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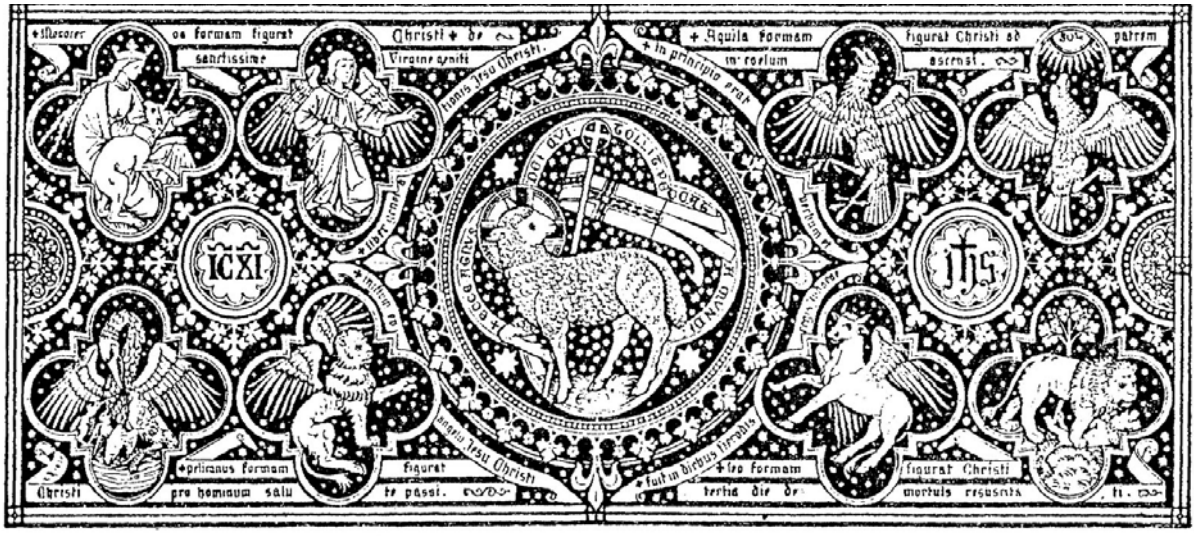

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EDITORIAL

The Languages of the Liturgy

By William Mahrt

The new English translations of the *Missale Romanum* have now received the *recognitio* from Rome, thus authorizing their use. It has been a long process: over ten years from the date of *Liturgiam Authenticam*[1]—which established new principles for translation—and their practical implementation in the liturgy, evidently on the First Sunday of Advent, 2011.

The impetus for a new translation was principally accuracy: the translations we have used since 1969 were said to be imprecise, sometimes only paraphrases,[2] and to omit important aspects of the original texts. But accuracy is not the only concern in judging a translation: while language principally communicates information, it also has many other functions, particularly in the liturgy. This is true of the Latin texts of the missal as well as of any good vernacular translation.

For the original Latin of the liturgy, a recent study has put the issue succinctly: "Language is more than just a means of communication; it is also a medium of expression."[3] Drawing upon the extensive work of Christine Mohrmann,[4] Uwe Michael Lang has essayed the range of meanings that a text of the Latin liturgy carries. He proposes a continuum from comprehension to expression: "Sacred language . . . reduces the element of comprehension in favor of other elements, notably that of expression."[5] "It is a specific way of organizing religious experience . . . , the medium of expression . . . not just of individuals, but of a community living according to certain traditions . . . , stylized and removed from contemporary language."[6]

A sacred language is distinct from ordinary language, conservative, using certain foreign words as hallmarks of the sacred, and employing rhetorical figures characteristic of oral style. Texts of the liturgy which serve different functions, e.g., reading versus prayer, show different stylistic characteristics. For

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[1]Fifth Instruction for the Right Implementation of the Constitution on the Sacred Liturgy of the Second Vatican Council, *Liturgiam Authenticam*: *On the Use of Vernacular Languages in the Publication of the Books of the Roman Liturgy* (Vatican: Congregation for Divine Worship and the Discipline of the Sacraments, 2001).

