part of his mission to draw brethren from the Eastern Orthodox tradition into full communion with the Catholic Church. He has also reached out to many peoples who have not been treated well by the Catholic Church in the past, such as Jews and Muslims. He wrote an encyclical entitled *Catechesi Tradendae* (Catechesis in Our Time), which demonstrates his commitment to supporting Catholic education at all levels—from early childhood through mature adulthood—and for people of all economic and cultural backgrounds. Lastly, he was a strong supporter of family life and youth. All of these diverse themes are reflected in John Paul II's papal statements on music, to which we now turn.

John Paul II's theology is primarily Christocentric; he traces every doctrinal and pastoral point back to Christ.

Document Analysis

I will present the documents in chronological order, ending with the most recent, citing each document by its article numbers, as page numbers vary according to publisher. Most of these documents can be easily accessed online.

Address to Italian Association of St. Cecilia. No date found.

This first document is not a legislative document, but rather an address given to twenty thousand musicians celebrating the first centenary of the Italian St. Cecilia Association. John Paul grounded his homily in tradition, in keeping with the church's perpetual efforts: "Thereby you [musicians] consciously take your place in the whole centuries-old tradition of the Church, which, in worshipping the Holy Trinity, used music and song to express the Christian's deepest religious feelings: worship, thanksgiving, supplication, prayer, grief, and spiritual fervor."[14] This statement gives credence to Hayburn's point about the centrality of music in the liturgy, and it draws out the human aspect of music-making in its discussion of all the feelings that are wrapped up in every piece of music composed and played or sung.

John Paul then quoted Vatican II's *Sacrosanctum Concilium*: "Sacred music is to be considered the more holy, the more closely connected it is with the liturgical action, whether making prayer more pleasing, promoting unity of minds, or conferring greater solemnity upon the sacred rites."[15] Thus,

[14]John Paul II, Address to the Italian Association of St. Cecilia, all quotations in this discussion unless otherwise noted are from this document; available at www.canticanova.com/ articles/misc/art7o1.htm.

[15]*Sacrosanctum Concilium*, ¶112.

it is important for church musicians to work closely with whoever plans the liturgy so that both elements might be beautifully integrated, uniting to lift the congregation's hearts in prayer and praise. He made a particular call for preparation, "both artistic and spiritual-liturgical," praising all those who aided musicians in this endeavor.

Focusing on the tradition of sacred music, John Paul stressed that attention should be given to "the immense heritage that civilization, culture, and Christian art have produced," which have built up the Church's musical canon. Due to the vast musical tradition that the Catholic Church has built over time, present-day church musicians should feel called to draw from this canon of repertoire, and to do so frequently. To ignore the music of the past is to deny the church a large portion of her history.

The life of the liturgy does not consist in "pleasant" surprises and attractive "ideas" but in solemn repetitions.

John Paul II also exhorted sacred musicians to have a "perfect harmony and real consistency between your singing and your life." "Precisely because sacred music is an expression and manifestation of faith," we are called to a unity of life where the faith we offer up during our music is lived out regularly in the rest of our daily lives as well. *Lumen Gentium* states that "in the Church, everyone, whether belonging to the hierarchy or being cared for by it, is called to holiness, according to the saying of the Apostle: 'For this is the will of God, your sanctification' (1 Thes. 4:3, Eph. 1:4)."[16] Music as a labor of the soul is thus a means to personal holiness.

In this talk, John Paul encouraged initiatives to improve the field of sacred music, hoping that further studies and declarations might guide those involved with "questionable phenomena and experiments regarding musical expressions in certain liturgical celebrations." In particular, he said that musicians must cease experimenting with music that is outside of liturgical bounds (e.g. a rock-and-roll Mass or a polka Mass, detracting from the sanctity of the liturgy) or music that is geared toward performance rather than uplifting the hearts of the faithful. Cardinal Ratzinger, who then worked closely with Pope John Paul II, stated that "we must preserve the beauty of sacred music, rather than settling for 'utility music.' The life of the liturgy does not consist in 'pleasant' surprises and attractive 'ideas' but in solemn repetitions. It cannot be an expression of what is current and transitory, for it expresses the mystery of the Holy."[17] Good music that is performed well shows a respect for the sacred, and it actually draws people closer to the church.

John Paul II concluded his remarks to the St. Cecilia Association as follows: "If you are true Christians, with your singing you will be evangelizers, that is, messengers of Christ in the modern world!" Lay ministers in particular are called to this unique apostolate of evangelization through their daily work. *Lumen Gentium* states that "the laity go forth as powerful proclaimers of a faith in things to be hoped for (cf. Heb. 11:1). . . . This evangelization, that is, this announcing of Christ by a living testimony as well as by the spoken word, takes on a specific quality and a special force in that it is carried out in the ordinary surroundings of the world."[18] In other words, music ministers are called to minister to all people through their Christian example and in particular through their

[16] *Lumen Gentium*, ¶39.

[17] Joseph Cardinal Ratzinger with Vittorio Messori, *The Ratzinger Report* (San Francisco: Ignatius, 1985), p. 126.

[18] *Lumen Gentium,* ¶35.

Musicians are dignified by the work they do and have the right to be treated with dignity.

profession. It is extremely important for church musicians to have a unity of life in their apostolate because one of the most important things that they can do in their higher-profile positions within the church is to open people's hearts to the Holy Spirit through music.

Sapientia Christiana. April 29, 1979

This document is Pope John Paul II's Apostolic Constitution on Ecclesiastical Universities and Faculties. Named here are Pontifical Universities and degree programs that need to be organized and those that have already been established and approved. Under the latter category, John Paul recognized the musical institute already "erected and authorized to grant degrees by the Holy See itself," the Pontifical Institute for Sacred Music, demonstrating that he considered the promotion of education in all liturgical fields a chief duty of his position in the church.[19]

Laborem Exercens. September 14, 1981

Human work was an important issue for Pope John Paul II. In the Vatican II document on lay people (*Apostolicum Actuositatem*), the council fathers elaborated on how each person's individual charisms and vocation allow him "to take a more active part, each according to his talents and knowledge and in fidelity to the mind of the Church, in the explanation and defense of Christian principles and in the correct application of them to the problems of our times."[20] Thus work becomes a means for evangelizing others in one's daily life as well as sanctifying oneself through greater self-sacrifice to God. The Encyclical on Human Work (*Laborem Exercens*) acknowledges the musician specifically as a worker, referring to its mention in the Old Testament.[21] Thus, musicians are dignified by the work they do and have the right to be treated with dignity.

Ecclesia in Africa. September 14, 1995

The Apostolic Exhortation, *Ecclesia in Africa* states in article 123:

> The traditional forms of communication must never be underestimated. In many places in Africa they are still very useful and effective. Moreover, they are "less costly and more accessible." These forms include songs and music, mimes and the theatre, proverbs and fables. As vehicles of the wisdom and soul of the people, they are a precious source of material and of inspiration for the modern media.[22]

Hence, as a way to reach out to more Catholic Africans, parts of their culture are drawn into the universal liturgy, with a particular emphasis on musical elements. In attending an African church, the music may well be the first thing that stands out as unique, because they frequently utilize percussion instruments.

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[19]John Paul II, Apostolic Constitution, *Sapientia Christiana*, ¶85. See *Catechesi Tradendae*, ¶4.

[20]Second Vatican Council, Decree on the Apostolate of Lay People, *Apostolicam Actuositatam*, ¶6.

[21]John Paul II, Encyclical, *Laborem Exercens*, ¶26.

[22]John Paul II, Apostolic Exhortation, *Ecclesia in Africa*, ¶123.

In his address to the St. Cecilia Association in Italy, John Paul said:

> The acceptance of forms and instruments typical of other civilizations and cultures will have to be carried out with discernment, in full respect for the genius of peoples, and with that healthy pluralism which is above all a safeguard of the characteristic values of an individual civilization and culture, which only in this way will be able to accept and assimilate, with the test of prudent and sifted experience, elements of other origins, which do not pervert its nature, but enrich it.

In the Vatican II Decree on Ecumenism (*Unitatis Redintegratio*), the council fathers clearly state that "cooperation among Christians vividly expresses the relationship which in fact already unites them, and it sets in clearer relief the features of Christ the Servant."[23] In this way, diversity is brought back to its roots in how Christ treated different peoples. It also states, "Let all, according to the gifts they have received enjoy a proper freedom, in their various forms of spiritual life and discipline, in their different liturgical rites, and even in their theological elaborations of revealed truth."[24] These statements from the Decree on Ecumenism encourage Catholics to pursue diversity through unity, not uniformity. By letting each person use his own talents in their best application without sacrificing the unity of the one church, diversity is embraced.

By letting each person use his own talents in their best application without sacrificing the unity of the one church, diversity is embraced.

Address to the Bishops of France on their *"Ad Limina Apostolorum"* Visit March 8, 1997

In a 1997 *ad limina* visit with French bishops, Pope John Paul II discussed liturgical reform. He emphasized the essential role of hymns and sacred music in fostering *communio*, again demonstrating his strong positive stance with regard to ecumenism:

> See to it that beautiful hymns based on worthy texts and in harmony with a meaningful content are chosen and composed. Even more generally than the hymn properly so-called, liturgical music has the evocative capacity to interweave theological meaning and a sense of formal beauty and poetic insight.[25]

His central point is that "the liturgy is an extraordinary means of evangelizing man, with all his qualities of mind and the sharpness of his senses, with his capacity for insight and his artistic or musical sensitivity, which better expresses his desire for the absolute than any speech could."[26] Thus,

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[23]Second Vatican Council, Decree on Ecumenism, *Unitatis Redintegratio*, ¶12.

[24]*Unitatis Redintegratio*, no. 4.

[25]John Paul II, Address to the Bishops of France on their *"Ad Limina Apostolorum"* Visit, ¶5.

[26]Address to the Bishops of France, ¶5.

the use of sacred music, an integral part of the liturgy, for evangelization is essential. Since music can work its way into the human heart so effectively, Christian sacred music is essential to reach people outside the faith. However, care must be taken to choose good music with sound doctrine in its text so that people seeking truth in the church will be more readily drawn to her through the beauty they see and hear in the liturgy.

Dies Domini. May 31, 1998

Dies Domini discusses the special and sacred nature of the Lord's Day, Sunday. In this apostolic letter to the faithful, John Paul II exhorts those preparing Sunday liturgies to do so with care and in keeping with "the festive character appropriate to the day commemorating the Lord's Resurrection."[27] Furthermore:

> To this end, it is important to devote attention to the songs used by the assembly, since singing is a particularly apt way to express a joyful heart, accentuating the solemnity of the celebration and fostering the sense of a common faith and a shared love. Care must be taken to ensure the quality, both of the texts and of the melodies, so that what is proposed today as new and creative will conform to liturgical requirements and be worthy of the Church's tradition which, in the field of sacred music, boasts a priceless heritage.[28]

The job of a music minister is essential to a strong parish life since preparing music on a weekly basis is one of the primary tasks of a music minister. The hymns and spiritual songs that the musician chooses become the experience of the assembly, so diligence must be observed in choosing music, drawing not only from the contemporary realm, but also from our "priceless heritage." In other words, through the music he or she selects, the music minister plays a vital role in catechizing the lay people who attend Mass every week.

The use of sacred music, an integral part of the liturgy, for evangelization is essential.

Letter to Artists. 1999

Pope John Paul II's *Letter to Artists* is his longest and most comprehensive examination of music and the arts in Catholic liturgy. In this document, arguably the center point for all the other documents included in this article, the pope discusses music and art at both philosophical and empirical levels.

First, the pope examines music in light of anthropology:

> Through his "artistic creativity" man appears more than ever "in the image of God," and he accomplishes this task above all in shaping the wondrous "material"

[27]John Paul II, Apostolic Letter, *Dies Domini*, ¶50; http://www.vatican.va/holy_father/john_paul_ii/apost_letters/documents/hf_jp-ii_apl_05071998_dies-domini_en.html.
[28]*Dies Domini*, ¶50.

> of his own humanity and then exercising creative dominion over the universe which surrounds him. With loving regard, the divine Artist passes on to the human artist a spark of his own surpassing wisdom, calling him to share in his creative power. Obviously, this is a sharing which leaves intact the infinite distance between the Creator and the creature, as Cardinal Nicholas of Cusa made clear: "Creative art, which it is the soul's good fortune to entertain, is not to be identified with that essential art which is God himself, but is only a communication of it and a share in it."[29]

This is revealing on an anthropological level because through our art, we can be better in touch with God, and therefore be better in touch with ourselves. Art provides a window into heaven so that we may glimpse the immensity of God's beauty and perfection even now, here on earth. In knowing God through our art and music, we can better understand how we are to live our lives as children of God and as God's art ourselves—God's creation. Furthermore, in creating art, we become co-creators with God.

Art provides a window into heaven so that we may glimpse the immensity of God's beauty and perfection.

The *Letter to Artists* delves deeper into the anthropological significance of seeing God in the art we create by adding an eschatological dimension. John Paul states that "humanity in every age, and even today, looks to works of art to shed light upon its path and its destiny."[30] Moreover, "in producing a work, artists express themselves to the point where their work becomes a unique disclosure of their own being, of what they are and of how they are what they are."[31] And, lastly, "beauty is the visible form of the good, just as the good is the metaphysical condition of beauty."[32] God is himself truth, beauty, and goodness; therefore, the beauty we perceive in earthly art is the visible form of God, our ultimate end.

Artists do not often enter their careers because they love money. Yet, "society needs artists" to benefit the common good. Regardless of whether the arts are profitable, John Paul II encouraged artists to continue their valuable work in humility and charity. He also acknowledged the "something missing" in all artwork, music included:

> All artists experience the unbridgeable gap which lies between the work of their hands, however successful it may be, and the dazzling perfection of the beauty glimpsed in the ardour of the creative moment: what they manage to express in their painting, their sculpting, their creating is no more than a glimmer of the splendour which flared for a moment before the eyes of their spirit.[33]

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[29]John Paul II, Letter to Artists, ¶1; http://www.vatican.va/holy_father/john_paul_ii/letters/documents/hf_jp-ii_let_23041999_artists_en.html.

[30]Letter to Artists, ¶14.

[31]Letter to Artists, ¶2.

[32]Letter to Artists, ¶3; http://www.vatican.va/holy_father/john_paul_ii/apost_letters/documents/hf_jp-ii_apl_05071998_dies-domini_en.html.

[33]Letter to Artists, ¶5.

This splendor, which might otherwise be known as the Holy Spirit, is found in the artistic genius in each person. Pope John Paul II undoubtedly experienced this feeling personally in his own artistic endeavors creating poetry and drama.

A substantial portion of this document is devoted to the origins of Christian arts beginning with the earliest Christians, moving through the Middle Ages and Renaissance and into the post-Vatican-II era. Even in today's postmodern society, "art remains a kind of bridge to religious experience . . . [it] is by its nature a kind of appeal to the mystery, [giving] voice to the universal voice of redemption."[34] Of course, society as a whole needs art, but more specifically, the church needs art. "In order to communicate the message entrusted to her by Christ, the church needs art. Art must make perceptible, and as far as possible attractive, the world of the spirit, of the invisible, of God. It must therefore translate into meaningful terms that which is in itself ineffable."[35] In turn, art needs the church. "Because of its central doctrine of the Incarnation of the Word of God, Christianity offers artists a horizon especially rich in inspiration."[36] The *Letter to Artists* concludes with John Paul's reminder that, although there are many sources of inspiration for works of art, the ultimate inspiration always comes from the Holy Spirit.[37]

Since music's role in our interior lives is so formative, it is imperative that music ministers choose and prepare music well.

Address to the Professors and Students of the Pontifical Institute of Sacred Music.
January 19, 2001

Here, John Paul II elaborates on the primary criterion that must be used in choosing sacred music: "the beauty that invites prayer."[38] Good music reveals the "presence and action of the Holy Spirit," thus drawing us ever closer in unity with the Trinity.[39] Since music's role in our interior lives is so formative, it is imperative that music ministers choose and prepare music well, with beauty and prayerfulness being foremost in our minds.

The pope encouraged those studying at the Pontifical Institute of Sacred Music to continue honing their talents. Hearkening back to Vatican II's Instruction, *Musicam Sacram*, he asked musicians to use their talents especially in singing and playing the music of the church, specifically "Gregorian chant, sacred polyphony, and the organ."[40] While other instruments may be used when appropriate, these three forms of music making are to be utilized the majority of the time, or at the very least, with great reverence and whenever possible. "Only in this way will liturgical music worthily fulfill its function during the celebration of the sacraments and, especially, of Holy Mass."[41]

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[34]Letter to Artists, ¶10.

[35]Letter to Artists, ¶12.

[36]Letter to Artists, ¶13.

[37]Letter to Artists, ¶15.

[38]John Paul II, Address to the Professors and Students of The Pontifical Institute of Sacred Music, ¶3; available at: www.adoremus.org/JPII-PIMusic.html.

[39]Address to The Pontifical Institute of Sacred Music, ¶3.

[40]Address to The Pontifical Institute of Sacred Music, ¶4.

[41]Address to The Pontifical Institute of Sacred Music, ¶4.

John Paul II again stressed the integral nature of music with the liturgy in this address. "Indeed, music and song are not merely an ornament or embellishment added to the liturgy. On the contrary, they form one reality with the celebration and allow for a deepening and interiorization of the divine mysteries."[42] Here, one may note the statement's similarity to that of Hayburn's, as quoted in the introduction. The pope reaffirmed the great treasure that is sacred music, "of inestimable value, greater even than that of any other art."[43] This elevated status is due to its necessary place in worship. Pope John Paul II mandated "rigorous academic study combined with constant attention to the liturgy and pastoral ministry" for all students of sacred music, in keeping with the weighty nature of the ministry.[44]

The pope reaffirmed the great treasure that is sacred music, "of inestimable value, greater even than that of any other art."

Address to the Participants in the International Congress of Sacred Music.
January 27, 2001

John Paul II acknowledged the diversity of forms in music throughout the centuries (referring to chant, polyphony, instrumental compositions, and contemporary music), emphasizing unity and not uniformity. Giving a brief recapitulation of the development of sacred music in the church, in this address he explains how it "developed over the centuries on all the continents, in accordance with the special genius of various cultures, revealing the magnificent creative energy expended by the different liturgical families of East and West."[45] He reaffirms the use of chant, quoting from *Musicam Sacram* that chant is "specially suited to the Roman liturgy."[46] He also condones the use of polyphony, with Palestrina as the model for this form, since this composer placed the music "at the service of the liturgy."[47] In a rare occurrence, the Holy Father also gives a nod to contemporary music:

> The 20th century, particularly the second half, saw a development of popular religious music in line with the desire expressed by the Second Vatican Council that it be "intelligently fostered" [*Sacrosanctum Concilium*, ¶18]. This form of singing is particularly suitable for the participation of the faithful, both in devotional practices and in the liturgy itself. It requires of composers and poets qualities of creativity, in order to open the hearts of the faithful to the deeper significance of the text of which the music is the instrument.[48]

[42]Address to The Pontifical Institute of Sacred Music, ¶1.

[43]Address to The Pontifical Institute of Sacred Music, ¶3.

[44]Address to The Pontifical Institute of Sacred Music, ¶4.

[45]John Paul II, Address to the Participants in the International Congress of Sacred Music, ¶2; available at: www.adoremus.org/JPIIsacredmusic.html.

[46]Address to the International Congress of Sacred Music, ¶3.

[47]Address to the International Congress of Sacred Music, ¶3.

[48]Address to the International Congress of Sacred Music, ¶4.

Education toward forming a sound artistic judgment then is the goal toward which every music minister in the Catholic Church should strive.

This statement is followed by a note on popular singing as "a bond of unity and a joyful expression of the community at prayer."[49] However, in discussions of both modern and popular music, John Paul II ends by tying these types of music into a balanced picture of appropriate, quality liturgical music. For example, after talking about popular singing, John Paul II says, "Gregorian chant, classical and contemporary polyphony, popular hymns . . . made possible liturgical celebrations which were fervent and of high quality."[50] In other words, the beauty of the liturgy is drawn out when music from the church's entire musical tradition is utilized and when it is done prayerfully. Thus, music performed to the exclusion of all other types demonstrates a narrow view of the church's musical treasures, a view that is potentially damaging to the overall sanctity of the liturgy.

In this address, the pope furthers his thesis that "beauty makes a fruitful dialogue [between Catholic Christians and other denominations or faiths] possible."[51] He considers music a bridge across which the message of salvation may travel to those either not in full communion with the church or not yet accepting of Christ at all. This bridge is possible because all people "are sensitive to beauty, for 'beauty is a key to the mystery and a call to transcendence.'"[52]

In this speech, John Paul II makes two critical points. First, in order for the guidelines established by *Musicam Sacram* to be effectively implemented, it

> requires of pastors and faithful a sound cultural, spiritual, liturgical and musical formation. [Secondly,] it also calls for profound reflection in order to define the criteria for creating and disseminating a high-quality repertoire which will enable musical expression to serve its purpose, "the glory of God and the sanctification of the faithful," in an appropriate way.[53]

Education toward forming a sound artistic judgment then is the goal toward which every music minister in the Catholic Church should strive.

John Paul II speaks particularly to organists at this point, calling them to explore playing music incorporating other instruments, with the hope that "these riches will help the Church at prayer, so that the symphony of her praise may be attuned to the 'diapason' of Christ the Saviour."[54] Clearly, while there is plenty of room for other instrumentation to be explored, the organ still holds pride of place as the foundational instrument for the liturgy.

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[49]Address to the International Congress of Sacred Music, ¶4.

[50]Address to the International Congress of Sacred Music, ¶4.

[51]Address to the International Congress of Sacred Music, ¶4.

[52]Address to the International Congress of Sacred Music, ¶4. See Letter to Artists, ¶16.

[53]Address to the International Congress of Sacred Music, ¶5. See *Sacrosanctum Concilium*, ¶112.

[54]Address to the International Congress of Sacred Music, ¶5.

Give Praise Through the Beauty of Music. Wednesday Audience of February 26, 2003

Although not part of official papal legislation, this speech's insights help to shape the whole picture of John Paul II's theology of sacred music. He begins the address with an overview of Psalm 150. ("Praise him with the blast of the trumpet, praise him with lyre and harp. Let everything that has breath praise the Lord!" Ps. 150:3, 6) Pointing to God's immanent transcendence, John Paul said that a "channel of communication is established in which the action of the Lord and the song of praise of the faithful meet. The liturgy unites the two sanctuaries, the earthly temple and the infinite heavens, God and man, time and eternity."[55] Aids to prayer are musical instruments of the temple: trumpet, harp, lute, strings, pipe, and cymbals. The pope implies that praying through music raises prayer to a more beautiful and dignified level.[56] Furthermore, he denounces those "careless forms of expression, of ill-prepared music and texts" that do not befit the "grandeur of the act being celebrated."[57]

The pope implies that praying through music raises prayer to a more beautiful and dignified level.

John Paul II quotes from Colossians, calling all the faithful to participate in the church's song in a special way. "Let the word of Christ dwell in you richly, as you teach and admonish one another in all wisdom, and as you sing psalms and hymns and spiritual songs with thankfulness in your hearts to God."[58] The pope concludes with the following: "The highest music, therefore, is the one that arises from our hearts. It is precisely this harmony that God wants to hear in our liturgies."[59] In this way, John Paul II instills a healthy pride in every church musician by helping them to see how their work, through God's grace, unites the two spheres of heaven and earth, allowing all of humanity to pray in their most fruitful manner.

Ecclesia de Eucharistia. April 17, 2003

In his encyclical on the Eucharist, John Paul II points to music again as an essential part of the liturgy, grounded in a rich tradition. "On this foundation a rich artistic heritage also developed. Architecture, sculpture, painting and music, moved by the Christian mystery, have found in the Eucharist, both directly and indirectly, a source of great inspiration."[60] Here he draws attention to the fact that in the mysteries of the Eucharist, there is contained inexhaustible material from which artists and musicians may draw inspiration, as can be seen by the plethora of Christian art and music throughout history.

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[55]John Paul II, General Audience, *Give Praise Through the Beauty of Music,* ¶2; (available at: www.adoremus.org/0303JPII-Music.html).

[56]*Give Praise Through the Beauty of Music*, ¶3.

[57]*Give Praise Through the Beauty of Music*, ¶3.

[58]*Give Praise Through the Beauty of Music*, ¶5. See Col. 3:16.

[59]*Give Praise Through the Beauty of Music*, ¶5.

[60]John Paul II, Encyclical, *Ecclesia de Eucharistia*, ¶49; http://www.vatican.va/holy_father/special_features/encyclicals/documents/hf_jp-ii_enc_20030417_ecclesia_eucharistia_en.html.

The pope implies that praying through music raises prayer to a more beautiful and dignified level.

Describing music as an outward expression of the mysteries of the Eucharist, he says, "With this heightened sense of mystery, we understand how the faith of the church in the mystery of the Eucharist has found historical expression not only in the demand for an interior disposition of devotion, but also in outward forms meant to evoke and emphasize the grandeur of the event being celebrated."[61] An understanding of the mystery is in fact the driving force behind the creation of such art and music:

> The designs of altars and tabernacles within Church interiors were often not simply motivated by artistic inspiration but also by a clear understanding of the mystery. The same could be said for sacred music, if we but think of the inspired Gregorian melodies and the many, often great, composers who sought to do justice to the liturgical texts of the Mass.[62]

In this way, those musicians who create art based upon the sacred contribute greatly not only to their own personal understanding of the mystery that is the church, but also to the church's understanding of herself. However, this grace also places a great burden upon musicians to create art worthy of the mysteries that are its inspiration. "But sacred art must be outstanding for its ability to express adequately the mystery grasped in the fullness of the church's faith and in accordance with the pastoral guidelines appropriately laid down by competent Authority. This holds true both for the figurative arts and for sacred music."[63] Therefore, the guidelines set by the church for sacred music are not meant to hamper artists and musicians, but rather demonstrate to them the careful consideration they must have for the music that they create, in order to ensure that it is worthy of the mysteries which they invoke.

Chirograph for the Centenary of the Motu Proprio *Tra le Sollecitudini* on Sacred Music. November 22, 2003

After summarizing the key statements on sacred music of *Tra le Sollecitudini* and *Sacrosanctum Concilium*, John Paul II lays out his own defense of "the need to 'purify worship from ugliness of style, from distasteful forms of expression, from uninspired musical texts which are not worthy of the great act that is being celebrated,' to guarantee dignity and excellence to liturgical compositions."[64]

The purpose of the document is to reiterate several "fundamental principles" for the preparation of music for the sacred liturgy. His first point is that liturgical music "must have *holiness* as its reference point."[65] Paul VI stated that "not all without distinction that is outside the temple (*profanum*)

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[61] *Ecclesia de Eucharistia*, ¶49.

[62] *Ecclesia de Eucharistia*, ¶49.

[63] *Ecclesia de Eucharistia*, ¶50.

[64] John Paul II, Chirograph for the Centenary of the Motu Proprio *Tra le Sollecitudini* on Sacred Music, ¶3; available at http://www.adoremus.org/Chirograph-SacredMusic.html. See *Give Praise Through the Beauty of Music,* ¶3.

[65] Chirograph, ¶4.

is fit to cross its threshold."[66] Paul VI further clarified that holiness in music is characterized by its degree of prayerfulness, dignity, and beauty. John Paul II concludes that contemporary liturgical music has been "broadened to include repertoires that cannot be part of the celebration without violating the spirit and norms of the Liturgy itself."[67] What does stand out is that Paul VI clearly stated that theatrical music was not appropriate for the liturgy, whereas John Paul II was not specific as to the types of "repertoires" of music that are not appropriate for use in the Mass.

"The more closely a composition for church approaches in its movement, inspiration and savour the Gregorian melodic form, the more sacred and liturgical it becomes."

The second fundamental principle for appropriate sacred music is "*sound form*."[68] John Paul II, in line with St. Pius X, states clearly that the primary characteristic of sacred music must be that it is "true art."[69] He is quick to clarify that good art alone "does not suffice." Good liturgical music must also appropriately reflect the text it is setting and correspond with the liturgical action it is accompanying. These characteristics may be recognized as the musical and liturgical judgments in the document of the United States Conference of Catholic Bishops, *Music in Catholic Worship*. However, to reiterate, John Paul II is clear that the musical judgment is primary among all the necessary qualifications for good sacred music.

While inculturation is another important consideration when choosing appropriate liturgical music, especially for a non-Western Christian region (such as Asia or Africa), musicians are cautioned to "avoid any concessions to frivolity or superficiality."[70] No specifics are given as to what precisely would constitute such shallow music. John Paul II does positively name Gregorian chant, polyphony, and organ music as ideals that should all given pride of place in preparing music for the liturgy.[71] With regard to chant, John Paul proclaimed the following:

> I make my own the "general rule" that St. Pius X formulated in these words: "The more closely a composition for church approaches in its movement, inspiration and savour the Gregorian melodic form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple." It is not, of course, a question of imitating Gregorian chant but rather of ensuring that new compositions are imbued with the same spirit that inspired and little by little came to shape it.[72]

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[66]Paul VI, Address to the Participants in the General Assembly of the Italian Association Santa Cecilia, September 18, 1968.

[67]Chirograph, ¶4.

[68]Chirograph, ¶5.

[69]Chirograph, ¶5.

[70]Chirograph, ¶6.

[71]Chirograph, ¶7, 14.

[72]Chirograph, ¶12. See *Tra le Sollecitudini*, ¶2.

Choirs are reaffirmed, and musicians are called upon to coordinate carefully with all others involved in the planning of the Eucharistic celebration in order to ensure a "proper spiritual atmosphere" free from deviations from the norms, such as may arise when those involved with the liturgy rely heavily on "improvisation."[73]

Spiritus et Sponsa. December 4, 2003

In this apostolic letter, written to commemorate the fortieth anniversary of the Vatican II Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, John Paul II calls sacred music "a privileged means to facilitate the active participation of the faithful in sacred celebration."[74] He further reminds the faithful of the words of *Sacrosanctum Concilium*, maintaining that sacred music's primary goals are "the glory of God and the sanctification of the faithful."[75] Given that liturgical music has such weighty objectives and that this music is also the primary means through which the congregation enters into the mysteries of the Eucharistic liturgy, liturgical music deserves the utmost attention in its selection and performance.

Liturgical music deserves the utmost attention in its selection and performance.

Mane nobiscum Domine. October 7, 2004

John Paul II wrote an apostolic letter as a part of the Year of the Eucharist he declared from October 2004 through October 2005. In this letter, he briefly draws attention to the fact that the Mass must be "*well celebrated*" in order to give due regard to the great mystery of the Eucharist.[76] An integral part of planning this dignified celebration necessarily incorporates a "serious concern that singing and *liturgical music* be suitably 'sacred.'"[77] John Paul advises parishes to study the General Instruction of the Roman Missal to engage more deeply with the signs and symbols present in the liturgy. Priests are especially encouraged to undertake a study of the General Instruction in order more effectively to catechize their congregations, leading them to a deeper love for the Eucharist.

SYNTHESIS

In summary, John Paul II stresses the following points in his statements on music in the church: its centrality in the liturgy, its roots in tradition, music as a means to ecumenical dialogue and evangelization, the importance of education, and its Christocentricity. He mentions repeatedly how important music's role is in the liturgy. It is not merely an expendable ornament, but rather an intrinsic part of worship. The sacred nature of the liturgy connects music in a profound way to the mysteries upon which music helps to shed light. Thus, both tasteful and thoughtful judgment in choosing music for the liturgy, in addition to careful preparation, are imperative to the performance of music worthy for the Mass.

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[73]Chirograph, ¶8.

[74]John Paul II, Apostolic Letter, *Spiritus et Sponsa*, ¶4.

[75]*Sacrosanctum Concilium*, ¶112.

[76]John Paul II, Apostolic Letter, *Mane Nobiscum Domine*, ¶17; http://www.adoremus.org/ManeNobiscumDomine.html.

[77]*Mane Nobiscum Domine*, ¶17.

In choosing music, church musicians must be aware of the church's rich musical heritage from which they are encouraged to draw their repertoire. The musical traditions of the church, including chant, polyphony, and organ music are all the most conducive to a beautiful liturgy, although diversity in music is encouraged, especially in cultures that are not specifically Western. Although Vatican II's documents on the liturgy made provisions for the use of the vernacular, Latin is still the language of the church. Since most church music throughout history (chant, polyphony) was written in Latin, it is important for a musician to have a working knowledge of the language and a high regard for the riches that may be found within the canon of texts written in Latin.

The best means to understanding the church's musical traditions is education. The pope encourages all church musicians to pursue an education in their field to prepare them adequately for their important position in the church's liturgical life as well as to give them the dignity they deserve as professionals working at the highest level of proficiency.

Good music helps the faithful to pray well. It is a means to ecumenism and evangelization because all cultures enjoy some form of music. When music from different cultures is drawn into the life of the church, both the culture and the church may learn from one another. Particularly, peoples outside the church may perhaps see into the church's doctrinal riches best through music. Thus, amidst the great diversity of music from various cultures within and outside the one church, there exists a profound unity of intent in praising the sacred, which will ultimately draw all peoples closer together.

If church musicians have such guidelines laid out for them, then why is church music in the state that it is today?

Finally, Christocentricity is prevalent throughout Pope John Paul II's writings and speeches. All sacred music is certainly pointed toward understanding Christ better, and, at an anthropological level, we may understand ourselves better through seeing and hearing Christ reflected in sacred music.

Thus, John Paul II lays out what he expects of church musicians as a part of the dignified calling of their work and as a means to their personal sanctification as well as that of those to whom they minister. First, sacred music must be centered in Christ. Second, sacred music must be dignified in keeping with the sacred nature of the liturgy. Third, sacred music must be well chosen and carefully prepared. Fourth, sacred music should speak to the diversity of the people to whom the musician ministers. All of these tasks may be better accomplished with a more comprehensive education.

If church musicians have such guidelines laid out for them, then why is church music in the state that it is today? Several factors make it difficult for music in contemporary Catholic worship to manifest the ideal philosophy presented by John Paul II. First, there is a lack of music education in seminaries and of continuing education for priests. John Paul himself stated that while Vatican II called for "'great importance…to be attached to the teaching and practice of music in seminaries,' . . . this instruction has yet to be fully implemented."[78] Furthermore, many music ministers themselves are often undereducated for the positions that they hold. How many parishes have directors of music

[78]Chirograph ¶9. See *Sacrosanctum Concilium*, ¶115.

ministry who are not formally trained in organ, choral direction, and Gregorian chant—or even just one of these?

Secondly, the Catholic Church does not have one universal hymnal as some of our Protestant brethren do. Most of the hymnals Catholics do use are published by the same two or three companies, creating a kind of monopoly over the Catholic sacred music publishing industry. While some independent hymnals have done rather well (for example, *The St. Michael Hymnal*—published by a parish in Indiana and picked up by the cathedral musician to be used as the primary hymnal at St. Patrick's in New York City, and *The Adoremus Hymnal*—a hymnal of only traditional hymnody and chants), most churches have hymnals from publishers who have practically cornered the market and now choose what music Catholics sing. Even worse, the National Association of Pastoral Musicians (NPM)—a group specifically for Catholic musicians—does not regularly foster the philosophies articulated by John Paul II or the Second Vatican Council. This lack of attention is a shame since NPM is the primary organization for Catholic music ministers, and in presenting its own "inclusive" agenda it both leads many music ministers astray as well as shows a disregard for papal authority.

Many music ministers are missing a prime opportunity to educate the church's youth about the sacred nature of the liturgy.

Third, there is an unwillingness to build or maintain fine organs in Catholic churches. This seeming lack of interest may be attributed to the first and second causes: undereducated music ministers play the organ poorly or not at all, causing the instrument to decrease in popularity; thus, the investment of great sums of money into the instrument seems wasteful. In addition, the few companies that maintain a strong grip on the choice of music for publication tend to favor at best a blend of contemporary and traditional music, with most of the offerings favoring the contemporary. Contemporary music usually is not scored for the organ, but rather for "keyboard," so again the organ goes unused.

Fourth, also due to the lack of education of music ministers and the poor choice of music that seems to be readily available to Catholic musicians, there is currently a lack of interest in volunteering for the church choir. Many choirs that do exist are of amateur quality at best, furthering the unfortunate impression that the choir is not a worthwhile organization in which to invest time and energy.

Finally, largely due to John Paul II's youth-oriented papacy, there has been a great focus on youth in music ministry in the Catholic Church recently. This emphasis is a wonderful thing; however, the focus has tended not toward the means by which we can nourish the young people in our parishes with good music and good texts, but rather toward music that some people believe teenagers want. The maxim "give them what they need, not what they want" certainly applies here. Many music ministers are missing a prime opportunity to educate the church's youth about the sacred nature of the liturgy and about situation-appropriateness (e.g. praise music is often better suited to a praise and worship night rather than the Mass).[79]

[79]John Paul II does affirm the use of "popular singing" in both popular devotions and even the Mass itself (Chirograph, ¶11). While he does not explicitly say so at this point, one must infer from his other statements that in the case of the Mass, more criteria, particularly the musical and liturgical criteria, must be used in order to determine the music's appropriateness.

There are several measures that must be taken to begin to remove these stumbling blocks and to move forward toward more unified and dignified music in the liturgy. First of all, provisions must be made for more opportunities for serious education of the church's music ministers. This education cannot be fully realized by an NPM workshop once every few months; rather, it will require work toward an actual degree or advanced level of certification. This author achieved the highest level of certification available at the time from NPM after playing the organ for only two years, only one of which involved active ministry. There should certainly be more certification levels available than this. (An excellent alternative, the American Guild of Organists, offers significantly more opportunities for professional development.) More Catholic universities need to offer programs specifically in music in Catholic worship at all degree levels. Also, seminarians should receive a strong foundational survey of good music for use in the liturgy as well as the training to sing all parts of the Mass, beginning with the most common chants in both Latin and English.

Secondly, the church needs to rebuild the canon of traditional or recommended music. These canons should be drafted at least at the diocesan level, perhaps even extending to each nation. An agreed-upon body of sacred music would give congregations a reference point, indicating both their areas of strength as well as the gaps remaining in their knowledge of traditional hymnody, chant, and spiritual songs. Toward this end, John Paul II commended those bishops who had already formed commissions to "[prepare] local repertoires, seeking to practise a discernment that takes into account the quality of the texts and music," and he expressed his hope that more bishops would continue to move in this direction.[80] John Paul II rooted many of his statements firmly in tradition, reminding music ministers of the wealth of music available. Considering that we have almost 2000 years of music from which to choose, we should be selecting much more from traditional pieces of music, and much less from contemporary selections, which constitute a significantly smaller proportion of Catholic repertoire and tradition.

Finally, musicians must receive adequate compensation, have access to a larger portion of the liturgical budget, and be able to hire supporting musicians to ensure that the liturgy is as beautiful as possible. While music ministry should never be a means to riches, nor a professional show, parishes need to reprioritize their ministries, perhaps placing less prominence on a huge business office or a youth minister who manages a softball team, and reallocate these resources to the liturgy—the "source and summit" of our faith—by adequately compensating the directors of music and liturgy and those who work for them.[81]

In conclusion, although John Paul II's statements on sacred music are at times hidden away in more obscure statements, upon examination it is clear that the philosophy of Vatican II has clearly influenced the way in which he speaks about music in the church. Themes such as the dignity of human work and the human person, the sanctity of the liturgy, the inspiration of the Holy Spirit, and ecumenical and evangelical dialogue are all at least implicit in the contexts of his statements on sacred music. These statements should not go as mere suggestions, but rather as the strong exhortations of the church's shepherd to move church musicians to a higher level of effectuation of liturgical music.

[80] Chirograph, ¶13.

[81] *Sacrosanctum Concilium*, ¶14–5.

REPERTORY

Profile of Kevin Allen, Composer

by Susan Treacy

In today's world, can one have a vocation to compose liturgical music? Can one be so imbued with the spirit of the liturgy that he is attracted by the Holy Spirit to compose music that is designed specifically for liturgical use—form following function?

Kevin Allen is such a composer. His music has a transcendent beauty that becomes the sacred liturgy. He approaches his craft with prayer, and with a reverence for both Catholic tradition and musical tradition. His musical style is informed by such paragons of Catholic musical tradition as Gregorian chant, Lassus, Byrd, Victoria, and Palestrina—yet his own music is composed in a modern, accessible idiom.

I was first introduced to Kevin Allen and his music at the 2007 CMAA Sacred Music Colloquium, when I had the privilege to sing through a generous selection of his music. I was struck by its beauty, and even more by its liturgical orientation. This choral music was not a mere embellishment to the Mass, but an integral part of the liturgy. It was another way to sing the Mass, not just to sing at Mass.

At the 2008 Colloquium, Kevin Allen gave a talk, "The New Polyphonic Age," on being a composer of liturgical music. During his talk, he demonstrated the liturgical orientation of his music. Colloquium participants got to sing through and take home copies of his music, including two settings of the Alleluia—*Alleluia Laetatus sum* and *Alleluia Excita Domine*.

On 26 June 2009, during the colloquium, I had the pleasure of interviewing Kevin Allen. Here is a major portion of that interview.

ST: You became a Catholic when you started Catholic grade school?

KA: I did. The school was under the direction of the School Sisters of Saint Francis, and they were unbelievably wonderful to me. I feel very privileged to have been under them. And I'm still in contact with those same sisters. Even today we talk on the phone and they come to liturgies where I'm conducting, or go out to dinner just to go out to dinner.

ST: And this was in Chicago? You've always lived here?

KA: Yes, I'm Chicago born and bred. Sister Lorraine was really important for me, not because she gave me direction, but because she allowed me to explore . . . and I didn't realize this until my adult life, when I thanked her for all these things that she had done for me, and she said to me, 'Well, Kevin, I didn't really. . . ." First there was the trumpet; I was

Susan Treacy is professor of music at Ave Maria University. susan.treacy@avemaria.edu

a good trumpet player by the time I was thirteen or fourteen. She said to me: "Kevin, I gave you a book; you went into a room, the cloakroom of the music room, and you basically taught yourself." I hadn't remembered that. And we had a small wind ensemble that I conducted at that time.

ST: In what grade was this?

KA: Probably fourth grade, so the idea of music being a large part of my life was already well in place. And I was already starting to write some things, a *Kyrie* being one of my first performed works . . . as a grade school student.

ST: What grade were you in then?

KA: I would say fifth or sixth grade. Sister, being so wonderful, just let me do whatever I wanted.

ST: In school at that time—because this would have been right after the council—did you learn any Gregorian chant in school?

KA: We learned the *Ave Maria*; that was really about it, as far as chant. I guess we knew the Litany, but it was in English.

ST: It's still chant.

KA: Right . . . yes . . . for sure . . . but not really; it was a very secular choir. We sang at Mass and we sang songs at Mass. I remember, for sure, "Immaculate Mary" and things like that, and *Grosser Gott*—traditional hymns—along with those newer things that were invigorating so many of us.

ST: Were you invigorated with them?

KA: No, not really. I was a kid and I sang along because . . . well, I had to.

ST: Did you find that the other children liked that music, or were they hostile or antagonistic to it?

KA: I don't think they were antagonistic to it; I think it was just what was presented, and in my experience with children, they just accept it as normal. I imagine if it were all chant, it would have been accepted just as easily. It was interesting; I know we sang the Gloria from the *Lord Nelson Mass* for my grade school graduation, and I remember things like that, and I can't remember specific pieces, but sometimes we sang Cherubini's *Veni, Jesu, amor mi*; I remember singing that as a child. We'd do things like that, and Sister, in hushed tones, would say, "Well, I know we're not supposed to do this, but. . . ." We didn't know, and there was no explanation of what that meant.

ST: So then, you went on to Catholic high school?

KA: No, Lutheran high school.

ST: I'll bet you had lots of music there.

KA: Lots; there was a very strong music program.

ST: And then, didn't you go to a Lutheran college?

KA: Yes, I did.

ST: And you majored in music?

KA: Yes . . . but there was a wonderful professor who really took me aside and we worked together for six years, because actually I didn't finish at Concordia. He took me aside and we met every week for a minimum of three hours every Saturday for, let's say, five or six years. I studied vocal pedagogy, composition, conducting, general musicianship, music history—everything. He was

not very pro-Catholic, but he knew that's where my heart was. And that often came up because he knew I was interested in church music, and he was interested in church music.

ST: He was Lutheran?

KA: Exactly. So there was that fighting, but I think I pleased him in some ways. He made me promise never to forget what he had done for me, and I haven't.

ST: What a wonderful mentor!

KA: Oh! Unbelievable, those six years! His wife was so wonderful. She would make lunch and we'd take a break. We'd work in his living room, where there was a small grand piano and a picture of Schütz over the mantel. So that's really where things began to get very serious, and from there I started work at various churches.

ST: Now you had first played the trumpet, but then at some point you must have taken up keyboard—piano or organ, or both?

KA: Actually, I started harpsichord with my teacher, and my keyboard training was really just in harpsichord.

ST: How interesting. At what point, and how did you get interested in traditional Catholicism?

KA: I've thought about this, and people have asked me this before. I know for sure the pivotal moment. It started in high school—I'm sure I was sixteen years old—and I was looking for music to do with our madrigal choir. The conductor had let me have that ensemble for some reason, and I started to direct the madrigal choir. I was looking for repertoire always, and so I would go to the Northwestern University Library and just photocopy from the monuments of music. While photocopying things, I ran across a book called *Documents of the Church*, or something like that. I don't remember the exact title, but in this book there was an English translation of the motu proprio of Saint Pius X, *Tra le sollecitudini*, and reading that changed my life. At that moment a light bulb went on, and I said, this is what I'm doing.

For the most part, the main focus of my compositional activities was sacred music.

The motu proprio mentions composers and what composers should do. Now I had already known that I had a great drive to write music. I was writing music, a lot of music, at that time and I thought, this is it. That was the light bulb and, Susan, you won't believe this! I still have those photocopies—the very ones that I made all those years ago. But that was the period when all of my energies were directed in the direction of sacred music, especially composition. I did write some secular music, because I started an organization called The American Composers Project, so there was a brief stint of quite a lot of secular music. But for the most part, the main focus of my compositional activities was sacred music.

And at first there was music in Latin—typical things like the Ordinary of the Mass and some very popular texts, motet texts, and then a lot of things in English, as well. But gradually I looked for models. Lassus—I remember enjoying his music, and you read and learn that he had this voluminous list of works. There was that large collection; part of it was published after he died—the *Magnum opus musicum*, and so I looked at the texts that were set. Then, of course, I discovered the Byrd *Gradualia*, in that same line, and then I thought: "Now, what other composers have taken the

church year and set it to music?" I learned that in some ways it was fairly common, but in other ways not, so for instance Palestrina set all the offertories, and things like that, in addition to more Masses than anyone should ever have been able to compose—and the same thing with motets for Lassus. And so, I thought, these will be my models. I will use Lassus, Byrd—Palestrina in a peripheral way—but really specifically Lassus, Byrd, and Victoria. And so, I started composing settings of the propers to use with my church choir, and then Mass settings. And I thought I would fill gaps in the standard repertoire, and I'm really still at that, because that can be a never-ending project.

I thought I would fill gaps in the standard repertoire.

ST: Now, something that interests me . . . I noticed how really liturgically oriented you are. A lot of composers may compose a sacred piece, and even a Mass setting, but they may not truly be interested in the liturgy. You set a lot of proper texts. How did you get interested in thinking liturgically? Was that always a part of your faith, from when the sisters taught you in school, or was that something you developed?

KA: I think it's something I developed, mostly from experience—preparing as a music director for Mass, or as a person in the pews, experiencing what some other musicians were doing.

ST: But as a post-Vatican-II Catholic, how did you discover and learn about the propers? I'll bet you didn't know about them before.

KA: I did know about them. Actually, after I started reading about the motu proprio I would go to used bookstores and buy things. At that time I remember finding a *Liber [Usualis]* in a bookstore. No one had them; they were just like gold; there was no such thing as the reprints we have now. I think I got mine for a song, and the *Rituale Romanum*. So I grabbed all those books, really not knowing what they were for and what to do with them, but the idea of the propers. . . . Even my professor would say, when I would set these texts: "If you want to write for the church, you can't use this." Even he knew that, and all of my friends and many, many colleagues would say: "Kevin, I have no idea why you're wasting your time with this music that will never be sung, in writing Masses in Latin and Greek—Latin Masses. No one's going to do them."

I was preparing during the week for, I think, the Feast of the Seven Dolours, and a parishioner caught me coming out of the organ loft, and he said, "Did I hear you playing a little bit of Pergolesi's *Stabat Mater*?" I said, "Yes, we'll be doing it; it's a wonderful piece. You don't hear that at any parishes, that sort of thing." Anyway, we got to talking. He was a good friend of people at the cathedral here—Holy Name—and he commissioned a Mass from me. So I wrote the Mass, and it was premiered under Richard Proulx's direction. But since it was in Latin it was premiered during the week, the only way it was allowed. But at that point I said, OK, it's full steam ahead!

ST: So that made you want to do it even more?

KA: Exactly. . . . So that's when the Masses started coming, during that year. But getting back to your question about the propers, it's really interesting. I do remember colleagues thinking I was really nuts; I was wasting my time. And now, of course, this music is used quite a lot. And that's something that I truly attribute to the guiding hand of the Holy Spirit because just as a young kid, photocopying that book, I don't know why that motu proprio really struck me, but something in that really changed my life. And so, looking back, I think that really had to be the hand of God because

there was nothing really to prepare me for that. The School Sisters were wonderful, and they were good in that they let me explore and do what I wanted to do, but they certainly didn't prepare me to be a traditional Catholic.

ST: Well now, going back to an earlier question. You grew up, of course, in a post-Vatican-II parish setting, so when did you first go to a traditional Latin Mass, and how did you get interested? How did you find one?

KA: Pius X, the Society of Pius X . . . I was hired to provide music for them.

ST: But before that, you had not been to a traditional Mass?

KA: No . . . just in my mind.

ST: So you had a lot of learning to do when you got that job?

KA: Yes. Actually, though, it was an easy transition.

ST: Did anyone help you "learn the ropes," so to speak?

I heard on more than one occasion: "Kevin, you do too much Latin."

KA: Not really.

ST: You had to teach yourself?