[2]For example, the first Eucharistic acclamation, "Christ has died, Christ is risen, Christ will come again," was given as a translation of "Mortem tuam annuntiamus, Domine, et tuam resurrectionem confitemur, donec venias." While its mention of death, resurrection, and return makes a nice symmetry with past, present, and future tenses, it has changed the object of address: just at the moment of the Lord's being made present, the text changes the second person address of Christ to a third person mention of him, as if he were not present.

[3]Uwe Michael Lang, "Rhetoric of Salvation: The Origins of Latin as the Language of the Roman Liturgy," in *The Genius of the Roman Rite: Historical, Theological, and Pastoral Perspectives on Catholic Liturgy*, ed. Lang, Hillenbrand Books (Chicago: Liturgy Training Publications, 2010), pp. 22–44; at 22.

[4]Particularly *Liturgical Latin: Its Origins and Character: Three Lectures* (London: Burns & Oats, 1959).

[5]Lang, "Rhetoric of Salvation," 23.

[6]Mohrmann, *Liturgical Latin*, 10–11.

an epistle, the text is mainly for communication; for a prayer, for expression. The Canon of the Mass, for example, uses a high, somewhat ornate language; Romans never spoke in this style in everyday usage, but it was suitable to the central prayer of the Mass.[7]

The five texts of the sung Ordinary of the Mass can illustrate such differences. Each has its own linguistic structure, use of archaic words, and patterns of repetition, which differ subtly from those of the others. In most there is a notable organization around groups of three—a perfect number, which particularly represents the Trinity.

The Kyrie is a pure litany; it has little variation, but rather symmetrical repetition, traditionally three by three.[8] Its earliest form had an indefinite number of repetitions, but by Carolingian times, it had settled to symmetrical, three-fold statements. Being in Greek,[9] it alludes to the antiquity of the act of begging mercy, linking the present speakers with the whole history of the church back to New Testament times. Such archaic language gives an element of beauty as well as a hieratic character.

The Gloria is a hymn of praise, with a middle section in the form of a litany.[10] Its first line is a direct quotation from the Nativity story in the Gospel of St. Luke (2:14), the song of the angels upon the birth of Jesus, and thus it is sometimes called the Angelic Hymn. Once the quotation from St. Luke has been stated, there follows a series of symmetrical repetitions; first four brief acclamations ("Laudamus te" and following); then invocations addressing the Father and Son under the aspect of ample divine names, three sets of three-fold names ("Domine Deus, Rex caelestis, Deus Pater omnipotens" and following); then a three-fold litany ("Qui tollis peccata mundi" and following); and a conclusion, triple acclamations of praise to Christ ("Tu solus sanctus" and following) then expanded to conclude the hymn with a Trinitarian doxology by reference to the Holy Spirit. The Gloria has sometimes been claimed to be a Trinitarian text, and some early and medieval sources have an extra mention of the Holy Spirit in the middle; but in its most fundamental form it is, instead, incarnational; it is basically a text addressing the Father and the Son. Its first use in the Mass was not surprisingly in the liturgy of Christmas—recall that the proper chants of the Midnight Mass of Christmas all speak of the eternal begetting of the Son from the Father, and the gospel for the Mass in the Day is the beginning of St. John's gospel, linking the eternal begetting with the incarnation. The Trinitarian element is only in the concluding doxology, as is customary with a hymn. There are thus three sets of addresses to God, each consisting of three-fold repetitions, clearly the use of the symbolic number; this repetition goes far beyond the demands of mere communication and in a formal way expresses the ecstasy of addressing the Almighty, Father and Son, and finally Holy Spirit; it is thus an intrinsic element of the beauty of the text. Fortunately, this structure has been restored in the new translation.

The Credo is a very different text; it is the agreed-upon teaching from fourth-century councils and constitutes a comprehensive statement of fundamental Catholic belief. It consists of a series of propositions, discrete but well ordered, concerning first the Father, then the Son, then the Holy

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[7]Lang, "Rhetoric of Salvation," 26.

[8]In the ordinary form, the Kyrie is normally three pairs, six-fold. In my opinion, this was arranged in order to make the dialogue between priest and people symmetrical in the low Mass. The rubrics allow greater repetition, and so I always recommend keeping the older nine-fold scheme of repetition when singing a through-composed Kyrie.