KA: I had to. Well, the wonderful thing was that I didn't have to do the chant. At first I was just hired to provide the polyphony. I was hired just to do their big feast days, like Immaculate Conception, Corpus Christi, Easter, things like that where they were paying to have singers. So I would put together the singers because the chant schola consisted of volunteers. So basically I watched while I was there at the Mass, singing offertory and communion motets, and I would play a prelude and postlude, and the schola would sing the chant. So eventually I took the chant part over, and then the whole thing.

ST: So you learned your chant simply by watching them week after week, and then you got the chant books?

KA: Well, I already had the chant books, so I knew the chant. I knew the chant; I knew the music. I think I knew the notation fairly early because I had the *Liber*.

ST: I remember you had had chant in music history, so you had some exposure.

KA: I knew the notation, and even in my mainstream parish, I would do some chant, which is usually why I ended up having to leave the job. I'm not kidding! I heard on more than one occasion: "Kevin, you do too much Latin," or getting a note from the DRE: "Kevin, the bishop's coming; please no bells and whistles." So I had been doing that, even at a regular parish. For January first, I once did the *Messe de Nostre Dame* of Machaut. Can you imagine?

ST: So they didn't understand you.

KA: No, but the wonderful thing about any reasonably good-sized Catholic parish is that generally you have several priests that usually you more or less have to accommodate. At this time, this pivotal point, in my vocation, the pastor was benign; he really didn't have much to say. I think people probably told him, "this guy's too much." I remember asking the priests sometimes to sing the Ite missa est, and providing them with a chant score and a little memo on their desks a couple days before Sunday. Wednesday I'd make sure that any priest that was going to be at the principal Mass—

the choral Mass—would always have the chants—and they would do it. So before I came to the traditional Mass, I kind of forced it on whomever I was working for. And so all the main, the popular chants I would have my choir do at some point—at a mainstream parish.

KA: I remember this wonderful older priest who after that Machaut Mass said: "Kevin, when the schola started singing the Gloria, I thought I was going to levitate; it was so wonderful. So he was always a great cheerleader for all of these things that I was doing. I remember some of the younger priests, and I remember there were some transitional deacons, and they were just furious at what I was doing.

KA: I remember one; he was a deacon. For his ordination to the transitional diaconate, he said to me: "Is it possible for us to have Mass from this century?" I said: "We do my music all the time!" That was not the answer he was looking for. So somehow he politicized and found a way to get his song in our procession. Everything else was just the way I did it, so there was this odd jingle-jangle song in this great procession.

I get quite a lot of inspiration from Messiaen—and from Langlais—and not just Messiaen's organ music, but also his secular music.

ST: It sounds like you have composed settings of the proper texts for almost the whole church year.

KA: For most of the seasons. I probably have set the proper texts for at least fifty—probably more than that, maybe sixty propers—mostly offertories and communions, but also all the Alleluia verses for Advent. I picked one or two introits, but they're mostly communions and offertories. Wilko Brouwers made an interesting observation. He was looking at my music and he said: "You don't write this music at the piano, do you." I said: "No, I can barely play," and he said: "It's absolutely vocal, and even to play it—*a cappella* music—it doesn't 'sound' on the piano, but to sing it." That was a wonderful compliment.

ST: Your music *is* very vocal; it's just wonderful. You mentioned Lassus, Byrd, and Victoria as influences—but you're composing in a modern idiom. You're combining elements of their style with modern harmony and some voice leading, so what modern influences, "contemporary Christian" composers, are influences on your style?

KA: I get quite a lot of inspiration from Messiaen—and from Langlais—and not just Messiaen's organ music, but also his secular music.

ST: You know there are books of conversations with Messiaen. Claude Samuel did them, and in those he asks Messiaen why he has not composed very much vocal liturgical music. As I recall, Messiaen seems to be saying, well, with Gregorian chant, there's really no need to, which I thought was very interesting!

KA: I thought that was very interesting, as well; good for him! But, I wouldn't know how he would be able to harness his muse to write for the Mass. I mean, I wonder how he would get his language around a hundred Masses, like Palestrina? I know I'm not the first person to say this, but I agree with Joseph Kerman, in his assessment of Byrd, that it wouldn't have been possible for Byrd to write as many Masses as Palestrina. But Messiaen's a huge influence, and Byrd really is very strong, but the modern composers Messiaen and Langlais, for sure. There's something so spiritual about his music. Langlais just has that—what I hope that my music has—when you're in the liturgy, that it just

I studied eighteenth-century counterpoint . . . but eventually I just started disobeying.

gets under you and puts you exactly where you're supposed to be. You mentioned about composers writing for the liturgy. As well as I know the liturgy, if I'm writing a Kyrie or a Gloria, I'll still get out the missal and read the texts, and just so that I'm exactly there. What's miraculous to me is that people respond exactly—at least, the way *I* responded in writing the piece. A priest came up to me after Mass and said: "That setting was so." He said he couldn't believe how it fit the liturgy so well. And I said, "Father, I wrote it exactly for the liturgy." With a motet using a proper text, I'll open up the *Liber* to that feast day, and even sing the chant text. Even if I don't use that tune for my motet, I'll still get a sense of what the sound would be, just to hear what that relationship sounds like.

ST: Kind of like Duruflé did in the Requiem, where he sometimes uses the chant straight, or at other times he composes his own chant.

KA: Exactly, and he's actually another composer that I also get that from—that sense of religiosity underneath the music.

ST: What about Marcel Dupré?

KA: Oh, Marcel Dupré! Yes; really, really fine music, and definitely, I think, I would love to be in that line of thought, and even to go back a little bit to Vierne.

ST: I love those French composers.

KA: I do, too, but also Bruckner. I sometimes use Bruckner as a point of departure. What would he do in the situation, if he were in my brain or if I were in his brain?

ST: What about Rheinberger? Would he be an influence?

KA: Yes, a huge inspiration, and obviously not the harmonic language, but the craft, the discipline that Rheinberger has. In trying to continue a line of Catholic church music, I've even composed little diagrams listing works and dates of composers, just to see what happened, and when things started falling apart. Of course, the easy thing to do is to look at the Council, but I kind of ignore it. I pretend that didn't exist and part of that, as I said, was the hand of the Holy Spirit. Our dear Holy Father said that what once was holy is always holy. I had read a lot of his work, as Cardinal Ratzinger, so I was certainly prepared for this.

ST: When you were talking about Bruckner and Rheinberger, I recalled how assiduously and how long Bruckner studied counterpoint. Did you study counterpoint?

KA: I studied eighteenth-century counterpoint with my mentor from college days, and I at first obeyed his teaching, which actually I found a little pedantic, but eventually I just started disobeying. He would totally disagree with what I was doing. I had discovered the *Plain and Easy Introduction to Practical Music* of Thomas Morley, and then the Norton translation of Fux's *Gradus ad Parnassum*. I have both of those, and I tried to take myself through them. I gave myself those exercises, and so I did that on my own. I would take a chant and develop exercises for myself, using their rules, and then I would impose my own rules; for example, I've got to compose against this *cantus firmus*, but I can only use intervals of a seventh, a second, or a ninth.

ST: That's so fascinating!

KA: So it was fun; but it was a great way for me to cultivate my own style. And that was really the reason I kind of parted ways with my mentor, because of the Mass that was commissioned and sung at Holy Name under Proulx. Another colleague, who was a good friend of mine and also a student of my mentor, had a copy of my Mass in his choir room. There I saw my Mass on a music stand, and I saw the title Xed out in red pen or pencil, and on it my mentor had written, "Parallel Fifth Mass." I laugh about that, but I was grateful, though I was really angry at the time. He had found all of the elements of my style that I most liked. And so, from the red-inking of that piece, I realized what is an absolutely integral part of my style—I love the sound of those open parallel fifths and octaves, and even at the cadences. Often sopranos and altos will have the octave, or just movement in octaves just for one note, and then go their own way. So I knew I liked parallel fifths; it just hadn't been spoken. It had been internal, and so I was very grateful to my mentor.

I love the sound of those open parallel fifths and octaves, and even at the cadences.

ST: Do you know about Lennox Berkeley? He was an English convert to the Catholic faith, who studied with Nadia Boulanger in the 1920s, and he was a devoted pupil of hers. Some writers think that she was such a great influence on his conversion to the Catholic faith, but she was very strict about the counterpoint. When you were talking about your mentor, it made me think of her, and her relationship with Berkeley. He did *everything* that she said, everything.

KA: His music is wonderful.

ST: Kevin, I love your music and you are doing such wonderful work for the church now. You know, it's in the air now. Your time is coming.

KA: Yes, it's rather miraculous, really. I did it in the face of all common sense. I had performances for all the pieces. All my colleagues would do them, and there have been little commissions here and there, so it's great. It really is great, and the CMAA has been wonderful. I had read the journal all through high school, so I watched the organization from afar for many years.

ST: And now we've come to you! Thank you so much, Kevin!

KA: Thank you so much for asking me to do this.

Kevin Allen has recorded a selection of his works on CD. *Restoration of the Sacred* features the Lincoln Chamber Chorale, directed by Timothy Woods. To purchase this, or other works by Kevin Allen, please contact him at KEVINAChicago@aol.com. The appendices to this article contain a list of sacred vocal and organ works by Kevin Allen, including a list of his motets, each one designated with its liturgical use according to the *Graduale Romanum* 1961, the *Graduale Romanum* 1974, or the traditional Divine Office. In addition, Kevin Allen has composed responsorial psalms for the church year for cantor/choir and organ.

LITURGICAL MUSIC COLLECTIONS BY KEVIN ALLEN

Cantiones Sacrae, 1989 – 1999 36 Latin motets SATB _a cappella_

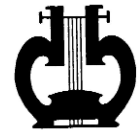
	Divine Office (Traditional)	Mass	*Graduale Romanum*, 1961	*Graduale Romanum*, 1974
Alleluia. Ostende nobis, 1999		Alleluia	Advent 1	Advent 1
Alleluia. Lætatus sum, 1999		Alleluia	Advent 2	Advent 2
Jerusalem surge, 1999		Communion	Advent 2	Advent 2
Alleluia. Excita, Domine, 1998		Alleluia	Advent 3	Advent 3
Alleluia. Veni, Domine, 1999		Alleluia	Advent 4	Advent 4
Hodie Christus natus est, 1996	Magnificat Antiphon/2nd Vespers		Christmas	Christmas
Alleluia. Gaudete justi, 1999		Alleluia	St. Thomas Apostle	Comm. of Apostles extra T.P.
Vidimus stellam, 1997		Communion	Epiphany	Epiphany
Hoc corpus, 1999		Communion	1st Sunday of the Passion	Holy Thursday
Improperium expectavit, 1996		Offertory	Palm Sunday; Sacred Heart	Palm Sunday; Sacred Heart
Domine, tu mihi lavas pedes, 1990		Antiphon for Foot Washing	Holy Thursday	Holy Thursday
Vinea facta est, 1989		Tract/Canticle	Easter Vigil	Easter Vigil
Angelus Domini, 1992		Offertory	Low Sunday	Easter 2
Alleluia. Cognoverunt discipuli, 1990		Alleluia I	2nd Sunday after Easter	Easter 3
Confirma hoc Deus, 1994	Antiphon 2/Matins	Offertory	Pentecost/ Confirmation	Pentecost
Viri Galilaei, 1997		Introit	Ascension	Ascension
Alleluia. Ascendit Deus, 1998		Alleluia I	Ascension	Ascension
O Rex glorie, 1999	2nd Vespers	Magnificat Antiphon	Ascension	
Ave verum corpus, 1997	Benediction			
Ave verum corpus, 1999	Benediction			
Calicem salutaris, 1997	Antiphon 3 / 2nd Vespers		Corpus Christi	Corpus Christi
O quam suavis est, 1993	Magnificat Antiphon / 1st Vespers		Corpus Christi	Corpus Christi
O sacrum convivium, 1996	Magnificat Antiphon / 2nd Vespers		Corpus Christi	Corpus Christi

Cantiones Sacrae*, 1989 – 1999 36 Latin motets SATB *a cappella (continued)

	Divine Office (Traditional)	Mass	*Graduale Romanum*, 1961	*Graduale Romanum*, 1974
O sacrum convivium, 1999	Magnificat Antiphon / 2nd Vespers		Corpus Christi	Corpus Christi
O salutaris Hostia, 1993	Benediction/ Lauds	St.5/ *Verbum supernum*	Corpus Christi	Corpus Christi
O salutaris Hostia, 1996	Benediction/ Lauds	St.5/*Verbum supernum*	Corpus Christi	Corpus Christi
Sacerdos in aeternum, 1997	Antiphon 1/ 2nd Vespers		Corpus Christi	Corpus Christi
Tantum ergo, 1991	Benediction/ 2nd Vespers	St.5-6/*Pange lingua gloriosi*	Corpus Christi	Corpus Christi
Alma Redemptoris Mater, 1998	Compline	Marian antiphon		
Ave Regina caelorum, 1991	Compline	Marian antiphon		
Regina Caeli, 1999	Compline	Marian antiphon		
Salve Regina, 1996	Compline	Marian antiphon		
Ave Maria, 1992		Offertory	Advent 4; Annunciation	Advent 4; Annunciation
Ave Maria, 1995		Offertory	Advent 4; Annunciation	Advent 4; Annunciation
O Cor Jesu, 1999—This is an anonymous, non-liturgical text in honor of the Sacred Heart.				
Da pacem Domine, 1999		Introit	Pentecost 18	Week 24

Cantiones Sacrae*, 2000 – 2007 15 Latin motets SATB *a cappella

	Divine Office (Traditional)	Mass	*Graduale Romanum*, 1961	*Graduale Romanum*, 1974
Oculi omnium, 2000		Gradual	Corpus Christi	Corpus Christi; Week 26
Sepulto Domino, 2000	Responsory 9/ Lauds			
Intellige clamorem, 2000		Communion		Lent/1 Wednesday
Hodie scietis, 2000		Introit & Gradual	Vigil of Nativity	Vigil of Nativity
Hoc corpus, 2001		Communion	1st Sunday of the Passion	Holy Thursday
Ierusalem, quæ ædificatur		Communion	Lent 4	Lent 4 and Week 34/ Ferias after Christ the King
Sanctificavit Moyses, 2002		Offertory	Pentecost 18	Week 24
Qui meditabitur, 2004		Communion	Ash Wednesday	Ash Wednesday
Iuxta vestibulum, 2005		Antiphon at the Imposition of Ashes	Ash Wednesday	Ash Wednesday
Scapulis suis, 2005		Offertory or Communion	Lent 1	Lent 1
Gustate et videte, 2005		Communion	Pentecost 8	Week 14
Ave Regina cælorum, 2007	Compline	Marian antiphon		
Tota pulchra es, 2007	Antiphon 1/2nd Vespers	Alleluia	Immaculate Conception	Immaculate Conception
Tristis est anima mea, 2007	Responsory 2 at Matins		Maundy Thursday	
Tantum ergo, 2007	Benediction; 2nd Vespers/St.5-6/ Hymn *Pange lingua gloriosi*		Corpus Christi	Corpus Christi



Florilegium Marialae – 12 motets for 4, 5, 6, and 7-part choir

	Divine Office (Traditional)	Mass	*Graduale Romanum*, 1961	*Graduale Romanum*, 1974
Sub tuum	Antiphon			
Monstra te esse	Hymn (a stanza of *Ave maris stella*)			
Recordare, Virgo Mater		Offertory	OL of Carmel	Common of the BVM
Sicut lilium	Antiphon (no current liturgical use)			
Nigra sum	Antiphon 3/2nd Vespers for Feast of the BVM			
Sancta et Immaculata	Responsory 6 at Matins for Christmas			
Beata viscera	Responsory 7 at Matins for Christmas	Communion	Feasts of the BVM	Common of the BVM
Virgo parens	Responsory			
Benedicta es tu		Gradual of the BVM	Immaculate Conception	
Gaude Maria Virgo		Tract	Feasts of the BVM	
Beata Dei Genetrix	Magnificat Antiphon/Presentation of the BVM			
Inviolata	Sequence			

Four Motets – SSA Choir and organ

	Divine Office (Traditional)	Mass	*Graduale Romanum*, 1961	*Graduale Romanum*, 1974
Virga Iesse		Alleluia	Feasts of the BVM	Common of the BVM
Laudate Deum	Antiphon 5/2nd Vespers/Guardian Angels	Alleluia	2nd Sunday after Epiphany	Week 2
Dominus in Sina		Alleluia	Ascension	Ascension
Tu es Petrus	Antiphon 5/1st Vespers SS. Peter & Paul; Antiphon 5/2nd Vespers St Peter's Chains	Alleluia; Offertory	SS. Peter & Paul; Common of Holy Popes	SS. Peter & Paul

Liber Hymnarius – 15 *alternatim* hymns SATB a cappella

1. *Vexilla Regis*—Vespers, 1st Sunday of the Passion
2. *Ad regias agni dapes*—Vespers, Low Sunday
3. *Pange lingua*—Procession; 2nd Vespers, Corpus Christi
4. *Ut queant laxis*—Vespers, Birth of St. John the Baptist
5. *Sacris solemniis*—Matins, Corpus Christi
6. *O lux beata*—2nd Vespers, The Holy Family
7. *Creator alme siderum*—Vespers, 1st Sunday of Advent
8. *Te Joseph celebrant*—2nd Vespers, St. Joseph the Worker
9. *Virgo Dei Genitrix*—Alleluia verse for the Maternity of the BVM (11 Oct)
10. *Veni Creator Spiritus*—2nd Vespers, Pentecost
11. *Aeterne Rex Altissime*—Procession, Corpus Christi
12. *Jesu dulcis memoria*—2nd Vespers, The Holy Name of Jesus
13. *Languentibus in Purgatorio*—Non-liturgical, for the Faithful Departed [See *Cantus selecti*, No. 126 and Chants of the Church, No. 23]
14. *O gloriosa Virginum*—Lauds, Immaculate Conception
15. *Ave maris stella*—1st Vespers, Feasts of the BVM

Motecta Trium Vocum **– 12 motets for three equal voices**

	Divine Office (Traditional)	Mass	*Graduale Romanum*, 1961	*Graduale Romanum*, 1974
Desidero, mi Jesu	KA: "The beautiful, non liturgical text of *Desidero* I found in a book I purchased some years ago. I've set a number of texts from this wonderful collection."[1]			
O salutaris Hostia	Benediction; Lauds	St. 5/*Verbum supernum*	Corpus Christi	Corpus Christi
Anima Christi	14th-century devotional text, at one time thought to be by St Ignatius of Loyola			
Domine, non sum dignus	KA: "It works well just after the prayer is said at Mass."			
Sicut novellæ	Antiphon 4/2nd Vespers		Corpus Christi	
Ave sacer Christi sanguis	KA: "I found this in the same book as the *Desidero*. The book lists it as 14th-century."			
O sacrum convivium	2nd Vespers	Magnificat Antiphon	Corpus Christi	Corpus Christi
Panis angelicus	St. 6/Hymn/*Sacris solemniis* for Matins; also Procession		Corpus Christi	
Tantum ergo	Benediction/2nd Vespers	St. 5-6/Hymn	Corpus Christi	Corpus Christi
Te decet laus	Hymn used at monastic rite Matins			
Paratur nobis mensa	Antiphon 2/Matins		Corpus Christi	
O Sanctissima	Popular Marian text—anonymous, non-liturgical			

[1]H.T. Henry, *Eucharistica: Verse and Prose in Honour of the Hidden God* (Philadelphia: Dolphin Press, 1912).

Sacred Music by Kevin Allen
(other than liturgical motets)

ORGAN

Twelve Gregorian Preludes

1. *Ave verum corpus*
2. *Adoro te devote*
3. *Veni Creator Spiritus*
4. *Divinum mysterium*
5. *Per omnia saecula saeculorum*
6. *Pange lingua*
7. *Ubi caritas*
8. *Vexilla Regis*
9. *Victimae paschali*
10. *Alma Redemptoris Mater*
11. *Salve Regina*
12. *Regina caeli*

MASS SETTINGS

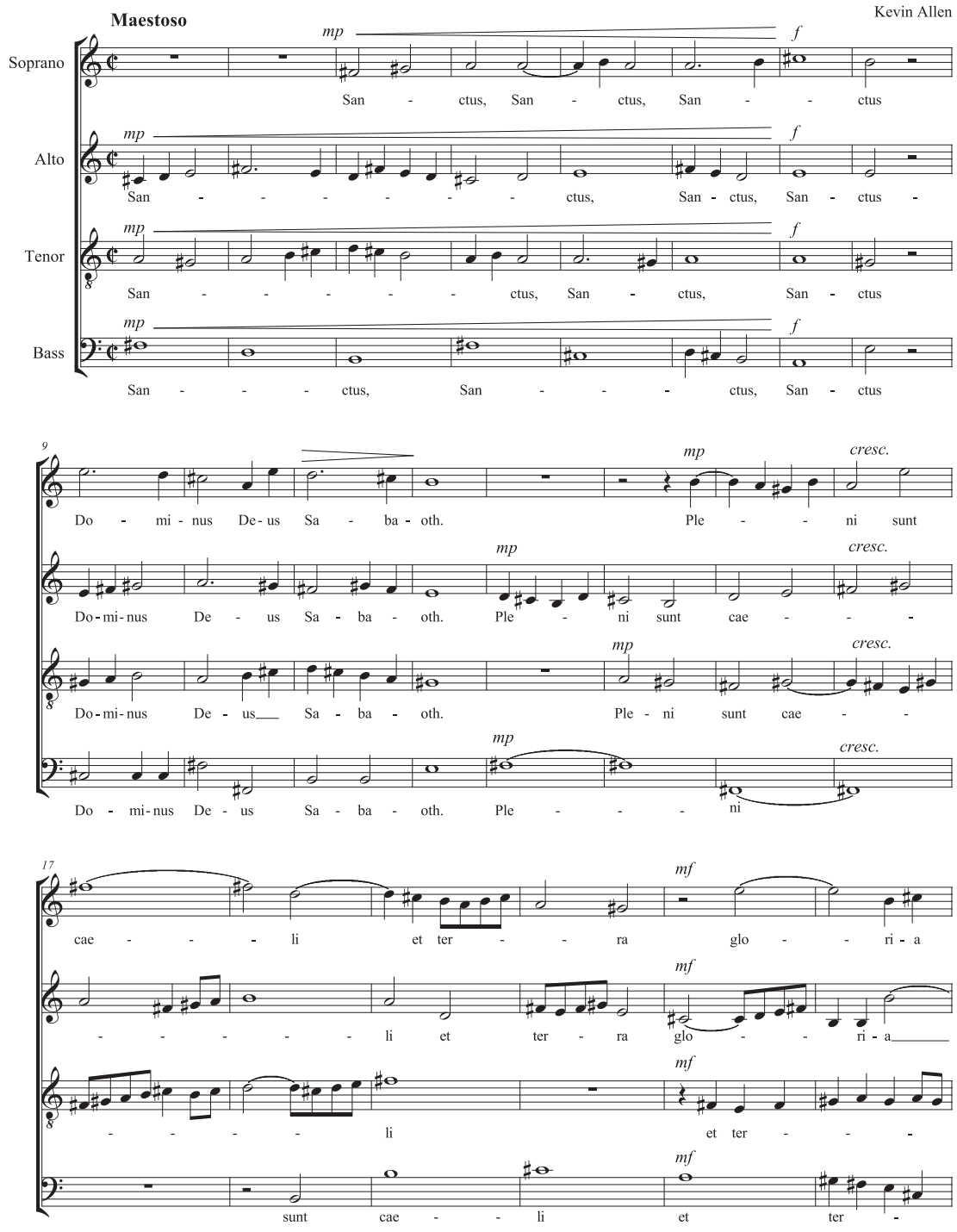
Missa pro Defunctis Tres vocum, 1987 – ATB *a cappella*
Missa Nun komm der Heiden Heiland, 1988 – SATB *a cappella*
Missa Orbis factor, 1989 – unison choir, chant *schola*, and strings
Nuptial Mass, 1989 - soprano or tenor solo, oboe, and strings
Missa Brevis, 1997 – SATB a cappella
Missa So Mi So La, 1998 – unison choir and organ
Missa Stelliferi Conditor orbis, 1998 – unison choir and organ
Missa Canonica, 1999 – 2-6 part canons for equal voices *a cappella*
Missa pro Defunctis Quinque vocum, 1999 – SSATB *a cappella*
Missa Cunctipotens Genitor Deus, 2000 – SATB *a cappella*
Missa de Beata Virgine, 2001 – SATB *a cappella*
Missa super Et valde mane, 2001 – SATB *a cappella*
Missa Lux et origo, 2004 – SSA *a cappella*
Missa Fons bonitatis, 2005 – SSATB *a cappella*
Missa Magne Deus potentiae, 2005 – SATB & woodwinds
Missa Deus sempiterne, 2006 – SATB *a cappella*
Missa Urbs in horto, 2007 – SATB and organ
Missa ferialis, 2007 – SSA chorus and organ
Missa Caput, 2008– SATB *a cappella*
Missa de Sancti Michaelis – SATB *a cappella* (in progress)