[9]An amusing story is told about the Greek Kyrie: A children's choir was being observed by a liturgical expert, who commented, "Why do they sing in Greek? they cannot know what it means; little girl, what does 'Kyrie eleison' mean?" "Why, sir, it means 'Domine, miserere.'"

[10]"Qui tollis peccata mundi, miserere nobis," and the following.

Spirit, and finally in a nutshell, the church, the sacraments, and the last things. There is a central focal point, however. After statements about the Father and the Son in themselves, it turns to the aspect of the Son that relates to us: "Et incarnatus est;" here the congregation either kneels or bows in reverence to the mystery of the incarnation. This gives the whole text a point of division that is an extra element of expression and formal articulation over and above the Trinitarian structure. There is little rhetoric to this text; rather, its purpose is clearly the profession of belief in doctrinal terms.

The Sanctus is the most hieratic of all the ordinary texts, referring back to the vision of Isaiah—the Seraphim crying each to the other in three-fold acclamation, "Holy, Holy, Holy" (Isa. 6:3). It includes twice the Hebrew word, "Osanna." Formally it consists of five parts: Sanctus, Pleni, Osanna, Benedictus, and Osanna. The number five is an important number in the Canon of the Mass—during which the Sanctus is sung in the extraordinary form—representing the number of Christ's wounds. The repetition of Osanna gives it an extra symmetry as well.

The Agnus Dei can be called a litany: like the Kyrie, it originally had an indefinite number of repetitions; since Carolingian times, it has consisted of three petitions, the first two ending in "miserere nobis," the third in "dona nobis pacem." The expressive structure of its repetition is cumulative: "dona nobis pacem" brings it to a desirable conclusion, which in turn forms a poignant preparation for communion.

Each of these five texts has a different purpose in the liturgy, a different structure, different usages of archaic words and numerical symbolism, and a different rhetorical style; these support the various liturgical functions of the pieces, with the Credo near the communication end of the continuum and the Gloria near the expression end.

The principal use of these texts was, and still should be, as sung texts,[11] and so one might inquire how their Gregorian melodies show aspects of communication and expression. In the relation of music to text, the melody either realizes aspects of the text or it goes beyond anything implicit in the text. Both of these things can be seen in the Gregorian melodies for the Ordinary of the Mass.

The Credo is the text which carries the most information; its melody is the simplest, easily presenting the text in an objective way. Still, in the case of Credo I—the "authentic" melody, the one which has been sung the most over the longest span of time—there is a subtle shift of the melody, so that the most expressive figure, which includes the half-step a to b-flat, occurs in close repetition on the most intensely human parts of the text, that central point of the Credo at which the congregation bows or kneels, "et homo factus est," and then "Crucifixus." Thus within the conventional melodic formulae a subtle shift of emphasis gives a focus that orients the whole piece, at the same place in which the text receives the emphasis the gesture of adoration.

One might think that the ideal setting of "Kyrie eleison" would be a typical litany melody, such as that sung for the litany of the saints, syllabic and stark. From this point of view, the melodies of the Kyrie of the Mass could not in the farthest stretch of the imagination have been anticipated. For the more solemn days of the year, the Kyrie melodies are melismatic and elaborate. There is a symmetry in the melody, which mirrors the shift from "Kyrie" to "Christe" and back again, represented in the scheme ABA, but in addition there is the use of extended melisma, long series of notes on single syllables. These melodies do not at all represent the literal meaning of the text, but add to it expressions ranging from solemn deprecation to exuberant confidence.

[11]"Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people," *Sacrosanctum Concilium*, ¶113.

On the other hand, the melodies for the Gloria—a longer text—do not extend the text very much. Rather, they often emphasize its larger-scale formal distinctions. In general, they set the four acclamations to one kind of melody, then another for the invocations, another for the petitions, and again another for the concluding acclamations; each set of triple phrases is thus distinguished as a set by its melody. This most expressive text of the ordinary is thus treated with some circumspection, allowing it to speak for itself and articulating its larger-scale form

The melodies for the Sanctus generally begin with a striking gesture, often with some notable melodic skips, which suitably express the hieratic character of the text. Its form is also projected by setting Pleni and Benedictus to similar melodies and both Osannas to the same melody, thus clarifying the symmetry of the text through the music.

The text of the Agnus Dei has a similar symmetry. Several of its settings simply repeat the same melody for each of the three petitions (AAA). Others aid the symmetry in a formal way by making the middle petition contrast with the outside ones (ABA). Still others capitalize upon the difference of the third petition by making it be something of a climactic statement (AAB).

Music shows an aspect of language in that it clarifies phrase and sentence structure and adds elements of connotation, context, and expression. These are, of course, also expressive elements in the language of the text itself. *Liturgiam Authenticam* is clear on their necessity: in addition to the exact denotation of the words, a translation should maintain the connotation of the words, "that is, the finer shades of meaning and emotion evoked by them."[12] When possible, the translation should also maintain those aspects of oral style which can achieve effects similar to those of the original, such as

> recurring and recognizable patterns of syntax and style, a solemn or exalted tone, alliteration and assonance, concrete and vivid images, repetition, parallelisms and contrast, a certain rhythm, and at times, the lyric of poetic compositions.[13]

Texts to be sung "convey to the faithful a sense of the solemnity of the celebration and manifest unity in faith and charity by means of a unity of voices."[14] All of these things are clarified, enhanced, emphasized, by being set to music. In a sense the music is ancillary to the text, but in another sense, the music is absolutely fundamental, for it brings to a finer focus those things which are implicit in the text.

New English translations pose questions: Do they fulfill expectations on the affective and expressive side? Will their expressive potentials be realized in worthy musical settings? Already new versions of the hackneyed repertory of the recent past have been ground out for the new translations; can we not do better by taking advantage of the occasion by beginning to provide melodies for the ordinary worthy of its high purpose and function in the celebration of Mass? A closer dialogue between the excellent tradition of Latin ordinaries and their English counterparts should be promoted by employing both in the actual liturgies; this would be instructive from all points of view. The need of the Hispanic communities for settings in their own languages should also not be overlooked.

The new translations are better, more accurate, but also a shade more beautiful. May they inspire all to attain a higher standard in what we ask our congregations to sing.

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[12] *Liturgiam Authenticam*, ¶52.

[13] *Liturgiam Authenticam*, ¶59.

[14] *Liturgiam Authenticam*, ¶61.

ARTICLES

Cantus Universalis: A Glimpse at the Supra-Cultural Value of Gregorian Chant

By Frater Gabriel Law, C.R.N.J.

Paraphrasing John Cassian's analogy for describing the taste of honey, were one to try telling by words the sublime sound of Gregorian chant to a person never having heard it, the latter will never grasp with his mind the agreeable melody never heard in his ears, while the former will be incapable of giving any indication through words the beauty his ears have known by personal experience. Such is the case when approaching chant by way of discussion. That said, I would like to share some observations based on my experience with this music unique to the Roman Rite as a young Chinese born and raised Catholic in the city of Hong Kong.

Declared by the Second Vatican Council to be the song "proper to the Roman Liturgy,"[1] Gregorian chant preeminently embodies Pope Saint Pius X's triple criteria by which any music is to be measured sacred or not. These primordial qualities are, according to the timeless teaching of that Pope's motu proprio, *Tra le Sollecitudini*, sanctity, goodness of forms, and universality. This last quality, *universality*, is the characteristic on which I will focus my discussion. Gregorian chant, I believe, is a key to grasping liturgical mystery.

Professing faith in the Incarnation by singing the Credo is fittingly synchronized with bodily motion, causing a marked pause in the entire action: the congregation genuflects or bows in reverence to the redemptive condescension of God the Son while song gives its marked expression to the moment. Similar concurrences of voice and body are found in the genuflection made during the Ambrosian hymn, Te Deum; the priest's ascending hands when intoning the Gloria in Excelsis Deo; the profound bow made when singing the Gloria Patri; the sign of the cross made during the Benedictus; and striking one's breast three times when singing the Agnus Dei. These action-laden chants lead worshippers into a specific expression of actual participation (*participatio actuoso*) in liturgical celebrations. While such gestures may appear, *prima facie*, useless to the uninitiated (and to the obdurate?), to those with experience, through brief action linked with song, a mystery is recalled, a faith bolstered, a hope secured, a divine love instilled, a temptation repelled. Chant best accomplishes this theological praxis when conscious application of the intellect and will are operative. But the concomitant delight derived from singing chant and performing a harmonious action is singularly universal and non-discriminatory—a truth as self-evident as not having to learn that a smile denotes joy. The fruit produced by the experience of chant in its liturgical setting is particularly evident among the young. Given adequate exposure, children of every race and tongue easily absorb and render a Gloria in Excelsis Deo or a Sanctus with angelic results.