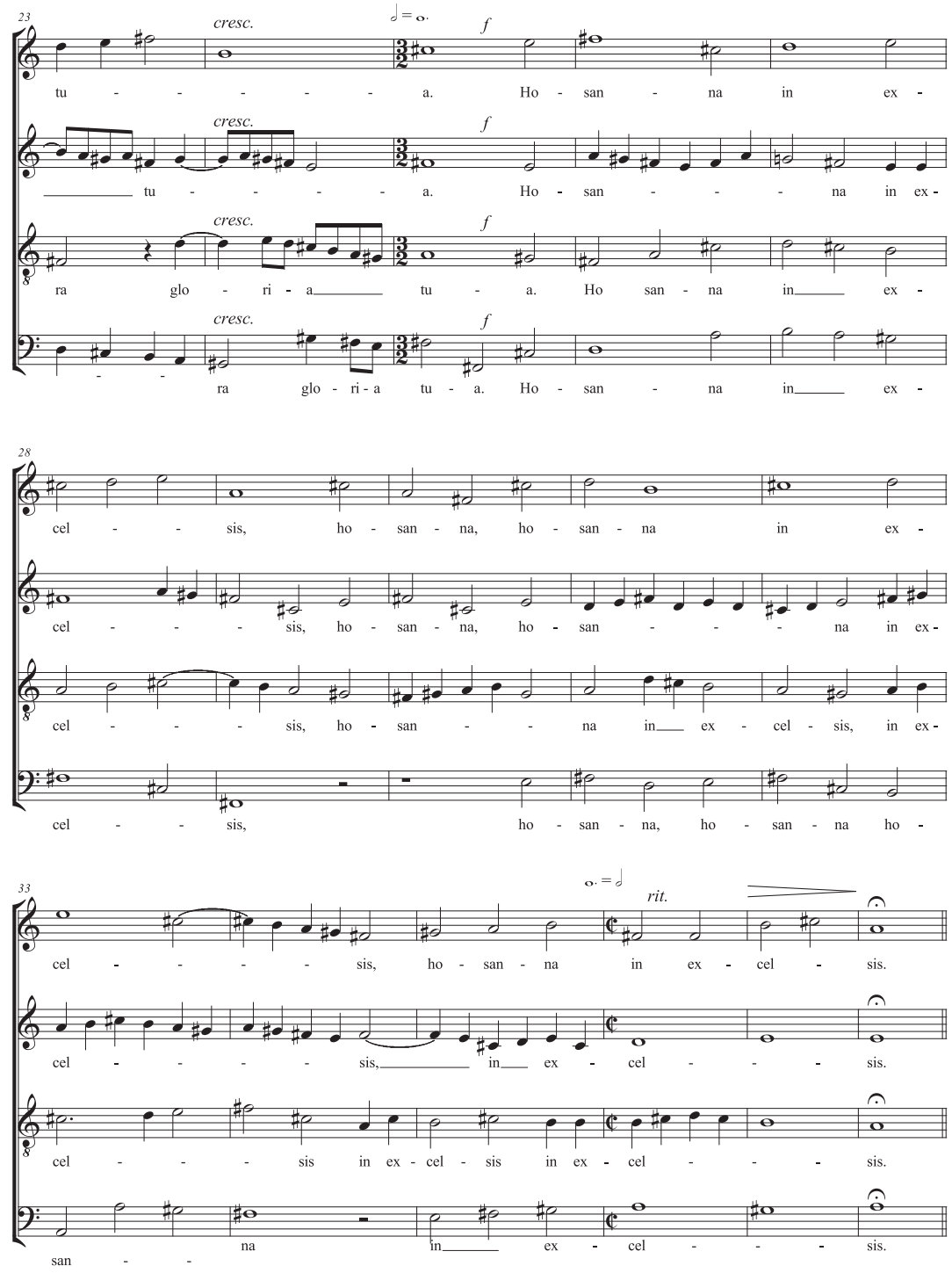
Sacred Choral Music

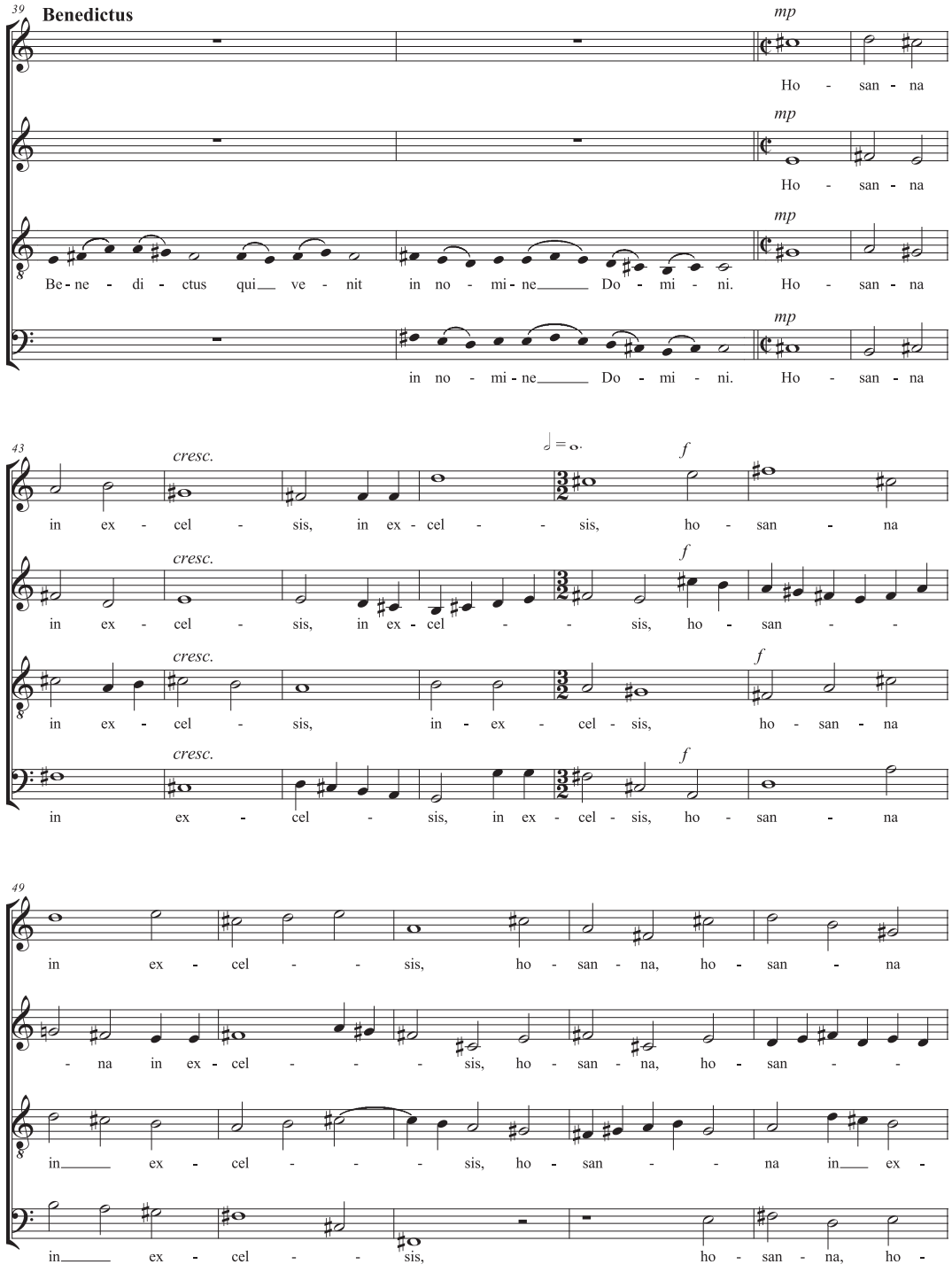
The Lord is Compassionate, 1993 – Soprano solo, unison choir, and orchestra
Preces and Responses, 1999 – SATB *a cappella*
We adore you, O Christ, 1999 – SATB *a cappella*
Steal away to Jesus, 2000 – SATB *a cappella*
Ephesians Canticle, 2003 – SATB double choir
O God be all my love, 2005 - SATB *a cappella*
Song of Hezekiah, 2005 – SATB, ATB soli, and organ
Laus Deo, 2005 – TTBB *a cappella*
I sing of a Maiden, 2005 – SATB and organ
Our Father, 2006- SATB *a cappella*
Christus vincit, 2008 – TTBB *a cappella*
The mouth of the righteous utters wisdom, 2008 – SATB choir and organ
Te Deum – chant choir & SATB choir *a cappella*
Three motets – TTBB choir and brass
Ad Benedictionem SS. Sacramenti, 2009 – SATB *a cappella*

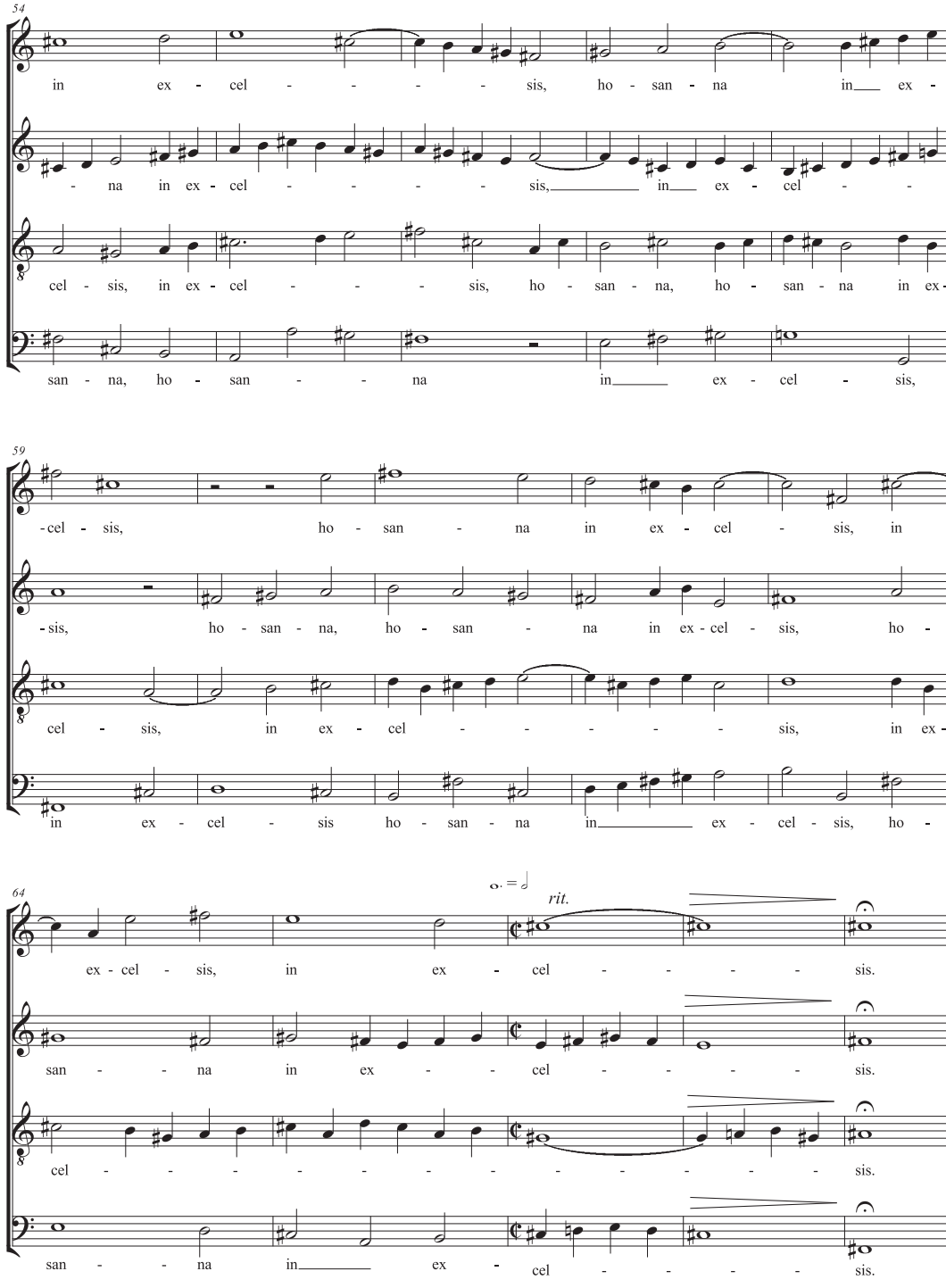
Missa Deus sempiterne

Sanctus




23
cresc.
f
tu - - - - - a. Ho - san - na in ex -
tu - - - - - a. Ho - san - - - na in ex -
ra glo - ri - a tu - a. Ho san - na in ex -
ra glo - ri - a tu - a. Ho - san - na in ex -
28
cel - - sis, ho - san - na, ho - san - na in ex -
cel - - - sis, ho - san - na, ho - san - - - na in ex -
cel - - - sis, ho - san - - na in ex - cel - sis, in ex -
cel - - sis, ho - san - na, ho - san - na ho -
33
rit.
cel - - - - sis, ho - san - na in ex - cel - sis.
cel - - - - sis, in ex - cel - - - sis.
cel - - - sis in ex - cel - sis in ex - cel - - - sis.
na in ex - cel - - - sis.
san - -

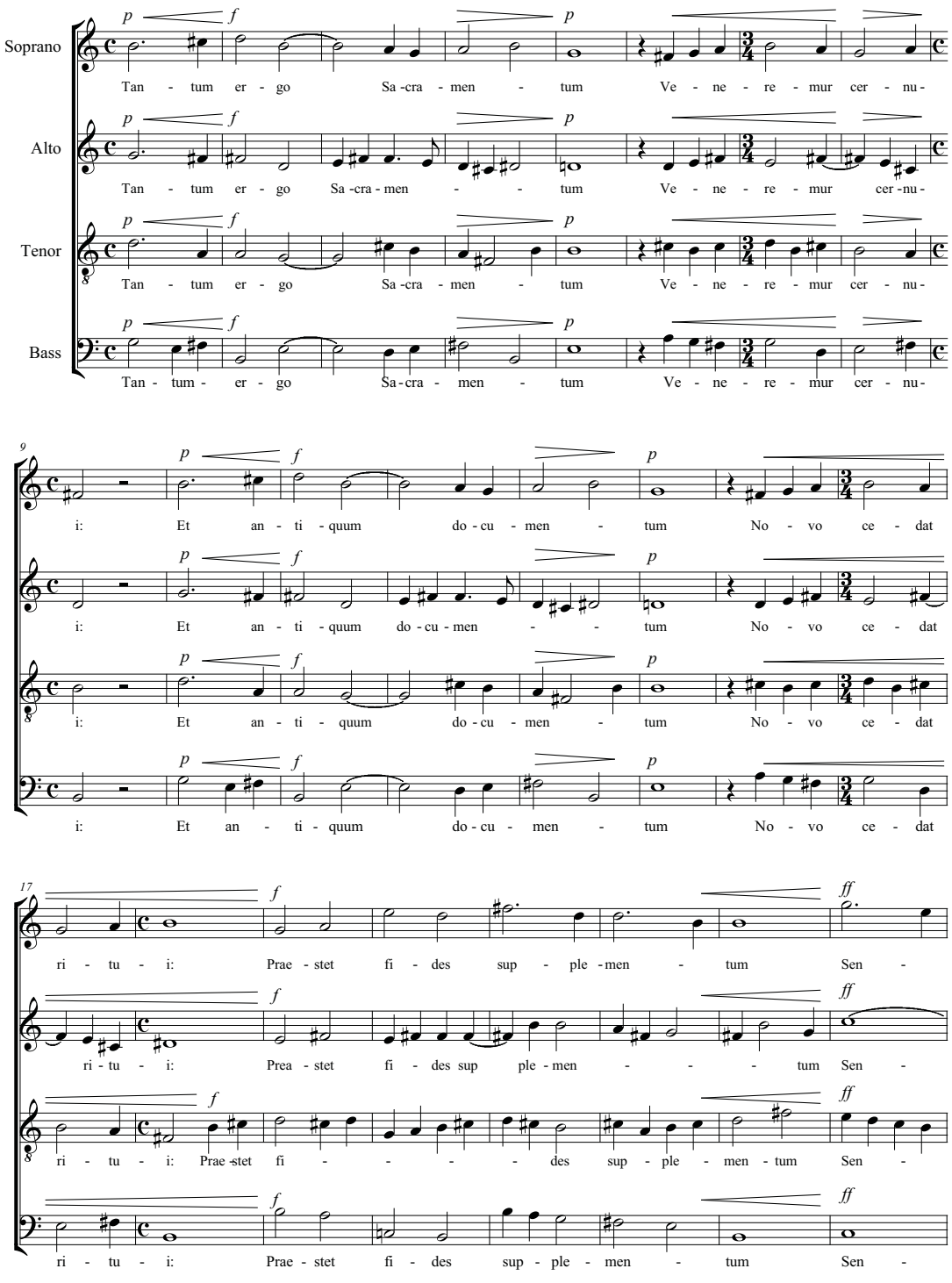

39
Benedictus
mp
Ho - san - na
mp
Ho - san - na
mp
Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni. Ho - san - na
mp
in no - mi - ne Do - mi - ni. Ho - san - na
43
cresc.
in ex - cel - sis, in ex - cel - sis, ho - san - na
cresc.
f
in ex - cel - sis, in ex - cel - sis, ho - san -
cresc.
f
in ex - cel - sis, in ex - cel - sis, ho - san - na
cresc.
f
in ex - cel - sis, in ex - cel - sis, ho - san - na
49
in ex - cel - sis, ho - san - na, ho - san - na
- na in ex - cel - sis, ho - san - na, ho - san -
in ex - cel - sis, ho - san - na in ex -
in ex - cel - sis, ho - san - na, ho -

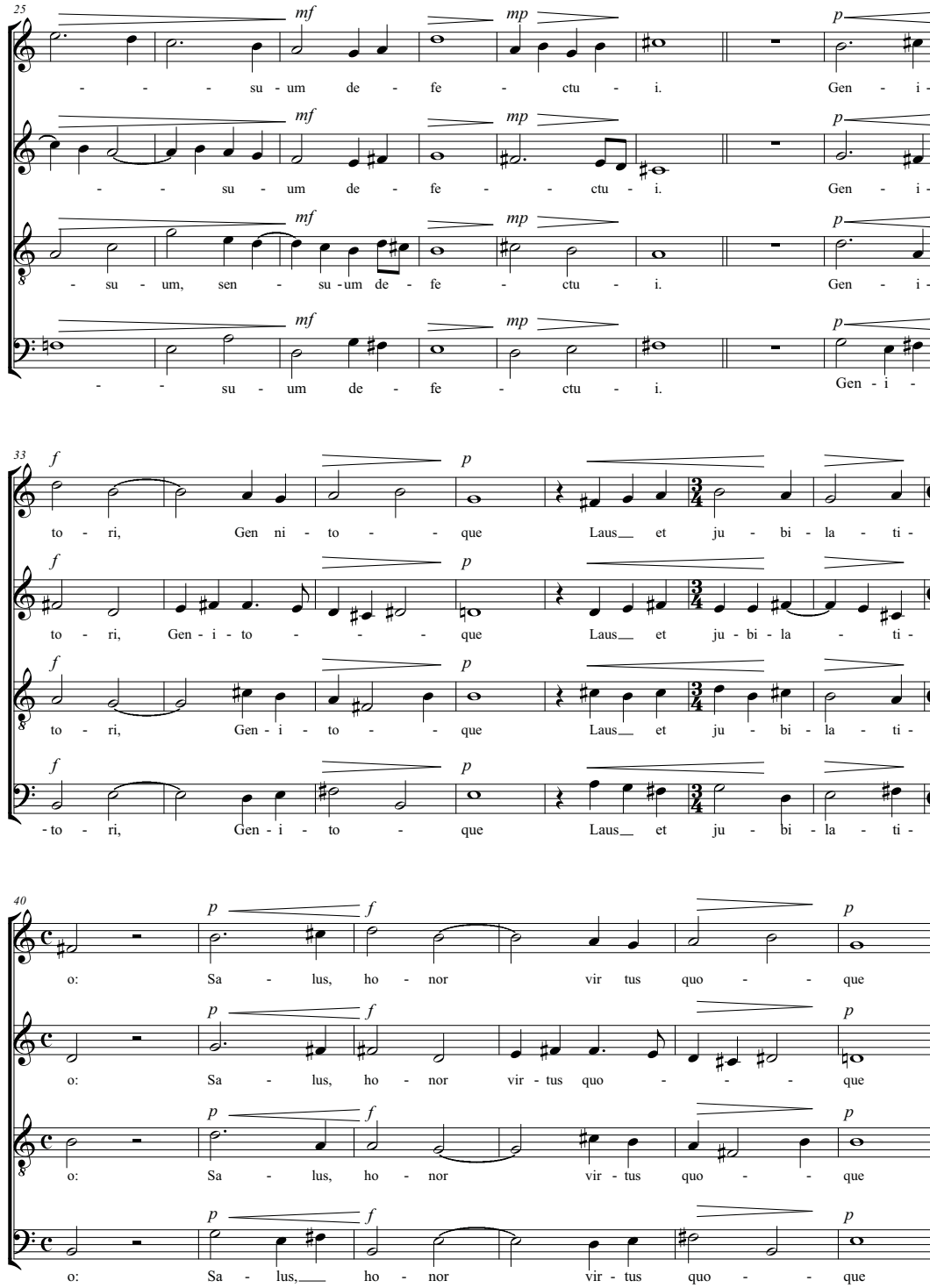

54
in ex - cel - - - - sis, ho - san - na in ex -
- na in ex - cel - - - - sis, in ex - cel - -
cel - sis, in ex - cel - - - sis, ho - san - na, ho - san - na in ex -
san - na, ho - san - - na in ex - cel - sis,
59
- cel - sis, ho - san - na in ex - cel - sis, in
- sis, ho - san - na, ho - san - na in ex - cel - sis, ho -
cel - sis, in ex - cel - - - - - sis, in ex -
in ex - cel - sis ho - san - na in ex - cel - sis, ho -
64
rit.
ex - cel - sis, in ex - cel - - - - sis.
san - - na in ex - - cel - - - - sis.
cel - - - - - - - - - - - sis.
san - - na in ex - cel - - - - sis.

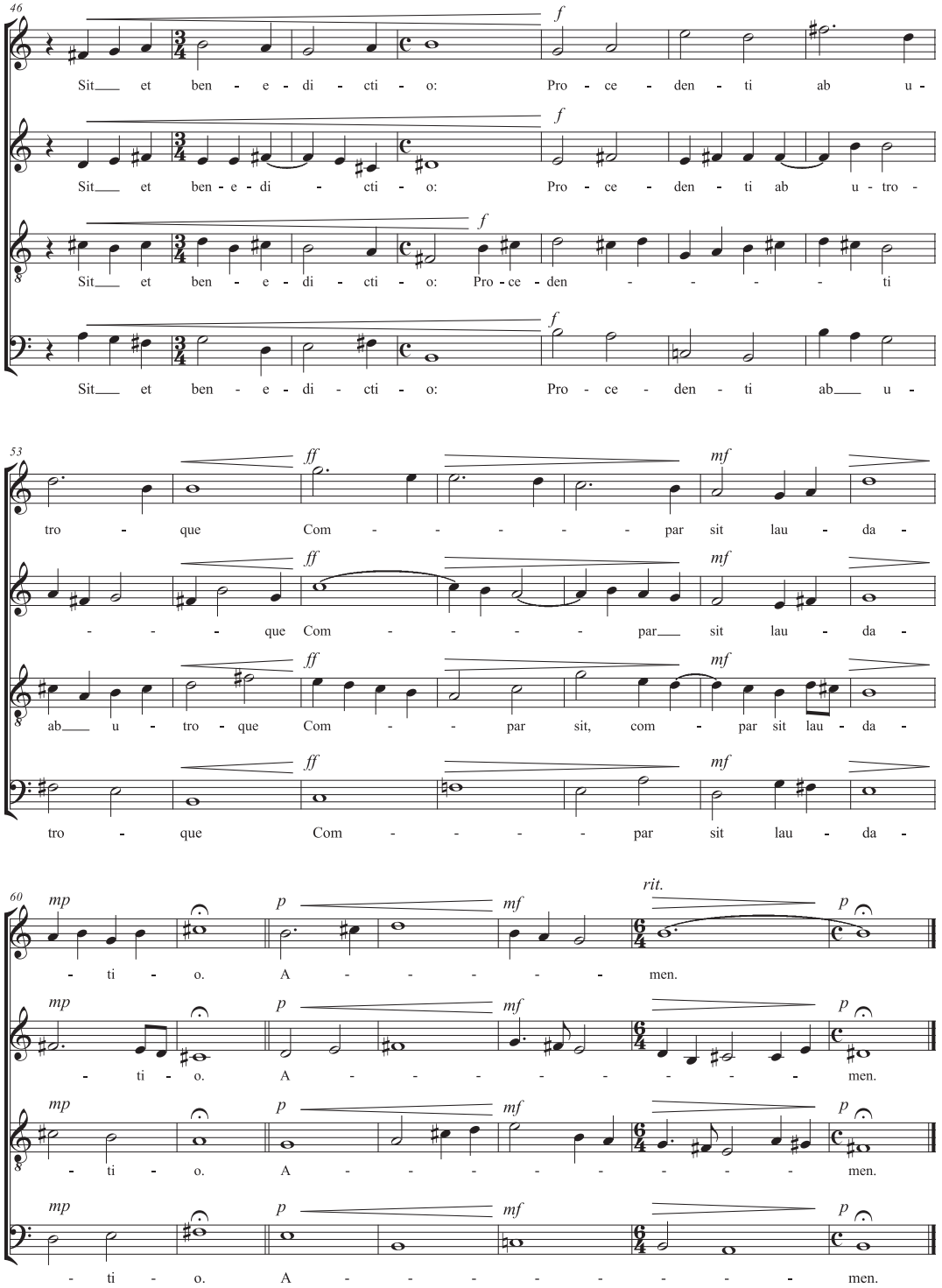
Tantum ergo

Kevin Allen
22 November, 2007

Semplice




25
mf
mp
p
- - - su - um de - fe - ctu - i. Gen - i -
- - su - um de - fe - - ctu - i. Gen - i -
- su - um, sen - su - um de - fe - ctu - i. Gen - i -
- - su - um de - fe - ctu - i. Gen - i -
33
f
p
to - ri, Gen ni - to - - que Laus__ et ju - bi - la - ti -
to - ri, Gen - i - to - - - que Laus__ et ju - bi - la - ti -
to - ri, Gen - i - to - - que Laus__ et ju - bi - la - ti -
-to - ri, Gen - i - to - que Laus__ et ju - bi - la - ti -
40
o: Sa - lus, ho - nor vir tus quo - - que
o: Sa - lus, ho - nor vir - tus quo - - - que
o: Sa - lus, ho - nor vir - tus quo - - que
o: Sa - lus,__ ho - nor vir - tus quo - - que


46
f
Sit et ben - e - di - cti - o: Pro - ce - den - ti ab u -
Sit et ben - e - di - cti - o: Pro - ce - den - ti ab u - tro -
Sit et ben - e - di - cti - o: Pro - ce - den - ti
Sit et ben - e - di - cti - o: Pro - ce - den - ti ab u -
53
ff
mf
tro - que Com - - - - - par sit lau - da -
- - - que Com - - - - par sit lau - da -
ab u - tro - que Com - - par sit, com - par sit lau - da -
tro - que Com - - - - par sit lau - da -
60
mp
p
mf
rit.
- ti - o. A - - - - men.
- ti - o. A - - - - - - men.
- ti - o. A - - - - - - men.
- ti - o. A - - - - - - men.

The Propers for the Feast of All Saints: A Commentary

by Ted Krasnicki

The church has assigned some outstanding chants for the Mass on the Feast of All Saints. These certainly deserve to be studied and we will do so here, paying particular attention to the musical exegesis that the texts receive. We cannot in any way be exhaustive, so our aim is only to give the reader enough of a background to achieve a more nuanced performance of these chants. Any suggestions given for performance are general, but the nuances discussed can be a guide to a more precise rendering. In what follows, the reader should consult the current Roman Gradual. These propers are the same for both forms of the Roman Rite.

This feast was a late addition to the church calendar, becoming widely celebrated only as late as the ninth century. Most of the propers for this feast have been borrowed from commemorations or feasts of martyrs. Only the Alleluia and communion antiphon seem to have been composed specifically for this feast. Except for the Alleluia, all of the chants are in mode one, a mode whose seriousness helps us to meditate piously on the magnificent ideas contained in the texts.[1] The Alleluia was composed in mode eight, a very solemn mode, and therefore the perfect one to highlight the sacredness of the text in accordance with the event being celebrated.

THE INTROIT

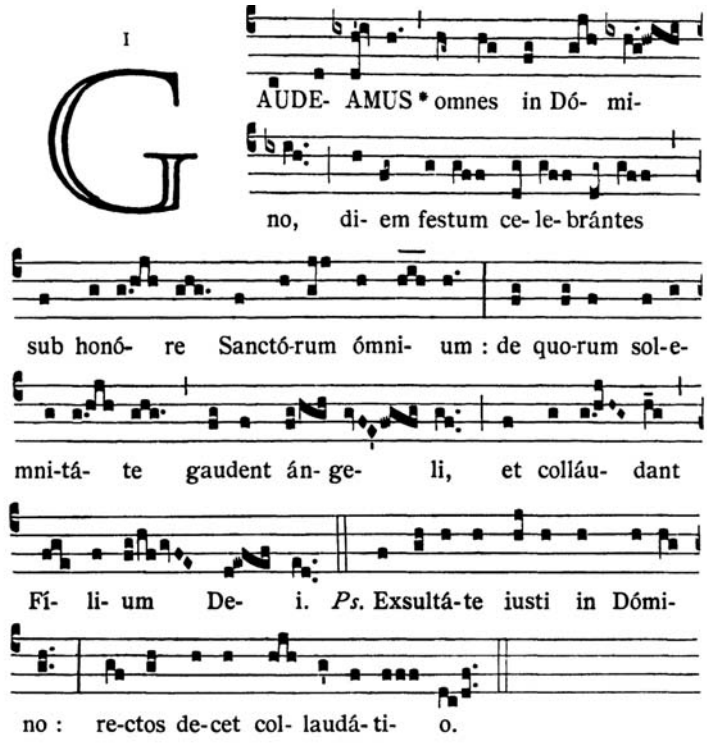
This introit originates from the feast of St. Agatha, virgin and martyr. It is also assigned to other feasts of saints, and certain feasts of Our Lady. The text is from liturgical poetry and is likely of Greek origin.[2] Only a few words are changed to make the text conform to the particular feast being celebrated. In this introit the church invites us to rejoice along with the angels. There is plenty of energy in the melody that firmly maintains an air of joy throughout. It begins with a classic intonation for mode one, which immediately lifts our hearts to a height that can partake in the joy found in the heavenly realm. The extended ornamentation of the reciting tone (*la*) on the word "Domino" (Lord) is particularly joyful, and is surely meant to express thanks to our Lord for this gift of joy to the saints in heaven.

The melody over "Angeli" (Angels) is both very joyful and yet solemn, illustrating the magnificence of the heavenly realm where both the saints and the angels enjoy the beatific vision. On the first syllable we have the *Kaire* motive, *fa-sol-la-sol-la* taken from the first few notes of the offertory

Ted Krasnicki is Gregorian Schola director and associate organist at All Saints Catholic Church, Richford, Vermont. He earned his doctorate from Université de Montréal in Mediaeval Philosophy. krasnit@aei.net

[1]The late Canon Jean Jeanneteau did some extensive research on the ethos of the octoechos, which we are only superficially considering here. These have been summarized by Dom Daniel Saulnier O.S.B. in his *The Gregorian Modes* (Solesmes: Abbaye St.-Pierre, 2002), pp. 20–21.

[2]For a discussion of this and other such motives, see, M. Clement Morin and Robert M. Fowells, "Gregorian Musical Words," in *Choral Essays: A Tribute to Roger Wagner*, ed. William Wells Belan (San Carlos, Calif.: Thomas House Publications, 1993), p. 119.



Let us all rejoice in the Lord as we celebrate this feast day in honour of all the saints; it is a solemnity which causes the Angels to rejoice, and to praise together the Son of God. ℣. Rejoice in the Lord, O you righteous; praising befits those who are upright.

Ave Maria for the Fourth Sunday of Advent.[3] In the latter the Angel Gabriel joyfully greets Mary with "Ave" (Hail), or in the Greek text, *Kaire*, which really means "Rejoice." This motive, or musical formula, is an expression of angelic joy on a solemn occasion such as when Mary was asked to be the Mother of God. Here, the angels solemnly rejoice at the beatific vision of all the saints and martyrs.

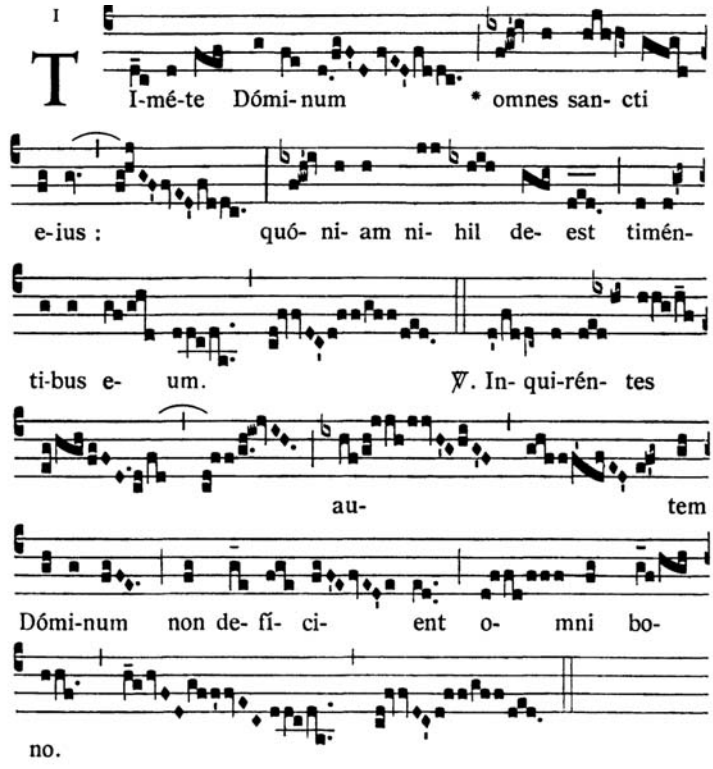
References to the angels are found in several of today's propers, because they reside in the heavenly realm where all the saints dwell. Even the entire epistle of the extraordinary form of the Roman Mass is devoted to St. John's awesome vision of the angels adoring God in the heavenly realm.

This introit could be sung with a joyful energy, paying attention to the added solemnity and joy of "angeli."

The Gradual

This gradual is a suitable meditation on the awesome nature of heaven as just described by St. John in the epistle for the extraordinary form of the Mass, although it may have been borrowed from one originally assigned to a Mass for martyrs. The fear of the Lord is one of the seven gifts of the Holy Spirit. We should not look at this fear in a sense of dread in the face of some physical pain, torment, or punishment that will befall us; rather, Christians become afraid to offend the Lord precisely because of their love for him. The fear of the Lord is in regard to our moral and spiritual well

[3]For a discussion of this and other such motives, see Morin and Fowells, "Gregorian Musical Words."



Revere the Lord, all you saints of his; for there is no want among those who fear him. ℣. Those who seek the Lord shall lack no good thing.

being, not bodily. This has been difficult to convey and much has been written on the subject. Remarkably, the music in this gradual helps us understand this filial fear.

It is the martyrs in heaven who are speaking to us in this gradual. The heavenly realm awaits all those on earth that fear the Lord, as the holy martyrs testify to us today.

The gradual begins with a melody that sounds very serious, only going to the *fa* as the note of recitation. The ornamented recitation on *fa* gives the modality a stability that puts a firmness to the exhortation. The extended ornamentation on the last syllable of "Dominum" (Lord) gives us a brief pause to meditate on the exhortation to fear the Lord before proceeding to the next part of the text. The intermediate cadence on *do* makes us anticipate what is to follow.

What follows is a melody that rises on "omnes" (all): *fa-sol-la-si-la*; this is the motive of lasting melos.[4] It is the musical formula used to suggest a gain after a great loss, as in the Requiem Kyrie where after death we hope for life eternal with God, and the intonation for the offertory *Super flumina Babylonis* where we meditate that, from their ashes, Jerusalem and its Temple will be rebuilt. This motive is telling us here that the loss of life to which everyone on this earth must eventually succumb can be a gain of eternal life in heaven; indeed, the melody then leaps to the high *do* on "sancti" (ye saints) a height from where we can hear the saints and martyrs giving us a testimony of their joy even while addressing those here on earth.

[4]Morin and Fowells, "Gregorian Musical Words," 120.

On "ejus" (his) there is a cadential formula like that found previously on "Dominum," and this too prepares us to listen to the next part of the text, in this case an explanation for the exhortation. In the explanation we are confronted with the melody on "nihil" (no) which is reminiscent of the melody on "nihil" in the introit for Gaudete Sunday. A theological association is being made here. In that introit, St. Paul is about to be martyred, yet he exhorts everyone not to worry over his impending death, for the Lord is coming soon. St. Paul understands that we must not fear the death of the body, but rather fear the death of the soul. Hence, we need to fear offending God and *not* what can happen to the body. In our gradual, then, the melody, through its association with another context reminds us not to be afraid of the death of the body, for there is a great glory awaiting the soul for those who fear God.

In the verse, there is a long melisma on "Inquirentes" (they that seek) which tells the story of the many saints seeking the heavenly realm. The melody wanders up and down, and in the wandering there is the paschal motive, *fa-mi-sol-la*, a melodic formula found in certain key places throughout the Gregorian repertoire, such as in the last part of the Litany of Saints to express the death and glorious resurrection of Christ.[5] Here we are being warned that we may also need to sacrifice our lives to reach the heavenly realm the way the holy martyrs did following Christ. *Fa-mi* indicates the humiliation through death of our Lord on the cross, *sol* is the note of the resurrection, and *la* is the gateway to the heavenly realm opened through the death and resurrection of Christ. The seeking finally ends on *la*, the heavenly realm that Christ entered after his resurrection. The long melisma on "autem" (but) is a rhetorical device, stressing the contrast between the previous text, that of seeking, and the text that is about to follow, that of finding in God nothing else to seek for anymore; we will see this device used again later in the offertory.

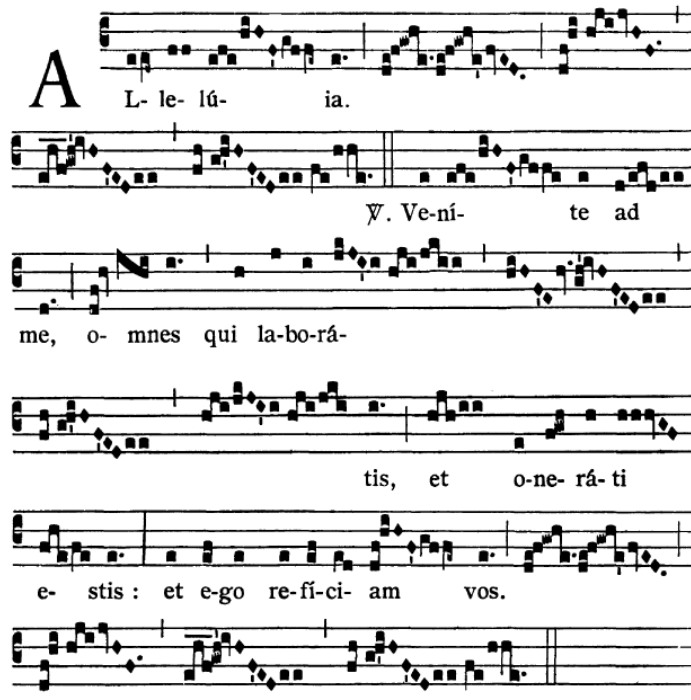
As it is the martyrs singing, the exhortation may be sung with firmness and seriousness, reflecting the awesome nature of the heavenly realm that was just described in the ancient epistle; the rest can be sung more joyfully but still with a serious attitude. Keep in mind St. Paul's chastisement of the faithful on "nihil" and the glorious meaning of *fa-mi-sol-la*. The "autem" should be sung with great energy.

The Alleluia

The melody for this Alleluia is very pleasant and solemn, a jewel in the musical treasure of the Roman Gradual. It is not a type melody but is probably written especially for this feast. Like most Alleluias for the Mass, the jubilus on the final syllable of "alleluia," which in Hebrew is actually the tetragrammaton, is a praise to the Trinity. This jubilus expresses what cannot be said in words, the ineffable, God as a Trinity, by using melody without words. Like the Hebrews, we Christians sing the Alleluia in praise of God. But God has revealed to us that he is three persons, so on the tetragrammaton we extend our praise with three distinct melodies one devoted to each person of the Blessed Trinity. First we sing praise to the Father by doubling a short melody ending with the cadence on *fa*. Then we sing another short and distinct melody without doubling in praise of the Son, with cadence on *la*. The remainder of the jubilus is quite long with a doubling of another distinct but longer melody which we sing in praise of the Holy Spirit. We should make a slight pause after each phrase before continuing to the next one. According to tradition the melody of the jubilus is repeated on the last syllable of the last word of the verse.

What stands out in the verse is the very long melisma on the word "laboratis" (labor). Clearly great emphasis is being placed on this word. It incorporates some of the motives of the jubilus, only

[5]For a further discussion on this, see M. Clement Morin and Robert M. Fowells, "The Gregorian Language: Servus Dei," in *Cum Angelis Canere*, ed. Robert A. Skeris (Saint Paul, Minn.: Catholic Church Music Associates, 1990), pp. 85–88.



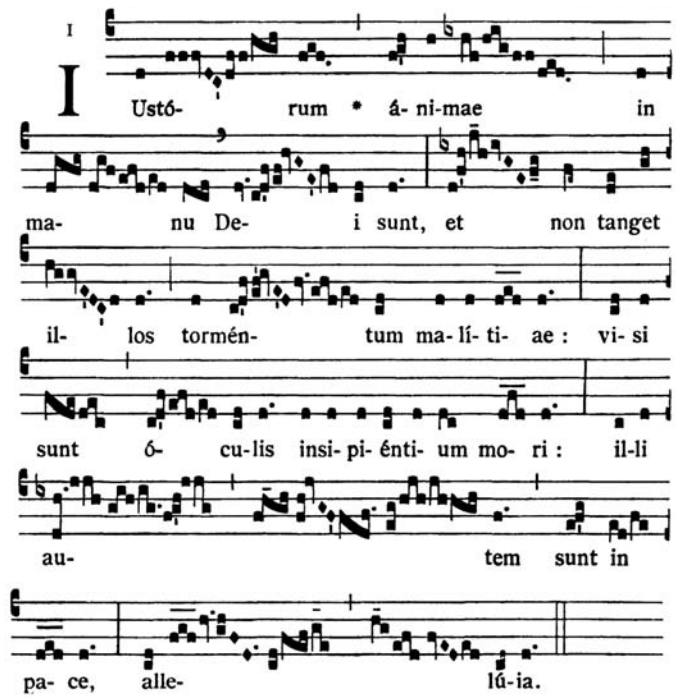
Come unto me, all you who labour and are heavily burdened, and I will comfort you.

to have the melody go even higher with them. These notes are quite high for a mode-eight composition. The composer would seem to want us to labor hard to reach those very high *fa*'s. We can rest from this hard work once we get to the end of the word "onerati" (heavy laden). The "ego reficiam" (I will give rest) is finally easier to sing, and has a nice restful character to it, so it could be sung a bit softer and slower as a contrast to the preceding phrases.

The Offertory

Although offertory melodies are usually original compositions on the text, the melody for this text was adapted from the offertory *Stetit angelus* for Michaelmas probably around the twelfth century. The adaptation originates from the Mass for Martyrs. In the context of our feast, this chant is a meditation on the beatific vision of the saints, with emphasis on all the martyrs who suffered and died for Christ, and there have been so many in the history of the church. The melody actually occurs in several offertory chants, such as *Viri Galilaei*, originally for the vigil of the Ascension which is now no longer celebrated, *Tu es Petrus*, and the intonation for the introit *Omnes gentes*.[6]

[6]Cf. William Mahrt, "Word Painting and Formulaic Chant," in *Cum Angelis Canere*, 127–136.



The souls of the righteous are in the hand of God, and no malicious torment will ever touch them; in the eyes of the unwise, they seem to have died; but they are dwelling in peace, alleluia.

This offertory chant is a masterpiece, despite the use of existing material. The adaptation of the original melody to this new text is an impressive work of art, the melody being even more beautifully integrated into this text than to the original one. The original melody has been modified in places to foster a mature meditation on the deserved gift of peace of the holy martyrs following their torment and pain on this earth. As with the equally remarkable adaptation of the melody of the gradual *Christus factus est* from *Ecce sacerdos magnus* (Behold the great priest), an association is being made between the original text and the new one through the use of the same melody. In *Christus factus est*, the original gradual for Maundy Thursday, the music recalls to us the sacrificial nature of the Last Supper, where Christ is both the high priest and victim. In *Justorum animae* we are associating the angelic witness to God with the peace of the martyrs in heaven. The angels led the holy martyrs upon their death to heavenly paradise and now they stand with the angels before God enjoying the beatific vision, a state of perfect peace where no pain or torment will ever touch them again.

The music divides the text into three parts. The first begins around "animæ" (souls) and is highly ornamented with neumes which give us time to meditate on the scriptural theme that is being introduced, namely, that the souls of the righteous are under God's protection. The second part begins with "visi sunt" (seemed to) and without going beyond the range of a fourth it is a simple melody revolving around the tonic, making a fairly plain statement of the mistaken views of the unwise. In the third part beginning with "illi" (they), we have a very different moment in the chant. All of a sudden we hear a forty-three-note melisma explode on the word "autem" (but or moreover); it pushes aside the depressing thoughts of the unwise through a melodic contrast. Notice how high it

rises, in contrast to the melody of the unwise, trying to hang on to the high *do*, and in the process leading our thoughts directly towards the heavenly realm and the indescribable joy of the saints who dwell there. Originally written to describe the ascending smoke from the thurible as the angels adore God in *Stetit angelus*, here it used as a rhetorical device expressed through music. When speaking of two contrasting ideas, the conjunction used to contrast them is often emphasized to make a point. We see this also on the "autem" of the introit *Nos autem*. We also find this rhetorical device in a much smaller measure on the "et" (and) in this offertory. Even in ordinary speech one can make an indelicate remark, and then emphasise the conjunction that leads to a better remark as in "You may be old, *but* you are still beautiful." "Autem" should then be sung with great contrasting energy.

The melody for "sunt in pace" (are in peace) has been modified from the original to better express a peaceful cadence in conformity to the meaning of the text.

Finally, the whole church, along with the angels and saints in heaven, resound in a spectacular "alleluia." This alleluia was added to the scriptural text precisely to thank God through praise for this wonderful gift of peace. The melody has three parts, the first ending with an intermediate cadence on *do*, and the second with the cadence on *mi*, no doubt to address individually each Person of the Trinity. It is composed of various fragments from the offertory melody woven together with some added ornamentation into a glorious acclamation of praise, and yet still keeping within the serious ethos of mode one. It may be a good idea to have the whole choir sing this alleluia, as if we can now hear on earth the angels and the saints joining us in this singing of praise.

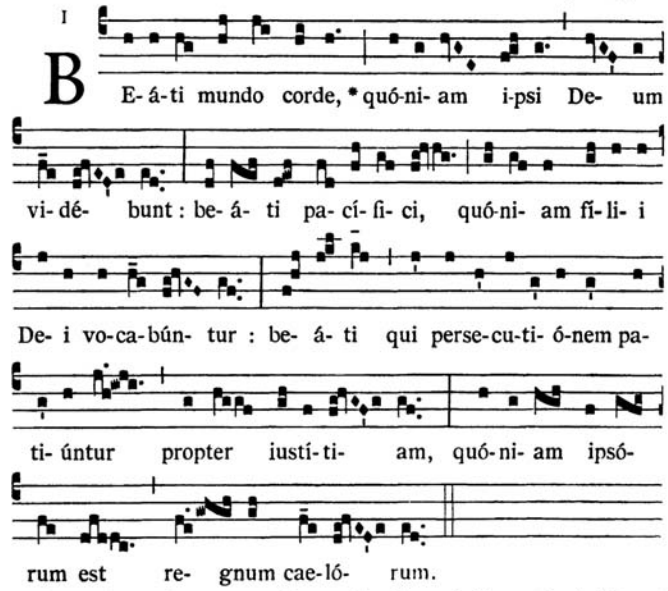
Like most offertories that appear in current chant books, this one has been shortened; this allows more time for polyphony during the offertory.[7] There are, in other words, more remarkable features in this offertory chant that are no longer found in the current books.

The Communion

The text for this communion antiphon is taken from the gospel of the feast, and is a meditation on the last three beatitudes as the faithful receive the Blessed Sacrament which nourishes them to anticipate these blessings. The beatitudes speak of the blessings that men of good will shall receive as a reward either on this earth or in the next world for following the example of Christ. The blessings in these last three beatitudes would obtain more in the next world. In the first, those on earth who without any pretensions, that is, in purity of heart, fix their gaze on the Father who is heaven will be given the blessing of actually seeing God in the life to come, the beatific vision. Correspondingly, the intonation stays fixed exclusively on the ornamented tenor *la*, a fairly high intonation for mode one. The antiphon seems to begin from a fixed gaze towards the heavenly realm. In the second beatitude, the peacemakers on earth will be blessed with the true peace of heaven as the offertory text tells us, and the melody over "Dei" (God) leaps to the high *do* to remind us of the heavenly realm of God where his children have found true peace.

The third beatitude is singled out for special emphasis. It speaks of those who are persecuted for the sake of justice. But Jesus is the Sun of Justice (Mal. 3:20) whom the clouds have rained down to earth (Is 45:8). So the blessed referred to here are those who are being persecuted for the sake of

[7]Dom Daniel Saulnier, O.S.B, however, thinks that the shortening of the offertories was due to the discontinuance of the offertory procession that the these chants used to accompany; *Gregorian Chant: A Guide to the History and Liturgy* (Brewster, Mass.: Paraclete Press, 2009), pp. 73, 75.