Frater Gabriel Law, C.R.N.J., a graduate of the Franciscan University at Steubenville, is a member of the Canons Regular of the New Jerusalem, a group which celebrates the liturgy in Latin according to the 1962 *Missale Romanum.*

[1] *Sacrosanctum Concilium*, ¶116.

Gregorian chant in the liturgy (which links audible sound and bodily gesture into a universal, nondiscriminatory pedagogy) is the most enjoyable form of Christian formation I have encountered in all my years of religious experience. Chant bespeaks eternity. Its more florid, protracted expressions are meant to foster the soul's yearning for God. This desire—and its realization—lies deep in the bosom of all men, be they Sri Lankanese or Siberian. Justification for the promotion of Gregorian chant is ecclesial, as it is the common possession of the universal church. It is spiritual, for chant expresses the *sensus internus* of the text it carries. It is universal, as every person seeking divine truth recognizes the transcendent Word of the Undeceiving God which chant carries into human experience. Any man in search of moral goodness will come to a gradual purgation of evil desires the more his soul is immersed in chant. Lastly, with an intelligent understanding of objective beauty, no one will deny that Gregorian chant is the origin from which centuries of great Western music drew its inspiration and melodic foundation.

It is legitimate to say that the universality of chant lies at the heart of its supra-cultural value. Until recently, from Bombay to Norway, from Paris to Hong Kong, the ordinary parts of the Mass were sung in Gregorian chant in one way or another. The "song of silence" certainly appeals to the oriental heart while the occidental spirit is more attuned, perhaps, to the paced, rhythmic patterns evident in the development of, for example, German or English hymnody. But in any case Gregorian chant, properly speaking, has its genesis in the West. Historically there has been a predominately twofold influence in the formation of this music—Roman and Gallican. Yet such a blend in its sources never rendered Gregorian rigid or overtly sentimental in expression. Rather, the rhythm of chant carries it forward with sobriety while its melody is animated by the spirit of what it expresses.

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The universality of Gregorian chant is manifest on several levels. Gregorian chant was most certainly universalized as the principal music used in liturgy for many centuries, the Roman Catholic world over. Such universality in practice has vanished and the return of chant to its former predominance in the liturgy is not likely to happen in the immediate future. But a new and very wide avenue by which chant is now universally accessible has arisen through technology: digital recordings and deployment through the internet. It was through a Brazilian website featuring the complete repertoire of Gregorian for the entire liturgical calendar, that I, a Chinese, discovered my aptitude and ability to sing this sacred music. While such an exposure to chant outside its native liturgical milieu is hardly ideal, modern technology does make it possible to encounter this music in a significant way.

On a different tack, an operative aspect of chant's universality is its inculturation into local liturgical expression. As an example of this avenue, I first learned the Gregorian melody for the *Tantum ergo* and *Adoro te devote* with Cantonese words long before knowing anything of Latin. This phenomenon is probably now the way by which most Catholics have any contact with chant. Such adaptation to local vernacular, widespread if not always very successful, requires, of course, a well-tested combination of textual accent in combination with the melodic formulae of the Latin original. It is well known in the music world that high-church Anglicans produced a quality rendition of Gregorian chant with Elizabethan English. The unique Latinity imbedded in the fabric of Roman chant is

certainly sacrificed in this manner of expression, but the phenomenon can serve to lay a foundation for those to whom the real thing may eventually become more accessible.

A less known example than Anglican adaptations of Gregorian to archaic English is what I encountered as a young man growing up in Hong Kong. We learned to sing upwards of two dozen Gregorian Mass settings, hymns, various motets, and short responsories, set entirely to Cantonese or Mandarin words. Some of these were adapted to traditional Chinese melodies, while some were the straightforward classic Gregorian melodies set to my native tongues. Few people know that the Trappists of Hong Kong chant their office in a Mandarin expression of Gregorian chant.