Blessed are the pure in heart, for they shall see God; blessed are the peacemakers, for they shall be called sons of God; blessed are those who suffer persecution for the sake of justice, for theirs is the kingdom of heaven.

Christ. On "beati" (blessed) in this last beatitude, the notes soar way above any other notes in the entire chant, resounding in an ecstasy of joy not seen anywhere in this antiphon. For the composer this is an important beatitude in relation to today's feast. There is great joy in heaven for those who have been persecuted on earth for Christ's sake because a great blessing awaits them. Then, all of a sudden, the melody takes on a different rhythm by becoming syllabic on "persecutionem" (persecution) on a melody reminiscent of the solemn passion-gospel melodies for Holy Week, and indeed, a rhythm that perhaps emulates the scourges that Jesus repeatedly underwent in his suffering on Good Friday.[8] This melody is leading us to meditate again on martyrdom with the serious suggestion that those who follow Christ may be asked to do so with their lives. And finally, there is the climax of the musical exegesis of the text on this last beatitude, the *fa-mi-sol-la* that we spoke of earlier, now over the word "regnum" (kingdom). But in this paschal motive there is also incorporated as an extension the *Kaire* motive of angelic joy we spoke of earlier, *sol-la-sol-la* repeated again and again to rejoice for the heavenly kingdom that has been opened by Christ's suffering, death, and resurrection as a gift to those who likewise follow him on this earth through persecution and even to the ultimate sacrifice of martyrdom. This kingdom of God is where all the saints now live in joy and peace. These subtleties should be clearly expressed in the singing of this antiphon.

[8]Dom Dominic Johner, O.S.B., suggests the sound of the strikes of a scourging at this point in the melody; *The Chants of the Vatican Gradual* (New York and Cincinnati: Pustet, 1925), p. 471.

DOCUMENT

Introduction To The Spirit Of The Liturgy

by Msgr. Guido Marini, Pontifical Master of Liturgical Ceremonies

Vatican City, January 6, 2010

A Conference for the Year of the Priest

I propose to focus on some topics connected to the spirit of the liturgy and reflect on them with you; indeed, I intend to broach a subject which would require me to say much. Not only because it is a demanding and complex task to talk about the spirit of the liturgy, but also because many important works treating this subject have already been written by authors of unquestionably high caliber in theology and the liturgy. I'm thinking of two people in particular among the many: Romano Guardini and Joseph Cardinal Ratzinger.

One the other hand, it is now all the more necessary to speak about the spirit of the liturgy, especially for us members of the sacred priesthood. Moreover, there is an urgent need to reaffirm the "authentic" spirit of the liturgy, such as it is present in the uninterrupted tradition of the church, and attested, in continuity with the past, in the most recent magisterial teachings: starting from the Second Vatican Council up to the present pontificate. I purposefully used the word continuity, a word very dear to our present Holy Father. He has made it the only authoritative criterion whereby one can correctly interpret the life of the church, and more specifically, the conciliar documents, including all the proposed reforms contained in them. How could it be any different? Can one truly speak of a church of the past and a church of the future as if some historical break in the body of the church had occurred? Could anyone say that the Bride of Christ had lived without the assistance of the Holy Spirit in a particular period of the past, so that its memory should be erased, purposefully forgotten?

Nevertheless at times it seems that some individuals are truly partisan to a way of thinking that is justly and properly defined as an ideology, or rather a preconceived notion applied to the history of the church which has nothing to do with the true faith.

An example of the fruit produced by that misleading ideology is the recurrent distinction between the preconciliar and the post conciliar church. Such a manner of speaking can be legitimate, but only on condition that two churches are not understood by it: one, the preconciliar church, that has nothing more to say or to give because it has been surpassed, and a second, the post conciliar church, a new reality born from the council and, by its presumed spirit, not in continuity with its past. This manner of speaking and more so of thinking must not be our own. Apart from being incorrect, it is already superseded and outdated, perhaps understandable from a historical point of view, but nonetheless connected to a season in the church's life by now concluded.

Msgr. Guido Marini is Pontifical Master of Liturgical Ceremonies.

Does what we have discussed so far with respect to "continuity" have anything to do with the topic we have been asked to treat in this lecture? Yes, absolutely. The authentic spirit of the liturgy does not abide when it is not approached with serenity, leaving aside all polemics with respect to the recent or remote past. The liturgy cannot and must not be an opportunity for conflict between those who find good only in that which came before us, and those who, on the contrary, almost always find wrong in what came before. The only disposition which permits us to attain the authentic spirit of the liturgy, with joy and true spiritual relish, is to regard both the present and the past liturgy of the church as one patrimony in continuous development. A spirit, accordingly, which we must receive from the church and is not a fruit of our own making. A spirit, I add, which leads to what is essential in the liturgy, or, more precisely, to prayer inspired and guided by the Holy Spirit, in whom Christ continues to become present for us today, to burst forth into our lives. Truly, the spirit of the liturgy is the liturgy of the Holy Spirit.

The liturgy cannot and must not be an opportunity for conflict.

I will not pretend to plumb the depths of the proposed subject matter, nor to treat all the different aspects necessary for a panoramic and comprehensive understanding of the question. I will limit myself by discussing only a few elements essential to the liturgy, specifically with reference to the celebration of the Eucharist, such as the church proposes them, and in the manner I have learned to deepen my knowledge of them these past two years in service to our Holy Father, Benedict XVI. He is an authentic master of the spirit of the liturgy, whether by his teaching, or by the example he gives in the celebration of the sacred rites.

If, during the course of these reflections on the essence of the liturgy, I will find myself taking note of some behaviors that I do not consider in complete harmony with the authentic spirit of the liturgy, I will do so only as a small contribution to making this spirit stand out all the more in all its beauty and truth.

1. The Sacred Liturgy, God's Great Gift to the Church.

We are all well aware how the Second Vatican Council dedicated the entirety of its first document to the liturgy: *Sacrosanctum Concilium*. It was labeled as the Constitution on the Sacred Liturgy.

I wish to underline the term sacred in its application to the liturgy, because of its importance. As a matter of fact, the council fathers intended in this way to reinforce the sacred character of the liturgy.

What, then, do we mean by the sacred liturgy? The East would in this case speak of the divine dimension in the liturgy, or, to be more precise, of that dimension which is not left to the arbitrary will of man, because it is a gift which comes from on high. It refers, in other words, to the mystery of salvation in Christ, entrusted to the church in order to make it available in every moment and in every place by means of the objective nature of the liturgical and sacramental rites. This is a reality surpassing us, which is to be received as gift, and which must be allowed to transform us. Indeed, the Second Vatican Council affirms: "every liturgical celebration, because it is an action of Christ the priest and of His Body which is the church, is a sacred action surpassing all others." (*Sacrosanctum Concilium*, ¶7)

From this perspective it is not difficult to realize how far distant some modes of conduct are from the authentic spirit of the liturgy. In fact, some individuals have managed to upset the liturgy of the church in various ways under the pretext of a wrongly devised creativity. This was done on the grounds of adapting to the local situation and the needs of the community, thus appropriating the right to remove from, add to, or modify the liturgical rite in pursuit of subjective and emotional ends. For this, we priests are largely responsible.

For this reason, already back in 2001, the former Cardinal Ratzinger asserted: "There is need, at the very least, of a new liturgical awareness that might put a stop to the tendency to treat the liturgy as if it were an object open to manipulation. We have reached the point where liturgical groups stitch together the Sunday liturgy on their own authority. The result is certainly the imaginative product of a group of able and skilled individuals. But in this way the space where one may encounter the 'totally other' is reduced, in which the holy offers himself as gift; what I come upon is only the skill of a group of people. It is then that we realize that we are looking for something else. It is too little, and at the same time, something different. The most important thing today is to acquire anew a respect for the liturgy, and an awareness that it is not open to manipulation. To learn once again to recognize in its nature a living creation that grows and has been given as gift, through which we participate in the heavenly liturgy. To renounce seeking in it our own self-realization in order to see a gift instead. This, I believe, is of primary importance: to overcome the temptation of a despotic behavior, which conceives the liturgy as an object, the property of man, and to re-awaken the interior sense of the holy." (From *God and the World*; translation from the Italian)

"There is need, at the very least, of a new liturgical awareness that might put a stop to the tendency to treat the liturgy as if it were an object open to manipulation."

To affirm, therefore, that the liturgy is sacred presupposes the fact that the liturgy does not exist subject to the sporadic modifications and arbitrary inventions of one individual or group. The liturgy is not a closed circle in which we decide to meet, perhaps to encourage one another, to feel we are the protagonists of some feast. The liturgy is God's summons to his people to be in his presence; it is the advent of God among us; it is God encountering us in this world.

A certain adaptation to particular local situations is foreseen and rightly so. The missal itself indicates where adaptations may be made in some of its sections, yet only in these and not arbitrarily in others. The reason for this is important and it is good to reassert it: the liturgy is a gift which precedes us, a precious treasure which has been delivered by the age-old prayer of the church, the place in which the faith has found its form in time and its expression in prayer. It is not made available to us in order to be subjected to our personal interpretation; rather, the liturgy is made available so as to be fully at the disposal of all, yesterday just as today and also tomorrow. "Our time, too," wrote Pope John Paul II in his Encyclical letter *Ecclesia de Eucharistia*, "calls for a renewed awareness and appreciation of liturgical norms as a reflection of, and a witness to, the one universal church made present in every celebration of the Eucharist." (¶52)

In the brilliant Encyclical *Mediator Dei*, which is so often quoted in the Constitution on the Sacred Liturgy, Pope Pius XII defines the liturgy as "the public worship . . . the worship rendered by

the Mystical Body of Christ in the entirety of its Head and members." (¶20) As if to say, among other things, that in the liturgy, the church "officially" identifies herself in the mystery of her union with Christ as spouse, and where she "officially" reveals herself. What casual folly it is indeed, to claim for ourselves the right to change in a subjective way the holy signs which time has sifted, through which the church speaks about herself, her identity and her faith!

The people of God has a right that can never be ignored, in virtue of which, all must be allowed to approach what is not merely the poor fruit of human effort, but the work of God, and precisely because it is God's work, a saving font of new life.

What is understood by "praying facing east"?

I wish to prolong my reflection a moment longer on this point, which, I can testify, is very dear to the Holy Father, by sharing with you a passage from *Sacramentum Caritatis*, the Apostolic Exhortation of His Holiness, Benedict XVI, written after the Synod on the Holy Eucharist. "Emphasizing the importance of the *ars celebrandi*," the Holy Father writes, "also leads to an appreciation of the value of the liturgical norms. . . . The Eucharistic celebration is enhanced when priests and liturgical leaders are committed to making known the current liturgical texts and norms. . . . Perhaps we take it for granted that our ecclesial communities already know and appreciate these resources, but this is not always the case. These texts contain riches which have preserved and expressed the faith and experience of the People of God over its two-thousand-year history." (¶40)

2. The Orientation of Liturgical Prayer.

Over and above the changes which have characterized, during the course of time, the architecture of churches and the places where the liturgy takes place, one conviction has always remained clear within the Christian community, almost down to the present day. I am referring to praying facing east, a tradition which goes back to the origins of Christianity.

What is understood by "praying facing east"? It refers to the orientation of the praying heart towards Christ, from whom comes salvation, and to whom it is directed as in the beginning so at the end of history. The sun rises in the east, and the sun is a symbol of Christ, the light rising in the Orient. The messianic passage in the Benedictus canticle comes readily to mind: "Through the tender mercy of our God; whereby the Orient from on high hath visited us."

Very reliable and recent studies have by now proven effectively that, in every age of its past, the Christian community has found the way to express even in the external and visible liturgical sign, this fundamental orientation for the life of faith. This is why we find churches built in such a way that the apse was turned to the east. When such an orientation of the sacred space was no longer possible, the church had recourse to the crucifix placed upon the altar, on which everyone could focus. In the same vein many apses were decorated with resplendent representations of the Lord. All were invited to contemplate these images during the celebration of the Eucharistic liturgy.

Without recourse to a detailed historical analysis of the development of Christian art, we would like to reaffirm that prayer facing east, more specifically, facing the Lord, is a characteristic expression of the authentic spirit of the liturgy. It is according to this sense that we are invited to turn our hearts to the Lord during the celebration of the Eucharistic Liturgy, as the introductory dialogue to the Preface well reminds us. "Sursum corda" (Lift up your hearts), exhorts the priest, and all

respond: "Habemus ad Dominum" (We lift them up unto the Lord). Now if such an orientation must always be adopted interiorly by the entire Christian community when it gathers in prayer, it should be possible to find this orientation expressed externally by means of signs as well. The external sign, moreover, cannot but be true, in such a way that through it the correct spiritual attitude is rendered visible.

Hence the reason for the proposal made by the then Cardinal Ratzinger, and presently reaffirmed during the course of his pontificate, to place the crucifix on the center of the altar, in order that all, during the celebration of the liturgy, may concretely face and look upon Lord, in such a way as to orient also their prayer and hearts. Let us listen to the words of his Holiness, Benedict XVI, directly, who in the preface to the first book of his Complete Works, dedicated to the liturgy, writes the following: "The idea that the priest and people should stare at one another during prayer was born only in modern Christianity, and is completely alien to the ancient Church. The priest and people most certainly do not pray one to the other, but to the one Lord. Therefore, they stare in the same direction during prayer: either towards the east as a cosmic symbol of the Lord who comes, or, where this is not possible, towards the image of Christ in the apse, towards a crucifix, or simply towards the heavens, as our Lord Himself did in his priestly prayer the night before His Passion (John 17:1). In the meantime the proposal made by me at the end of the chapter treating this question in my work 'The Spirit of the Liturgy' is fortunately becoming more and more common: rather than proceeding with further transformations, simply to place the crucifix at the center of the altar, which both priest and the faithful can face and be led in this way towards the Lord, whom everyone addresses in prayer together." (Trans. from the Italian.)

"The idea that the priest and people should stare at one another during prayer was born only in modern Christianity, and is completely alien to the ancient Church."

Let it not be said, moreover, that the image of our Lord crucified obstructs the sight of the faithful from that of the priest, for they are not to look to the celebrant at that point in the liturgy! They are to turn their gaze towards the Lord! In like manner, the presider of the celebration should also be able to turn towards the Lord. The crucifix does not obstruct our view; rather it expands our horizon to see the world of God; the crucifix brings us to meditate on the mystery; it introduces us to the heavens from where the only light capable of making sense of life on this earth comes. Our sight, in truth, would be blinded and obstructed were our eyes to remain fixed on those things that display only man and his works.

In this way one can come to understand why it is still possible today to celebrate the holy Mass upon the old altars, when the particular architectural and artistic features of our churches would advise it. Also in this, the Holy Father gives us an example when he celebrates the holy Eucharist at the ancient altar of the Sistine Chapel on the feast of the Baptism of our Lord.

In our time, the expression "celebrating facing the people" has entered our common vocabulary. If one's intention in using this expression is to describe the location of the priest, who, due to the fact that today he often finds himself facing the congregation because of the placement of the altar, in this case such an expression is acceptable. Yet such an expression would be categorically unacceptable the moment it comes to express a theological proposition. Theologically speaking, the

Adoration leads to the reunification of man and creation with God, to the abandonment of the state of separation, of apparent autonomy, to loss of self, which is, moreover, the only way of regaining oneself.

holy Mass, as a matter of fact, is always addressed to God through Christ our Lord, and it would be a grievous error to imagine that the principal orientation of the sacrificial action is the community. Such an orientation, therefore, of turning towards the Lord must animate the interior participation of each individual during the liturgy. It is likewise equally important that this orientation be quite visible in the liturgical sign as well.

3. Adoration and Union with God.

Adoration is the recognition, filled with wonder, we could even say ecstatic (because it makes us come out of ourselves and our small world), recognition of the infinite might of God, of his incomprehensible majesty, and of his love without limit which he offers us absolutely gratuitously, of his omnipotent and provident Lordship. Consequently, adoration leads to the reunification of man and creation with God, to the abandonment of the state of separation, of apparent autonomy, to loss of self, which is, moreover, the only way of regaining oneself.

Before the ineffable beauty of God's charity, which takes form in the mystery of the Incarnate Word, who for our sake has died and is risen, and which finds its sacramental manifestation in the liturgy, there is nothing left for us but to be left in adoration. "In the paschal event and the Eucharist which makes it present throughout the centuries," affirms Pope John Paul II in *Ecclesia de Eucharistia*, "there is a truly enormous capacity which embraces all of history as the recipient of the grace of the redemption. This amazement should always fill the church assembled for the celebration of the Eucharist." (¶5)

"My Lord and my God," we have been taught to say from childhood at the moment of the consecration. In such a way, borrowing the words of the apostle St. Thomas, we are led to adore the Lord, made present and living in the species of the holy Eucharist, uniting ourselves to him, and recognizing him as our all. From there it becomes possible to resume our daily way, having found the correct order of life, the fundamental criterion whereby to live and to die.

Here is the reason why everything in the liturgical act, through the nobility, the beauty, and the harmony of the exterior sign, must be conducive to adoration, to union with God: this includes the music, the singing, the periods of silence, the manner of proclaiming the Word of the Lord, and the manner of praying, the gestures employed, the liturgical vestments and the sacred vessels and other furnishings, as well as the sacred edifice in its entirety. It is under this perspective that the decision of his Holiness, Benedict XVI, is to be taken into consideration, who, starting from the feast of Corpus Christi last year, has begun to distribute holy Communion to the kneeling faithful directly on the tongue. By the example of this action, the Holy Father invites us to render visible the proper attitude of adoration before the greatness of the mystery of the Eucharistic presence of our Lord. An attitude of adoration which must be fostered all the more when approaching the most holy Eucharist in the other forms permitted today.

I would like to cite once more another passage from the post-synodal Apostolic Exhortation *Sacramentum Caritatis*: "During the early phases of the reform, the inherent relationship between Mass and adoration of the Blessed Sacrament was not always perceived with sufficient clarity. For example, an objection that was widespread at the time argued that the Eucharistic bread was given to us not to be looked at, but to be eaten. In the light of the church's experience of prayer, however, this was seen to be a false dichotomy. As Saint Augustine put it: 'nemo autem illam carnem manducat, nisi prius adoraverit; peccemus non adorando—no one eats that flesh without first adoring it; we should sin were we not to adore it.' In the Eucharist, the Son of God comes to meet us and desires to become one with us; Eucharistic adoration is simply the natural consequence of the Eucharistic celebration, which is itself the church's supreme act of adoration. Receiving the Eucharist means adoring him whom we receive. Only in this way do we become one with him, and are given, as it were, a foretaste of the beauty of the heavenly liturgy." (¶66)

I think that, among others, the following passage from the text I just read should not go unnoticed: "[The Eucharistic celebration] is itself the Church's supreme act of adoration." Thanks to the holy Eucharist, his Holiness, Benedict XVI, asserts once more: "The imagery of marriage between God and Israel is now realized in a way previously inconceivable: it had meant standing in God's presence, but now it becomes union with God through sharing in Jesus' self-gift, sharing in his body and blood." (*Deus Caritas Est*, ¶13) For this reason, everything in the liturgy, and more specifically in the Eucharistic liturgy, must lead to adoration, everything in the unfolding of the rite must help one enter into the church's adoration of her Lord.

"During the early phases of the reform, the inherent relationship between Mass and adoration of the Blessed Sacrament was not always perceived with sufficient clarity."

To consider the liturgy as locus for adoration, for union with God, does not mean to lose sight of the communal dimension in the liturgical celebration, even less to forget the imperative of charity toward one's neighbor. On the contrary, only through a renewal of the adoration of God in Christ, which takes form in the liturgical act, will an authentic fraternal communion and a new story of charity and love arise, depending on that ability to wonder and act heroically, which only the grace of God can give to our poor hearts. The lives of the saints remind and teach us this. "Union with Christ is also union with all those to whom he gives himself. I cannot possess Christ just for myself; I can belong to him only in union with all those who have become, or who will become, his own. Communion draws me out of myself towards him, and thus also towards unity with all Christians." (*Deus Caritas Est*, ¶14)

4. Active Participation.

It was really the saints who have celebrated and lived the liturgical act by participating actively. Holiness, as the result of their lives, is the most beautiful testimony of a participation truthfully active in the liturgy of the church.

Rightly, then, and by divine providence did the Second Vatican Council insist so much on the necessity of promoting an authentic participation on the part of the faithful during the celebration of the holy mysteries, at the same time when it reminded the church of the universal call to holiness. This authoritative direction from the council has been confirmed and proposed again and again by so many successive documents of the magisterium down to the present day.

Nevertheless, there has not always been a correct understanding of the concept of "active participation," according to how the church teaches it and exhorts the faithful to live it. To be sure, there is active participation when, during the course of the liturgical celebration, one fulfills his proper service; there is active participation too when one has a better comprehension of God's word when it is heard or of the prayers when they are said; there is also active participation when one unites his own voice to that of the others in song. All this, however, would not signify a participation truthfully active if it did not lead to adoration of the mystery of salvation in Christ Jesus, who for our sake died and is risen. This is because only he who adores the mystery, welcoming it into his life, demonstrates that he has comprehended what is being celebrated, and so is truly participating in the grace of the liturgical act.

The true action which is carried out in the liturgy is the action of God himself, his saving work in Christ, in which we participate.

As confirmation and support for what has just been asserted, let us listen once again to the words of a passage by the then Cardinal Ratzinger, from his fundamental study *The Spirit of the Liturgy*: "What does this active participation come down to? What does it mean that we have to do? Unfortunately the word was very quickly misunderstood to mean something external, entailing a need for general activity, as if as many people as possible, as often as possible, should be visibly engaged in action. However, the word 'part-icipation' refers to a principal action in which everyone has a 'part' . . . By the *actio* of the liturgy the sources mean the Eucharistic Prayer. The real liturgical action, the true liturgical act, is the *oratio*. . . . This *oratio*—the Eucharistic Prayer, the 'Canon'—is really more than speech; it is *actio* in the highest sense of the word." (pp. 171–72) Christ is made present in all of his salvific work, and for this reason the human actio becomes secondary and makes room for the divine *actio*, to God's work.

Thus the true action which is carried out in the liturgy is the action of God himself, his saving work in Christ, in which we participate. This is, among other things, the true novelty of the Christian liturgy with respect to every other act of worship: God himself acts and accomplishes that which is essential, whilst man is called to open himself to the activity of God, in order to be left transformed. Consequently, the essential aspect of active participation is to overcome the difference between God's act and our own, that we might become one with Christ. This is why, that I might stress what has been said up to now, it is not possible to participate without adoration. Let us listen to another passage from *Sacrosanctum Concilium*: "The Church, therefore, earnestly desires that Christ's faithful, when present at this mystery of faith, should not be there as strangers or silent spectators; on the contrary, through a good understanding of the rites and prayers they should take part in the sacred action conscious of what they are doing, with devotion and full collaboration. They should be instructed by God's word and be nourished at the table of the Lord's body; they should give thanks to God; by offering the Immaculate Victim, not only through the hands of the priest,

but also with him, they should learn also to offer themselves; through Christ the Mediator, they should be drawn day by day into ever more perfect union with God and with each other, so that finally God may be all in all." (¶48)

Compared to this, everything else is secondary. I am referring in particular to external actions, granted they be important and necessary, and foreseen above all during the Liturgy of the Word. I mention the external actions because, should they become the essential preoccupation and the liturgy is reduced to a generic act, in that case the authentic spirit of the liturgy has been misunderstood. It follows that an authentic education in the liturgy cannot consist simply in learning and practicing exterior actions, but in an introduction to the essential action, which is God's own, the paschal mystery of Christ, whom we must allow to meet us, to involve us, to transform us. Let not the mere execution of external gestures be confused with the correct involvement of our bodies in the liturgical act. Without taking anything away from the meaning and importance of the external action which accompanies the interior act, the liturgy demands a lot more from the human body. It requires, in fact, its total and renewed effort in the daily actions of this life. This is what the Holy Father, Benedict XVI calls "Eucharistic coherence." Properly speaking, it is the timely and faithful exercise of such a coherence or consistency which is the most authentic expression of participation, even bodily, in the liturgical act, the salvific action of Christ.

There is no doubt that a discussion, in order to introduce itself authentically into the spirit of the liturgy, cannot pass over sacred or liturgical music in silence.

I wish to discuss this point further. Are we truly certain that the promotion of an active participation consists in rendering everything to the greatest extent possible immediately comprehensible? May it not be the case that entering into God's mystery might be facilitated and, sometimes, even better accompanied by that which touches principally the reasons of the heart? Is it not often the case that a disproportionate amount of space is given over to empty and trite speech, forgetting that both dialogue and silence belong in the liturgy, congregational singing and choral music, images, symbols, gestures? Do not, perhaps, also the Latin language, Gregorian chant, and sacred polyphony belong to this manifold language which conducts us to the center of the mystery?

5. Sacred or Liturgical Music.

There is no doubt that a discussion, in order to introduce itself authentically into the spirit of the liturgy, cannot pass over sacred or liturgical music in silence.

I will limit myself to a brief reflection in way of orienting the discussion. One might wonder why the church by means of its documents, more or less recent, insists in indicating a certain type of music and singing as particularly consonant with the liturgical celebration. Already at the time of the Council of Trent the church intervened in the cultural conflict developing at that time, reestablishing the norm whereby music conforming to the sacred text was of primary importance, limiting the use of instruments and pointing to a clear distinction between profane and sacred music. Sacred music, moreover, must never be understood as a purely subjective expression. It is anchored to the biblical or traditional texts which are to be sung during the course of the celebration. More recently,

Pope Saint Pius X intervened in an analogous way, seeking to remove operatic singing from the liturgy and selecting Gregorian chant and polyphony from the time of the Catholic reformation as the standard for liturgical music, to be distinguished from religious music in general. The Second Vatican Council did naught but reaffirm the same standard, so too the more recent magisterial documents.

Why does the church insist on proposing certain forms as characteristic of sacred and liturgical music which make them distinct from all other forms of music? Why, also, do Gregorian chant and the classical sacred polyphony turn out to be the forms to be imitated, in light of which liturgical and even popular music should continue to be produced today?

The answer to these questions lies precisely in what we have sought to assert with regard to the spirit of the liturgy. It is properly those forms of music, in their holiness, their goodness, and their universality, which translate in notes, melodies and singing the authentic liturgical spirit: by leading to adoration of the mystery celebrated, by favoring an authentic and integral participation, by helping the listener to capture the sacred and thereby the essential primacy of God acting in Christ, and finally by permitting a musical development that is anchored in the life of the church and the contemplation of its mystery.

Allow me to quote the then Cardinal Ratzinger one last time: "Gandhi highlights three vital spaces in the cosmos, and demonstrates how each one of them communicates even its own mode of being. Fish live in the sea and are silent. Terrestrial animals cry out, but the birds, whose vital space is the heavens, sing. Silence is proper to the sea, crying out to the earth, and singing to the heavens. Man, however, participates in all three: he bares within him the depth of the sea, the weight of the earth, and the height of the heavens; this is why all three modes of being belong to him: silence, crying out, and song. Today . . . we see that, devoid of transcendence, all that is left to man is to cry out, because he wishes to be only earth and seeks to turn into earth even the heavens and the depth of the sea. The true liturgy, the liturgy of the communion of saints, restores to him the fullness of his being. It teaches him anew how to be silent and how to sing, opening to him the profundity of the sea and teaching him how to fly, the nature of an angel; elevating his heart, it makes that song resonate in him once again which had in a way fallen asleep. In fact, we can even say that the true liturgy is recognizable especially when it frees us from the common way of living, and restores to us depth and height, silence and song. The true liturgy is recognizable by the fact that it is cosmic, not custom made for a group. It sings with the angels. It remains silent with the profound depth of the universe in waiting. And in this way it redeems the world." (trans. from the Italian.)

At this point I would like to conclude the discussion. For some years now, several voices have been heard within church circles talking about the necessity of a new liturgical renewal. Of a movement, in some ways analogous to the one which formed the basis for the reform promoted by the Second Vatican Council, capable of operating a reform of the reform, or rather, one more step ahead in understanding the authentic spirit of the liturgy and of its celebration; its goal would be to carry on that providential reform of the liturgy that the conciliar fathers had launched but has not always, in its practical implementation, found a timely and happy fulfillment.

There is no doubt that in this new liturgical renewal it is we priests who are to recover a decisive role. With the help of our Lord and the Blessed Virgin Mary, mother of all priests, may this further development of the reform also be the fruit of our sincere love for the liturgy, in fidelity to the church and the Holy Father. ℵ

COMMENTARY

The Mass: Attention to Detail

Fr. Allan McDonald

When many older people nostalgically recall the Tridentine Latin Mass of yesteryear, the greatest impression that often remains is the precision with which the rites were carried out. From the priest's well-rehearsed and solemn reverence, all the way to the altar servers' disciplined, choreographed movement in their flowing cassocks and gleaming surplices, one knew something important and awe-inspiring was taking place. The choir added its embellishing panoply to the liturgy with majestic polyphony and solemn Gregorian chant both of which evoked inspiration, contemplation, and piety. There were "bells and smells" and this was not understood in a derogatory way. After all, Catholic worship is "sensual" making use of all our senses of sight, smell, taste, touch, and hearing.

As compared with today, there were few complaints about the quality of the liturgy in this milieu. Few would dare critique the sacred, because they had a deep and abiding respect for the sacred and the purpose of their participation in the Mass. Their participation in the Mass united them to Jesus Christ, the second person of the Blessed Trinity and his one sacrifice on the cross. It also united them to Holy Mother Church, and her pastors. This was a big deal!

But in the decades that followed the Second Vatican Council, complaints and criticism about the renewed liturgy soared to unprecedented volume. Many felt that what was once a fully loaded Cadillac had been stripped to a rear-engine Volkswagen. The caricatures were not without foundation.

Today we hear young people, who never experienced the Tridentine Mass asking for its celebration. Is it just to be obstinate or rebellious? Or has their experience of the renewed liturgy left them uninspired and starving for awe and reverence? Is it more a commentary on how we have carried out the renewal of the liturgy rather than a vote against the renewed liturgy altogether?

In an effort to promote the new liturgy, many in the post-conciliar era often used the technique of denigrating the old liturgy in order to establish in the hearts and minds of the faithful what was called the "new and improved" liturgy. Along with this trend, there was an undue emphasis placed upon the humanity of Jesus Christ to the neglect of his sovereign divinity. The "ordinary" was emphasized as the place where God could be found. And the ordinary slowly but surely crept into the life of the liturgy, architecture, art, and technique. Combined with this was a pernicious mindset which mistakenly equated attention to detail and neatness with a pathological scrupulosity.

For the first time, priests felt it was okay to improvise during Mass, not only with fixed greetings, such as "The Lord be with you" which was changed by some to "The Lord is with you," or worse yet, banal, secular "Good morning," or "How are you?" but also to improvising the prayers of Mass, in particular the Eucharistic Prayer. The spirit of narcissism was consuming some celebrant-priests, as though their spirituality, personality, and personal prayer were at the heart of the liturgy.

Fr. McDonald is pastor of St. Joseph Church, Macon. He was the vocation director for the diocese from 1986 to 1997 and Diocesan Master of Ceremonies and Director of Liturgy from 1985 through 1991.

Together with this, came the beginning of the dark ages of liturgical music in the vernacular that combined a banal, screeching style that ballyhooed a guitar strumming ensemble with a cadre of in-your-face vocalists. Narcissism and an "it's showtime" attitude of performance, as well, crept into those leading the assembly in music. The organ was deemed outdated and overpowering. Fortunately, modern liturgical music is maturer today, but remnants of the "Glory and Praise" generation still rear their ugly head.

With all the trendiness of the late 1960s and 70s, the church had to contend also with the charismatic movement. Guitars, drums, piano, and tambourine reigned there also. Solemn Catholic devotion, which was outwardly passive prior to the Second Vatican Council, was replaced by unfettered emotion, spontaneous prayer, speaking in tongues, hands upraised, and handholding. The Sign of Peace became a liturgy unto itself! The same was true with the General Intercessions. They became open to everyone, spontaneous, personal, and very particular, even to the point being classified as gossip. Those who promoted these liturgical novelties felt it was of the "spirit of Vatican II" and the work of the Holy Spirit.

Evaluation some thirty years later would indicate it was also the work of the "assembly of God" theology and mentality that won the hearts of many Catholics of that period. Pentecostal worship by nature is less structured and more spontaneous than Catholic worship. Its music is more praise and inspiration than liturgy. It relies heavily on the movement of the spirit, emotions, and feeling good because it lacks the sacramentality of the Catholic Church and our rich liturgical history, prayer, and spirituality.

The outward form of the Mass was in transition, but its underlying doctrines and dogmas remained intact.

The renewal of the Mass after the Second Vatican Council was not meant to break continuity with what had preceded it. But it was meant to advance the church in her worship by maintaining a continuity between the previous style of worship through the implementation of a "noble simplicity" marked by active participation of the laity in the church's worship. The outward form of the Mass was in transition, but its underlying doctrines and dogmas remained intact. New ways of showing reverence were institutionalized, but not without roots in an earlier tradition of the church. For example, standing to receive Holy Communion as a sign of being raised up in Christ was taken from the tradition of the Eastern Church and an earlier tradition of our own. Receiving Holy Communion on the tongue or in the hand both had long-standing traditions as well. Now Catholics had the option of either.

Perhaps the greatest thing that the Second Vatican Council recovered, was the need for the assembly, including the laity, to take their rightful place in the celebration of the Mass. The entire assembly, not just the priest, altar boys, and choir, have an important role in making beautiful, inspiring liturgy that is pleasing to God and gives him glory and worship. The liturgical renewal of the 1950s had already begun this renewal within the Tridentine Mass. The Second Vatican Council simply took it many steps forward.

The laity accomplish their important role by arriving at church early, being hospitable to each other and robust in their spoken and sung responses. They are the ones who must help to create silence and stillness for active listening to prayers and scripture and the contemplation of them. Screaming, unruly, misbehaving infants and small children do not enhance the liturgy, nor does passive indifference to the singing and praying. The way the laity dress for Mass may also indicate

either an attitude of awe and wonder or one of indifference for the sacred.

The clergy and those who have liturgical roles such as altar servers, choir, lectors, Communion ministers, and ushers must pay close and strict attention to their outward appearance and abilities. These obviously must be inspired and motivated by an inner spirituality and reverence. The roles of each of these ministries during Mass must be choreographed to look and sound good. It must be an art form that is pleasing to the eyes and ears. Attention to the details of choreography and movements will greatly enhance the post-Vatican-II Mass. We can learn important lessons from the Tridentine Mass in this regard, for this area was a major strength of the Tridentine Mass and something that should indeed be recovered!

The way the laity dress for Mass may also indicate either an attitude of awe and wonder or one of indifference for the sacred.

Tied into this attention to detail should be a concern for the environment of worship. Do our churches invite active participation, devotion, and contemplation? If the priests and the laity understand the nature of liturgy, active participation and energy can be just as satisfying and edifying in a church designed prior to the Second Vatican Council, with communion railing and high altar, as in a contemporary church building in the round. In fact the pre-Vatican II design may be more conducive since it does not exaggerate the need to see each other's faces in worship as though that is of equal or more importance than seeing God in the Sacrament. The sacramental presence of Jesus Christ still has a position of greatest importance in the liturgy without denigrating the liturgical presence of Jesus Christ in the assembly, the word proclaimed, and the presider!

We must also use the talents of true artists and artisans to enhance the entire abode where we worship. When a beautifully crafted statue or crucifix is removed in favor of a homemade, burlap and felt banner filled with slogans and other symbols, we do a disservice to our liturgy, environment, and people.

Vesture for priests and servers should be beautiful and becoming. Certainly all vesture from vestments to altar linens should be clean and ironed!

Catholics are hungering for the sacred in their lives which are otherwise filled with the profane. The profane is neither needed nor desirable in the celebration of the church's liturgy. Someone once said that when we begin to rediscover and prefer the sacred to the profane, our liturgies will be such that if the Parousia were to occur during Mass, we wouldn't know it! Concomitant with this rediscovery of the sacred is a deep reverence and appreciation for the divine presence of God. This indeed is encountered in those who assemble for Mass, in God's Word, and in the sacred signs and symbols of all the sacraments. Particularly, in the sacred species of Holy Communion, bread and wine consecrated and shared which are the body, blood, soul, and divinity of Jesus Christ and his one sacrifice renewed for us, do we share God's divine and redeeming presence.

When people long for the pre-Vatican II liturgy, is it really that liturgy they long for, or is it a liturgy that is sacred, awe-inspiring, and dignified? The post-Vatican II liturgy can satisfy the hungry heart just as well, if the attention to detail is present and an appreciation for the sacred is paramount. Liturgy celebrated well, says the USCCB document *Sing to the Lord*, will "foster and nourish faith; poor celebrations may weaken and destroy it." Let our liturgical celebrations be the best they can be and in continuity with the best of our liturgical tradition gained from the pre-Vatican II days!

To Whom Does the Liturgy Belong?

by Jeffrey Tucker

An e-mail recently landed in my in-box from the International Commission on English in the Liturgy to a convent hoping to make a CD of chant to sell to raise money. The nuns were making in inquiry concerning permissions. ICEL of course informed the nuns that they must pay royalties to ICEL for all music sold insofar as it used their texts—which is not very surprising even if I find the practice of charging to record liturgical texts to be an offense against the Catholic moral sense.

What really alarmed me about this email was another claim: ICEL told the sisters that even to record Latin chants from the *Liber Usualis*, they had to get permission from the Holy See and the Vatican Press—even though the book in question was published neither by the Holy See nor the Vatican Press and, moreover, the book itself has been in the public domain for decades.

What this suggests is not only copyright imperialism but legal ambiguity at the heart of the raging controversy concerning the "intellectual property" of liturgical texts. All good sense suggests that these texts should have the same status they have had for nineteen hundred years, namely they are not owned by anyone in particular even as the church herself bears responsibility for validating their integrity—the same status in law today that the *Book of Common Prayer* has.

The more I've looked into this subject, the more the complicity of Catholic publishers becomes obvious, and in ways that similarly violate the moral sense and also stretch legal boundaries.

Consider the strange claims of the missalette publishers. Unlike a book you buy at Borders, every issue comes with a restriction. "The use of this publication is licensed only to current subscribers during the 2010 year." What about those left over from last year? You must "discard any remaining printed material covered by the license at the end of the designated time period shown on the license."

What about saving up three years of missalettes and reusing them just to eliminate waste and saving parish money? Don't even think about it. That's not allowed. One of the publishers, OCP, tells us that it is illegal and violates "moral rights."

And so, at the beginning of every liturgical year in Advent, there must be a bonfire of the missalettes. They must be destroyed, lest you be immoral, or so we are told. Actually what happens is that they are all collected and hurled into the garbage bin out back and taken off to the landfill.

Can you imagine? When I think of the work of the scribes of the first millennium and a half of Christianity, when every book was the result of many thousands of hours' labor, and when a book itself was the greatest treasure of a monastery, and when I think of the time spent even to publish a Gutenberg Psalter, it truly boggles the mind that parishes are now under a legal obligation to destroy the Word of God.

Now, when I first heard this (in fact, it was William Mahrt, president of the CMAA who first told me), I didn't believe it. Even after all that I've learned about the way these companies operate,

Jeffrey Tucker is managing editor of *Sacred Music*. sacredmusic@musicasacra.com

I didn't believe that we were all under some kind of requirement to torch our missalettes at the end of the year.

Just in case he was right and I was wrong, I decided to look it up. My own eyes popped out in astonishment. It is true, all true. It is not even the case that you can sing or read out of them but not record or photocopy. The way the license works, you may not read or sing out of them at all under any conditions. If you find an old missalette and start singing "Holy God, We Praise Thy Name," you are said to be violating someone's moral rights.

Yes, I know: this is a funhouse mirror room. It is utterly bizarre. As for moral rights, should we talk about the morality of the astonishing waste and destruction of perfectly decent printed matter here? This practice flies in the face of everything we know about normal business practice.

Think back to a year ago or so when Kindle arbitrarily deleted from all machines a book that people had purchased, and did so over some copyright struggle. Customers were furious. They inundated the company with complaints and outrage. This was a serious blow to Amazon's business model. The company clawed its way back with apologies and free stuff for everyone. It was a matter of corporate survival.

A timeless religion is now being marketed with mandatory planned obsolescence.

But we Catholics are just more passive. We are glad to be abused year after year. We think nothing of it. We are told to destroy the things we bought and we just going ahead and do it, without a thought. Then we buy again. Millions upon millions of tithe dollars are spent this way. Money down the drain for no good reason but to feed a publishing machinery that lives off copyright and re-purchases.

Something is very strange here. A timeless religion is now being marketed with mandatory planned obsolescence.

Do I have a better idea? Yes. The texts of the Mass should be part of the commons. The music of the Mass should be part of the commons. Newly composed material should not be affixed with a ticking time bomb. If you buy it, it is yours. Another radical idea: publishers should start serving the Catholic world rather than mandating vast waste and destruction.

These are changes that can be enacted very easily and quickly and with no ecclesiastical intervention. Publishers can do this themselves. Presumably, ICEL too can change its policies. Someday, we might look back and wonder in astonishment at how we put up with all of this in the past, and marvel at the amount of money paid for replacing perfectly good missalettes rather than given to musicians and architects and the poor.

In the meantime, we can be deeply grateful that the whole of the Gregorian repertoire is in the public domain, with no royalties owed or permissions required. For this reason, chant has a great advantage in the digital age. It is not only holy, beautiful, and universal; it is also free of the dictates and restrictions imposed by the nation-state. For this reason, the chant is being distributed in every form, from physical copies to iPhone apps. The irony is intense: the oldest music known is also the most suited to our technologically sophisticated times.

"We're No Angels": Helping Singers Find Their Bodies

By Mary Jane Ballou

The best chant is buoyant. The vocal quality is easy and confident. Before our rehearsal begins, we should take a good look at our singers. Are they slouched with shoulders around their ears, arms crossed tightly over their books and binders with a weary look in their eyes?

You need to get them ready to sing—and that means their bodies as well as their voices. They're not disembodied spirits. A quick physical check-up will help the singers move out of the day's stresses and fatigue into a rehearsal or performance-ready frame of mind. I know that rehearsal time is a precious commodity, but this exercise only takes a few minutes. A balanced posture, combined with a sense of physical ease and mental alertness, can improve the vocal experience.

Before we trot this routine out to our singers, we need to learn it ourselves. No yoga mat, special equipment or clothing is required. No need to get on the floor or have a large area for movement. It takes more time to read this description than to perform the steps, so don't be intimidated.

We will build your singers from the bottom up in ten easy steps.

1. Everyone needs to stand up and put their music down.
2. Plant your feet. Lean back slightly on the heels. Now, shift your weight to the toes, keeping the heels down. Let the weight return to a natural center.
3. Loosen the knees by bending them slightly. You should be able to sway and twist like a slender tree.
4. Think your way up from your knees. Just notice that your top and bottom half are connected.
5. "Decompress" your torso. You are not hauling yourself up. Just give the rib cage a gentle lift.
6. Open the chest by raising your hands with the elbows out as though someone said, "Stick 'em up." Then lower the arms, allowing the chest to remain open and expansive.
7. Relax the arms and let them just hang out. They are firmly attached. Check tension in the hands by clenching and then opening.
8. Ah, the shoulders. After a drive in the car, a day at the computer, or lugging the groceries, we're all curled in and hunched over. Gently lift the shoulders to the ears and roll them back and down easily. This releases enormous amounts of tension.
9. Loosen the neck from a tight, defensive pull down and back with the chin stuck up. Give an easy and slow look from side to side, and then tuck your chin down gently. Let your head rise to a natural balance. Your head was built to sit comfortably and you will be looking straight ahead.
10. Finish with the face and eyes by giving a good yawn and doing some funny lip stretches to "unfreeze" the face. Open your eyes wide to see what's in your peripheral vision.

This entire routine takes less than two minutes once you've learned the sequence. You simply start at the bottom with your feet and work up to the top.

Mary Jane Ballou is the director of a chant schola in Florida. mjballou@bellsouth.net

Working with Your Singers

Many adult choir singers will resist any physical movement, even something as minimal as this. Some will complain that this is a waste of valuable rehearsal time. Others will suspect you of getting ready to require yoga classes. Older singers may have genuine concerns about their joints.

It is possible to explain that this is the opening of the warm-up. A balanced posture that is both relaxed and alert will support the breath. The breath carries the voice. And the singing voice carries the sacred music your choir sings. This has nothing to do with yoga, Pilates, or tai chi. There is nothing immodest or "unspiritual" about recognizing that you are an incarnated human being. This is simply a way singers prepare to start the physical work of singing. Older singers are free to modify moves as necessary.

Most of this physical warm-up requires minimal movement. In fact, it is as much a mental exercise as physical and will help your singers focus their attention on you and where they are. Not back with the dinner dishes or the worries of the office or school. You want them right here, right now, ready to sing.

We can do this routine at the beginning of every rehearsal, then proceed into the vocal warm-up. Once the routine is a habit, they will need minimal cues.

Keeping the Balance

Posture while singing should be natural. Nothing is forced. Here is another ten-point checklist – again building from the bottom up.

1. Feet are hip distance apart
2. Weight is distributed evenly on the heels and soles of the feet.
3. Knees are slightly bent.
4. Singers who need to sit during rehearsal should have both feet flat on the floor and make sure that the torso doesn't "sink down."
5. Hands are at the side if not holding music.
6. When holding music, have the singers look at you and then raise their music so that they can see you and the music.
7. Chest is lifted gently.
8. Shoulders are back and relaxed. No Drooping Doras or West Point Cadets on parade.
9. A relaxed neck will help open the throat.
10. The face is relaxed and the eyes are alert.

Periodically during rehearsal, remind your singers about their bodies because habit will cause them to curl up and collapse their chests. Occasionally have singers gently look from side to side while doing warm-ups as a check on a tight neck. How about the directors? We want to make sure that we model the posture we teach our singers. Our body language will speak louder than our directions or singing voice.

Over time, some singers will recognize the change in how they feel while they sing. Others may resist to the grave and many will fall somewhere in between. Commit to starting every rehearsal with this physical routine for at least six months. Combined with a short vocal warm-up, our choirs will sing better, learn faster with better focus, and enjoy their music more readily.

REVIEW

Antiphonale Romanum. Liturgia Horarum Iuxta Ritum Romanum. Vol. II. Ad Vesperas in Dominicis et Festis. Solesmes: Abbaye Saint-Pierre, 2009. ISBN 978-2-85274-338-0. 41 € (available on the web site of the Abbey of Solesmes)

Nearly forty years ago the *Liturgia Horarum* was published in fulfillment of the mandate of the Second Vatican Council and promulgated under the authority of Pope Paul VI.[1] This was the reform of the Divine Office mandated by the council. Nowhere did it indicate how that office was to be sung, and in fact, it was very difficult to sing it, for it seems that it was not meant to be sung at all. The antiphons to the psalms, for the most part, were new and did not have any Gregorian melodies in the tradition. It retained some fundamental values: the recitation of psalms and canticles with antiphons and the hymns, though the hymns appeared at the beginning of each office. The structure of each office was standardized so that they all looked quite the same; the purposeful differences in shape and character between the various hours of the day and night were minimized. It seems that the new office was confected by a committee to provide an easily manageable breviary for the private recitation of busy priests, most of whom had no inkling of the beauties and subtleties of the sung office.[2]

Those who wished to sing the new office had to make up their own version of it, either composing melodies[3] for the given antiphon texts or replacing those antiphons with Gregorian melodies with different texts; some continued to sing the old office out of the *Liber Usualis* or the *Antiphonale Romanum*. In the mean time, a revision of the Monastic Office was begun with the publication of the *Psalterium Monasticum* in 1981.[4] This retained a much more traditional structure, according to monastic usage, and was quite congruent with the previous *Antiphonale Monasticum* of 1934. Two years later, an accommodation of the *Liturgia Horarum* to Gregorian melodies was published in the *Ordo Cantus Officii*.[5] It was simply a list of the antiphons to be used as replacements for those of the *Liturgia Horarum*, together with brief references to modern books where these antiphons could be found. Strangely, though, most of the references were to the *Psalterium Monasticum* of 1981 or to the

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

[1] *Liturgia Horarum Ixta Ritum Romanum*, Officium Divinum ex Decreto Sacrosancti Oecumenici Concilii Vaticani II Instauratum Auctorite Pauli PP. VI Promulgatum, Editio typica, 4 vols. (Vatican City: Typis Polyglottis Vaticanis, 1972).

[2] A thorough and valuable critique of this office is found in László Dobszay, *The Bugnini-Liturgy and the Reform of the Reform*, Musica Sacrae Meletemata, Vol. 5 (Front Royal, Virginia: Catholic Church Music Associates, 2003), Chapter 3, "The Divine Office," pp. 45–84; the book is avaiable on line at musicasacra.com under "Teaching Aids" and the chapter is also found as a separate article under "Sacred Music Articles."

[3] A priest friend of mine visited Solesmes in the late seventies and inquired about a new Roman Antiphonary; his inquiry was met with another question, "Don't you have any composers?"

[4] *Psalterium cum Canticis Novi & Veteris Testamenti Iuxta Regulam S.P.N. Benedicti & Alia Schemata Liturgiæ Horarum Monasticæ cum Cantu Gregoriano* (Solesmes: Abbaye Saint-Pierre, 1981).

[5] *Ordo Cantus Officii*, Officium Divinum ex Decreto Sacrosancti Oecumenici Concilii Vaticani II Instauratum Auctorite Pauli PP. VI Promulgatum, Editio typica (Vatican City: Typis Polyglottis Vaticanis, 1983); this is available on musicasacra.com under "Church Documents."

There is no question that this volume represents progress of a monumental sort.

Antiphonale Monasticum, and not to any Roman Antiphonary. This means that for those used to singing the Roman office from the old books, there are continual pesky variants from the familiar versions of the melodies. This use of monastic sources was presumably because even the melodies of the 1934 antiphonale represented over twenty years of progress in Gregorian scholarhip at Solesmes and were thus to be preferred over those of the 1912 antiphonale. However, it also meant that, despite the now drastic differences between the form of the Roman and monastic offices, the musical differences were minimized, since it was the monastic versions of the melodies which were prescribed.