It is my experience as a native Asian that the more chant-like certain music may be in a given culture, the more such native works lend themselves to use in worship.

When I speak of "traditional Chinese melodies" I am referring to formulaic keys immediately recognizable as distinct from rap, pop, rock, or generic "elevator music." It is equally recognized as distinct from the falsetto sound of Chinese opera familiar to visitors to a local "China Town" or Chinese New Year experiences. The traditional Chinese melodies to which I refer are both mellifluous and melodically indicative as Chinese (arising from the inherent tonal characteristics of the Chinese language itself), but also as Gregorian in their ethos for having drawn their inspiration from the Gregorian sources.

It is my experience as a native Asian that the more chant-like certain music may be in a given culture, the more such native works lend themselves to use in worship. This is clearly where "inculturation" is taking place with the greatest validity: local culture is taken up into the wider ecclesial culture (which should rightly be understood as its benevolent mother) and the result is that universality in character which Pope Saint Pius X lays down as a necessary condition for music to be regarded as sacred and therefore usable in Catholic worship. That said, it is good to recall that Latin remains the universal language of the Roman church—because, "of its very nature Latin is most suitable for promoting every form of culture among peoples. It gives rise to no jealousies. It does not favor any one nation, but presents itself with equal impartiality to all and is equally acceptable to all," as the sainted pope teaches in his famous *Tra le Sollicitudini*. Yet given the very unhappy fact that Mass is seldom celebrated regularly in Latin, it is no less true that many traditional hymns are still maintained in their Gregorian melodic formulae, vernacular lyrics substituting for the Latin originals. Scarcely anyone today thinks of this as inculturation. Yet it was in just such a venue that I encountered historical Christianity as a young, post-Vatican-II, Chinese boy.

On a practical level the church had long foreseen the impossibility and inadvisability of an absolute exclusion of vernacular and indigenous music with respect to the liturgy. At the same time the studied approximation to Gregorian chant as the norm for sacred music other than classic Latin chant was insisted upon by Pope Saint Pius X and should be insisted upon today. For such music, universally spiritual, successfully engages an authentic inculturation of local flavor, while conducing towards nourishment of the Christian soul: along with the glorification of God, music used in church has absolutely no other purpose. It was this universally spiritual characteristic that I encountered in the music I grew up with in Hong Kong churches that fed the religious development of my youth.

Now the question arises: if the church so highly exalts and promotes Gregorian chant, even establishing it as the *sine qua non* to which liturgical composers should have vigilant recourse, is there an effective way of making it more appreciable to faithful around the Catholic world? In my estimation the principal need for believers is to practice Christian virtue, the immediate end in Christian living. Humility and docility towards the church's rich patrimony, therefore, would certainly be the first avenue for people to learn to appreciate chant. Another would be to accept the church's definitive teaching regarding its own proper music. And something still encountered—remnants of the 1960s zeitgeist that all but extirpated Gregorian chant for its being a stifling, stale repertoire of undecipherable monkish droning—needs to die its well-deserved and inevitable death.

If the church so highly exalts and promotes Gregorian chant, even establishing it as the sine qua non *to which liturgical composers should have vigilant recourse, is there an effective way of making it more appreciable to faithful around the Catholic world?*

The reader will recall I began by saying I would discuss the trans-cultural universality of Gregorian chant. Knowledge of its worldwide, pan-cultural diffusion reveals what inheres within: Gregorian possesses a mysterious and compelling quality that does not know cultural boundaries. For this reason it retains, still, its exacting role as primordial analog in sacred music. Any music in gross contradiction to the universality of Gregorian is aptly termed "profane." This phenomenon, too, was evident in my youth in Hong Kong. There, as elsewhere in the wide Catholic world, such "music" did not lead to a deepening Christian piety. Nor did such mediocrity represent the valid inculturation of what my society possesses in native genius. This material certainly wants suppression from liturgical use by the Catholics of Hong Kong—as everywhere else!