The new *Antiphonale Romanum II*, a volume of 790 pages, is only for Vespers of Sundays and Feast Days (thirty-one days in the Sanctorale); presumably the first volume will be for Lauds and will be as extensive. This will leave the other hours and lesser days still to be provided with chant books. A small library may eventually be needed to sing the whole office. Perhaps that will never come about, for the greatest demand will surely be for Vespers, for Sundays, the high feasts of the Temporale, and for the occasional feast of the Blessed Virgin or an apostle.

There is no question that this volume represents progress of a monumental sort. There are now fourteen psalm tones, a cycle of four weeks in the psalter, each week with somewhat varying antiphons; many days have three antiphons to the Magnificat to correspond with the three-year cycle of readings at Mass, since these antiphons customarily refer to that gospel. The volume also represents a substantial change in notation. It appears to be in the traditional Gregorian square notation, but closer inspection reveals that there are no longer any horizontal episemas or ictus or even dots of length of the Solesmes school. Rather, a few new note shapes occasionally appear; one needs to refer back to the *Liber Hymnarius* for an account of the interpretation of these shapes.[6] Quarter-bars, half-bars, and full bars are still used, but nowhere in the new volume is there an indication of their interpretation.

The system of antiphons, the basic problem of the *Liturgia Horarum*, has been quite thoroughly updated, with many of the antiphons indicated by the *Ordo Cantus Officii* replaced by genuine Gregorian antiphons from historical sources. Such revisions may be studied by a look at the antiphons for Sunday Vespers. It is not always realized that the first real revision of the Medieval tradition of the office took place under Pope Pius X and is represented by the antiphonary of 1912, in which the psalter was substantially reordered, and antiphons replaced. The first table of antiphons shows the results of the revision of 1912 in relation to the office previous to that and to the monastic office.

Three out of five of the antiphons for Sunday Vespers were changed in this reform, in spite of the fact that the psalms remained the same. In the case of the Magnificat antiphon (The Third Sunday in Lent is given as an example), essentially the same antiphon was kept.

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[6] *Liber Hymnarius cum Invitatoriis & Aliquibus Responsoriis*, Antiphonale Romanum Secundum Liturgiam Horarum, Vol. 2 (Solesmes: Abbaye Saint-Pierre, 1983); "Prænotanda," pp. vii–xvi; there is an English translation of this introduction in Peter Jeffrey, "The New Chantbooks from Solesmes," *Notes*, Second Series, 47 (1991), 1039–1063; a translation by Fr. Columba Kelly, O.S.B, can be found on line at http://sacredmusicproject.com/chant-instruction/solesmes-preface-liber-hymnarius/.

ANTIPHONS FOR SUNDAY VESPERS BEFORE 1972

	pre-1912 (*Vesperale Romanum*, 1882)	*Antiphonale Romanum*, 1912	*Antiphonale Monasticum*, 1934
Ps. 109	Dixit Dominus	Dixit Dominus	Dixit Dominus
Ps. 110	Fidelia omnia mandata	Magna opera Domini	Fidelia omnia mandata
Ps. 111	In mandatis ejus	Qui timet Dominum	In mandatis ejus
Ps. 112	Sit nomen Domini	Sit nomen Domini	Sit nomen Domini
Ps. 113	Nos qui vivimus	Deus autem noster	Nos qui vivimus
Ant. Ad Magnificat Lent 3	Extollens vocem quaedam mulier	Extollens quaedam mulier	Extollens quaedam mulier

ANTIPHONS FOR SUNDAY VESPERS SINCE 1972

	Liturgia Horarum, 1972	*Ordo Cantus Officii,* 1983	*Antiphonale Romanum II*, 2009
I. Ps. 109	Virgam potentiae suae	†*Dixit Dominus	(§)Virgam virtutis tuae
Ps. 113A	A facie Domini	*Deus autem noster	‡Ex Aegypto
Cant. Apoc.	Regnavit Dominus	—	—
II. Ps. 109	‡Sacerdos in aeternum	†*Dixit Dominus	‡Juravit Dominus
Ps. 113B	Deus noster in caelo	†Nos qui vivimus	†Nos qui vivimus
Cant. Apoc.	Laudem dicite Deo	—	—
III. Ps. 109	†*Dixit Dominus	†*Dixit Dominus	†*§Dixit Dominus
Ps. 110	Memoriam fecit mirabilium	*Magna opera Domini	†Fidelia omnia mandata
Cant. Apoc.	Regnavit Deus	—	—
IV. Ps. 109	In spendoribus sanctis	†*Dixit Dominus	Ex utero ante luciferum
Ps. 111	Beati qui esuriunt	†In mandatis ejus	†In mandatis ejus
Cant. Apoc.	Laudem dicite Deo	—	—

† = the same antiphon as pre-1912
* = the same antiphon as 1912
§ = the same antiphon as *Liturgia Horarum*, 1972 in the *Antiphonale Romanum II*, 2009
‡ = an antiphon drawn from elsewhere in the pre-1912 and 1912 books

The comparison of the three stages of the antiphons for the 1972 *Liturgia Horarum* is shown in the second table, where a remarkable shift can be seen. First of all, those of the original post-conciliar office show very little continuity with the previous office; only one of the eight antiphons in the new office was used for the Sunday office in the traditional Vespers, either before or after the reform of 1912. One additional antiphon, *Sacerdos in aeternum* was borrowed from the office of Corpus Christi. The first attempt at providing Gregorian antiphons for the *Liturgia Horarum*, in 1983, drew all its antiphons from the books of the pre- and post-1912 Vespers. Two from each, with *Dixit Dominus*, which occurred in both traditions, being used all four Sundays.

The new antiphonale draws four of its antiphons from the Vespers of the pre-1912 tradition; two additional ones come from other than Sunday Vespers; one corresponds to the antiphon of the *Liturgia Horarum*, but is itself from a historical source; a final antiphon is probably from such a historical source as well. The three new Sunday Vespers antiphons of the 1912 reform, however, are left behind. This shows the same kind of historical awareness as does the *Graduale Romanum* of 1974, where numerous neo-Gregorian compositions have been replaced with historic Gregorian pieces.

Antiphons for the feast days do not fare quite as well. An example is the Solemnity of Mary, Mother of God, where traditionally both Vespers used a famous series of five antiphons beginning with *O admirabile commercium!* for both first and second Vespers. There being only two psalms and a canticle for these antiphons, the last two are lost; both Vespers use the same three antiphons, so the last two are lost and do not occur anywhere in the book.

There are many things to admire in the new antiphonale, its bringing to light historic Gregorian antiphons not heard in the recent past, its beautiful typography, and the fact that those committed to the new office may confidently sing it with Gregorian melodies.

There are also serious drawbacks; they are largely those of the *Liturgia Horarum* itself. There are only two psalms in Sunday Vespers; in place of the third psalm is a responsorial setting of the "New Testament Canticle" from the Apocalypse. This uses a melody from a short responsory, whose respond is traditionally limited to three and a half iterations; it now occurrs fully six times with a briefer, less interesting melody forming an alternate respond, also used six times, all in response to fully twelve verses. The *Liturgia Horarum* had provided antiphons for this canticle, but the editors of the antiphonale understood that the melodies of the short responsories do not have antiphons, so they did not provide any. For the feast days, however, there are antiphons, as in the *Liturgia Horarum,* with a note that these antiphons are to be sung before the responsorial performance in the manner of a trope; of course, this makes little sense liturgically; musically, it is at least a little relief from the monotony of the reiterated responsorial performance of the canticle.

For parish celebration of Sunday Vespers, two psalms plus canticle is a bit meager; why drive ten minutes for a twenty-minute service? One can, of course amplify it by the addition of other music; alternatively, one can sing the old Vespers, with its five psalms. It is ironic that this new edition finally comes out not long after Pope Benedict's motu proprio *Summorum Pontificum* allowed even clergy with the obligation to the office to use the old rite. I suspect that of the numerous places which are beginning to experiment with the singing of Latin Vespers on Sundays, more of them will finally choose to use the old rite.

But now, there is a clear choice, with legitimate Gregorian chant, even when the choice is the new rite. The new antiphonale is a blessing, for now both forms can be experienced in the singing of chant, and the experience cannot help but be a deepening of our understanding of the Divine Office and of chant itself. There will be much more to be said about the new *Antiphonale Romanum II,* and we should observe it and follow it with great interest.

NEWS

The Winter Chant Intensive, 2010

by David Sullivan

During the week of January 4–8, 2010, about sixty chant enthusiasts gathered at the Cathedral of St. John the Baptist in Charleston, South Carolina for the CMAA's winter chant intensive. The participants came predominantly from the South, but also from as far as Vermont and Utah. They ranged from college students forming new scholas to music directors with doctorates and established music programs, along with a substantial number of priests and seminarians. The welcome provided by Father Gregory Wilson, the cathedral's rector, and the cathedral staff was warm and whole-hearted, in contrast to the chilly weather.

As presented by chant master Scott Turkington and organized by Arlene Oost-Zinner, the course lived up to its name—intensive. The week began by learning a chant the old fashioned way, by imitation without notation, but Turkington quickly elicited a commitment from the participants to concentrate on working to sing the solfege syllables and on making every phrase beautiful. With those commitments, the group embarked on a journey that encompassed Gregorian notation, staffs, neumes, the eight church modes, the solfege system, chironomy, and rhythm according to the classic Solesmes method. One class session introduced the contents of the *Parish Book of Chant*, stopping to sing several pieces along the way, including the solemn Te Deum, because that might be needed at any time, and the Carolingian chant *Christus vincit*, which was chosen by popular acclaim for the conclusion of Mass. To illustrate various points, the class was asked to sing several chants from the *Gregorian Missal*. Throughout the week, the demanding work of learning the chant was leavened with fellowship, chant lore, and a neumatic birthday cake.

The week began by learning a chant the old fashioned way, by imitation without notation.

In addition to the daytime classes, there were two evening sessions. The first covered chironomy, or chant conducting, using a book newly reprinted by CMAA, *The Technique of Gregorian Chironomy*, by Joseph Robert Carroll. After Turkington's presentation, the group practiced and prepared chironomy, along with discussions of various possible interpretations. The second evening session covered the singing and notation of psalmody according to the Gregorian psalm tones, and included the participants writing out psalm verses using neumes on the four-line staff.

An important focus of the week's work was preparing music for the concluding Mass on Friday. Mass I *Lux et origo* was chosen; this setting is suggested for Paschaltide, but may also be used at other

David Sullivan is associate editor of Sacred Music. He lives in Alexandria, Virginia and sings in several Gregorian scholas in the area. navillusdf@gmail.com

times, and the selection will help participants to prepare their scholas for Easter. The propers for the Friday after Epiphany were the same as for that feast. The full class sang the Mass Ordinary, the introit *Ecce advenit*, the offertory *Reges Tarsis*, the communion chant *Vidimus stellam*, a chant hymn *Crudelis Herodes*, a four-part hymn *Cor Jesu*, and *Christus vincit*. Smaller groups sang the gradual, *Omnes de Saba*, and Alleluia, *Vidimus stellam*; the epistle and gospel were also chanted by class members. The closing Mass was celebrated according to the Missal of Paul VI in the resonant, historic Cathedral of St. John the Baptist by Father Wilson, who preached on the manifestation of Christ, particularly in the sacred liturgy beautifully celebrated. For the prelude and postlude, participants Jeffrey Alban of Front Royal, Virginia, and Larry Long of Charleston provided organ music by Tournemire, Duruflé, and Bach.

To this participant, the sight and sounds of the Mass, particularly the cathedral's high altar, with its Gothic arches and pinnacles, decorated with poinsettias and ranks of bright candles, presented an icon illustrating the gradual verse from the day's Mass: "Surge, et illuminare Jerusalem: quia gloria Domini super te orta est"—Arise, be enlightened, O Jerusalem, for thy light is come, and the glory of the Lord is risen upon thee. ℣

Implementing the Vatican II Reform: The Cathedral Chant School

by Angela Manney

> There should be choirs, or *Capellae*, or *scholae cantorum*, especially in cathedrals and other major churches, in seminaries and religious houses of studies, and they should be carefully encouraged. (*Musicam Sacram*, ¶19(a))

A sea of priests in flowing white chasubles circled around the marble sanctuary of the Cathedral of Saint Mary of the Immaculate Conception, each taking a moment to shake the anointed hands of the newly ordained ministers of God. An ancient Gregorian chant wafted from the third-story balcony, which was packed tightly with the bodies of three choirs and a brass quintet. Surprisingly, this description befits a ceremony which is not yet relegated to the musty records of posterity. Rather, it describes the priestly ordinations of the diocese of Peoria, Illinois on May 23, 2009. That morning, two men were ordained to the eternal priesthood of Jesus Christ; and that morning the Cathedral Chant School sang for the first time before parishioners from across the diocese and beyond.

The Cathedral Chant School, on the cutting edge of the liturgical reform, was founded in October 2008 due directly to the desires of our Bishop Daniel Jenky. Bishop Jenky envisions the Cathedral to be a mother in many respects, and in accord with the Vatican II document *Musicam Sacram* to

Angela Manney is co-founder of the Cathedral Chant School in Peoria, Illinois.

be an exemplar of good sacred music. He requested that the Diocese of Peoria be taught about our sacred heritage of Gregorian chant. "We Catholics are suffering from liturgical amnesia," he remarked informally to the schola. "It is as though we have whitewashed the paintings of the Sistine Chapel. You are doing a very important work."

The Cathedral Chant School provides beautiful chant for the Cathedral's Latin Saturday Vigil Masses and other special occasions. It has a secondary purpose as well. In teaching musicians throughout the diocese how to sing Gregorian chant, it prepares those musicians to take Gregorian chant back to their own parishes and to continue the liturgical reform there. The school is currently provided to its participants at only the cost of materials, and convenes at times which strive not to conflict with the times of other parish music program schedules. The base of participants has remained consistent at around ten, and they come from all different musical backgrounds.

"We Catholics are suffering from liturgical amnesia."

Since its inception, the school has already distinguished itself in hosting Master Class workshops by Dr. Jenny Donelson, in singing many of the Gregorian propers once a month at the Cathedral's Saturday Vigil Masses, in featuring the Te Deum and Alleluia *Iuravit Dominus* at our diocesan priestly ordinations, and this August in singing the Solemn First Vespers of the Assumption. In the same spirit the cathedral has also adopted a newly published Latin Mass Hymnal designed specifically for the Novus Ordo Mass and uses this hymnal for its Saturday Vigil Masses.

As co-founder of the Cathedral Chant School, I hope that my own personal journey will inspire others. I knew nothing about our heritage of early sacred music until my first visit to the tiny chapel of my alma mater, Thomas Aquinas College. I did not know how to sing, or to read a note of music. When I heard the unassuming melodies of Gregorian chant and the subtle harmonies of sacred polyphony entwine their silky strains with the liturgy, I was moved toward contemplation in a way that was new to me. Since then I have seized every opportunity to learn and sing this music.

Although I do not have a degree in music, or a previous background in directing a chant schola, I was still chosen to co-found the Cathedral Chant School. What I do have to offer is a strong background as a cantor (especially at the cathedral), ten years of chanting experience, some semiological studies under a previous schola director, and attendance at the Sacred Music Colloquium and at an advanced Gregorian chant study week in Solesmes, France. And, of course, I bring a strong passion for what I do.

Just as in the case of Moses, God chooses as instruments people who least expect it. Slow of speech and slow of tongue, Moses was called by God to free his people from the shackles and miseries of the land of Egypt. Through the grace of God, Moses succeeded in his task, and freed God's people to worship their Maker in a more befitting way. Today we musicians are called as Moses was called. The People of God need to be freed for contemplation of the heart of God, and our ancient musical heritage is uniquely capable of leading us toward this encounter with the divine. ℒ

In Pace In Idipsum Dormiam Et Requiescam

By Fr. Robert A. Skeris

I will both lay me down in peace, and sleep.

Jesus Christ the Lord of life and death called to himself on January 18, 2010 at 9:00 a.m., in LeMans in west central France, his faithful servant Mademoiselle Denise Lebon, directress emerita of the International Academy of Sacred Music *Schola Saint Grégoire* and holder of the Pontifical Medal *Pro Ecclesia et Pontifice*, aged four score years and seven.

Born on June 23, 1923 at Flers, twenty miles west of Argentan in the department of Orne, Lower Normandy, in the diocese of Séez, Miss Lebon at an early age developed an ardent love for the divine liturgy and its music, particularly for its Gregorian chant. As a youngster she sang in her parish choir, and a brief article in the newspaper *Ouest-France* attracted the attention of the teen-aged chanter to the existence at LeMans of a school offering formation in Gregorian chant. *The Schola Saint Grégoire*, at the suggestion and with the assistance of Solesmes choirmaster Dom Joseph Gajard, O.S.B., had been founded by Mademoiselle Suzanne Bellin in 1938. The courses were taught orally, but as war was imminent in the late summer of 1939, young Denise requested that the lessons be sent to her home in typewritten form. And thus on Christmas Eve of that year, she received her initial lessons, thus becoming the first pupil of the correspondence courses for which the *Schola* was later to become famous.

After completing the courses, Miss Lebon went to live with the Bellin family at LeMans, after 1948 in the *Schola* quarters. In the years which followed, she dedicated herself freely and completely to the service of the sung prayer of the church, teaching courses at the *Schola* as well as in monasteries and schools, correcting papers, and meeting every need as it arose. At that time there were between three and four hundred correspondence students as well as 150 to 180 teacher trainees at the weekly summer courses held annually in July. In 1950 Miss Lebon successfully passed her examinations at the *Institut Catholique* in Paris and received her chant teacher's license through the Gregorian Institute, whose faculty at that time included Henri Potiron and Auguste LeGuennant, among other Gregorian luminaries. Denise Lebon likewise received her Ward Method teacher certification at this time, under Odette Hertz in the *Centre Ward France* where one of her fellow students was Théo Marier.

In due course, the sixties arrived, and with them the brutal abandonment of Gregorian chant in liturgical practice, which totally disrupted the rhythm of paedagogical activities at the *Schola*. Daily life became very difficult, and Miss Lebon found it necessary to take an outside part time job to make ends meet.

The seventies were no less difficult. In 1972 Dom Gajard passed away, and then in 1975 Miss Bellin was in her turn called to an eternal reward. During the final weeks of her life, on the occasion of the Gueranger centenary commemorated at LeMans and Solesmes, the author of these lines, at

Rev. Robert A. Skeris is director of the Ward Centre at the Catholic University of America in Washington, D.C., and Chairman of the Dom Mocquereau Fund.

that time also a Councillor of the C.I.M.S., had the opportunity of celebrating Holy Mass for her and her collaborators Denise Lebon and Lucile Demanche in the chapel of the *Schola*.

Denise Lebon succeeded Miss Bellin as Directress of the Schola at a time when the church was experiencing the closing or elimination of many institutions and agencies of Gregorian formation. And yet, in the midst of such obstacles and with the aid of divine providence, Miss Lebon continued to hold out, in total devotion to the apostolate, almost as though she were a member of a religious order. With great courage she persevered in fidelity to the church and the Holy Father, faithful as well to the spirit of the founders Dom Gajard and Miss Bellin.

Once the shock of those stressful years had passed, the expansion of the Gregorian apostolate resumed: visits in France, then trips to Italy and Germany, to the United States, and to Sénégal; . . . and on Saturday, November 9, 1986, Denise Lebon received from the hands of Agostino Cardinal Casaroli (1914–98), Secretary of State to His Holiness, the cross *Pro Ecclesia et Pontifice* as a sign of the Supreme Pontiff's recognition of distinguished service to the church and the papacy. In each of the following years she also received, as a sign of special esteem, a pontifical medal for the current year.

The Schola Saint Grégoire was a founding member of the Consociatio Internationalis Musicae Sacrae in 1965. In this papal advisory organization, Denise Lebon played an active role, participating along with Lucile Demanche and Dom Gajard in the Fifth International Church Music Congress held at Chicago and Milwaukee, August 21–28, 1966. During the Sixth International Congress, on August 28, 1974 in the Aula Magna of the University of Salzburg, Miss Lebon presented a Ward Method demonstration with young pupils from the Pensionnat St. Joseph in Conlie. She likewise took part in the deliberations of the Seventh International Congress at Bonn from June 20–26, 1980 on the subject of Gregorian chant and *musica indigena* in the young churches, collaborating with her student Pierre Lopy of Sénégal. And at the Eighth International Congress in Rome, Denise Lebon took an active role both in the Gregorian chant Masses and the Ward Method demonstration on November 19, 1985 as part of the presentation by her old friend and classmate Théodore Marier of the Ward Centre in Washington. Everyone who played an active part in the organization and conduct of these international gatherings preserves vivid memories of Miss Lebon and her delicate but firm dedication to the sung worship of the *Ecclesia orans*.

During her years of leadership, Miss Lebon organized two great celebrations of the Schola Saint Grégoire, the golden jubilee (1988) in the presence of the papal nuncio to Paris, Archbishop Felici, and the sixtieth anniversary in 1998 under the presidency of Paul Cardinal Poupard, then the President of the Pontifical Council for Culture. On February 2 of that year, thanks to the untiring efforts of Denise Lebon, H.E. Cardinal Poupard granted the Schola the title of "International Academy of Sacred Music under the patronage of the Pontifical Council for Culture."

After fifty-four years at the Schola Saint Grégoire, twenty-seven of them as directress, Miss Lebon retired, for reasons of health, on May 1, 2002. However, she remained very alert to the continued progress of the Schola and its apostolate, even in her final illness. Through her strenuous labours with and on behalf of the Gregorian melodies she surely succeeded in touching many hearts and souls, helping them to turn to the Lord . . . and is that not one of the goals of the church's own chant? The mortal remains of Denise Lebon lie interred in the parish cemetery near the abbey of Fontgombault, the largest of the monastic communities in the Solesmes Congregation. May she rest in peace, and may she receive the reward promised to apostles (Pius XII).

LAST WORD

Creativity And The Liturgy

By Kurt Poterack

The historical development of liturgical music in the Latin Church is perfectly encapsulated in this passage from the third article of Pope Pius X's 1903 motu proprio on sacred music:

> 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 in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.
>
> The ancient traditional Gregorian chant must, therefore, in a large measure be restored to the functions of public worship, and the fact must be accepted by all that an ecclesiastical function loses none of its solemnity when accompanied by this music alone.

The very last clause in the above quotation that "the fact must be accepted by all" that a liturgy with only Gregorian chant is in no way incomplete is key to me. Why is this so? It is so because every religion has classically had a ritual music—that is, a music that is so closely associated with it that it is an integral part of its cultus. At least this was the case until—as far as I can tell—the Protestant Reformation.

The purpose of a ritual music is not simply or primarily to provide a default for choirs.

There is, for example, no "Lutheran Gradual." There are, of course, many famous Lutheran hymns and compositions by composers such as Bach, Buxtehude, and even Hugo Distler. There are musical settings in the official national hymnals, but these can change when these editions change every generation or so. Thus, there is no truly official set of melodies for all of the Lutheran service texts which span nations and generations to which one can "default."

Two summers ago, I had the experience of hearing Anglican Evensong sung in Westminster Abbey. The visiting choir did a good job, but what surprised me was that quite a few parts of the service were recited. Wasn't this a "choral service?" I suppose a composer could have done a setting of these prayers or someone could have (and someone probably has) done an adaptation of some sort of psalm tone or reciting tone. Nonetheless, it was then that I realized that there was no official "Anglican Antiphonal " to which the choir could have made reference.

Kurt Poterack is choirmaster and Christendom College and editor-at-large of Sacred Music. kpoterack@hotmail.com

Now, the purpose of a ritual music is not simply or primarily to provide a default for choirs when they don't have some new composition prepared. It is quite simply to be the official, sacral music for that religion. Religion, ultimately, is not about man's creativity but about God's creativity—his initiative, his impulse. That is why a set, ancient music, written by nameless composers who are lost in the mists of time, is most appropriate.

However, the historical situation had changed in the modern era. The fabric of the traditional approach to liturgical music—which, admittedly, was already undergoing some stress—was ripped asunder by the Protestant revolt. I realize that this is an oversimplification but, in a sense, what was left were individuals composing rituals and ritual music. Some of it was quite good, more of it was respectable, but most of it was quite forgettable—all of it, however, amounted to a showcase of individual efforts.

And this is not true ritual.

That even Catholic practice was falling under the sway of this approach must have concerned Pope Pius X. In my opinion, this is why he attempted what I think was a great balancing act. He made it clear that the Roman Church has a ritual music. It is Gregorian chant. It must be restored and widely practiced. It is totally self-sufficient. However, other music may be used. New music may be composed. Here is how you do it: you look to Gregorian chant as a model . . .

COMING EVENTS

- **Summer Chant Intensive with Scott Turkington at Duquesne University, Pittsburgh, Pennsylvania. June 14–18, 2010**

- **Sacred Music Colloquium XX. Duquesne University, Pittsburgh, Pennsylvania. June 21–27, 2010**

- **"Sing Like a Catholic Workshop" at St. Ann's Catholic Church in Charlotte, North Carolina; August 6–7, 2010. Lectures and Chant Instruction by Jeffrey Tucker and Arlene Oost-Zinner. Mass in the extraordinary form to be celebrated on Saturday, August 7; Fr. Timothy Reid, Celebrant.**

Check the Musica Sacra website for details.
http://www.musicasacra.com/events/