Sacred music has as its end "the glory of God and sanctification of the faithful."[2] Gregorian chant does not enjoin an exclusive mental censorship towards other kinds of music, a stick driving all else into absolute conformity to it. Neither is it a European cultural embarrassment. Gregorian chant is a fruit of the Holy Spirit. As such it is gentle and inspires. "In accordance with the directives of *Sacrosanctum Concilium* (¶6)," says John Paul II, we have to be "mindful of the Liturgy's real character as well as the sensibility of our time and the musical traditions of the world's different regions."[3] Pope Pius XII says,

> The Catholic Church sent preachers of the Gospel into lands not yet illumined by the light of faith, and took care to bring into those countries along with the sacred liturgical rites musical compositions, among which were the Gregorian melodies. It did so that the people

[2] *Sacrosanctum Concilium*, ¶112.

[3] Pope John Paul II, Apostolic Letter *Spiritus et Sponsa*, commemorating the Fortieth Anniversary of *Sacrosanctum Concilium*, December 4, 2003, ¶4.

> who were to be converted might be more easily led to accept the truths of the Christian religion by the attractiveness of these melodies.[4]

It was "preachers of the Gospel"—namely missionary priests and local pioneers of the Catholic faith who brought mellifluous "Gregorian melodies" to a Chinese lad like me in Hong Kong, and to a continent that still awaits being brightly "illumined by the light of faith." The "attractiveness of these melodies" is doubly magnified when taught by Christians who are discernibly holy.

The late Mr. Joseph Sun was instrumental in developing my appreciation and capacity for singing chant. Mr. Sun had been a seminarian with the Lazarist Fathers near Shanghai during the tumultuous years of the Sino-Japanese War and subsequent Communist Revolution in China. Mine is a nation severely beset by unrest and pain. But it was precisely in the well purged ash-waste that "the sons of the Yellow Dragon" arose and proved themselves worthy and faithful to their true emperor—Christ the King. Like many other Catholics who fled to Hong Kong, Mr. Sun carried on the rich musical tradition he inherited from the priests who had taught him the love of Christ.

It was "preachers of the Gospel"—namely missionary priests and local pioneers of the Catholic faith who brought mellifluous "Gregorian melodies" to a Chinese lad like me in Hong Kong.

I studied basic skills for reading chant under the tutorship of this holy and faithful servant of God. Later I took up chanting Mass Propers for the public liturgies celebrated by the newly organized Latin indult community in Hong Kong. Mr. Sun returned to the Lord in 2002, on the feast of Saint Cecilia, patroness of music.

To this day I am still spellbound by a scene I once saw in a mission video of mainland Chinese Catholics. An elderly woman from a remote village, clad in unadorned farming attire and standing against the pristine rural background, hands wrinkled but piously folded, eyes glistening with hope—chanting *fortemente* the unforgettable third Gregorian Credo. The scene cut swiftly to an immense crowd present at a papal Mass in the piazza before St. Peter's Basilica in Rome, singing the same chant of faith. At the age of six I chanced upon a traditional Latin Mass celebrated in the nineteenth-century French Gothic Sacred Heart Cathedral of the Guangdong province in southern China. They were singing the same Credo III and the genuflection of the entire throng at the *Et incarnatus est* left an indelible mark in my memory and on my soul. I wanted to become a priest, a universal priest, a Catholic priest.

Some progressive missiologists claim to bring forward findings of native persons' resentment for the introduction of stylistically foreign faith-based cultural expressions. But missionary practice necessarily involves the meeting of differing cultures and their temperaments. Aspects of the introduced culture may well be accommodated according to specific needs at times. But the *forma liturgiae Ecclesiae* is supra-cultural in nature—for it possesses an essentially spiritual mode of expression. The nucleus from which Catholic liturgy unfolds is the Word of God Incarnate, the person of Jesus

[4]Pope Pius XII, Encyclical Letter, *Musicae Sacrae Disciplina*, December 25, 1955, ¶71.

Christ. Thus the substance *sine qua non* of Gregorian chant arises from revelation, not merely a Eurocentric culture. It arises from Sacred Scripture. It arises from the Catholic Church's liturgical experience of all time.

Gregorian chant intends to make heard the voice of Christ in such ways as to capture souls seeking redemption. It may well take some effort to get Eskimos, Tahitians, or New Yorkers to articulate Latin correctly. But would not the effort induce greater appreciation for the sanctioned and recommended art expression of the worship of our holy mother, the church? Such diligence breeds devotion. The liturgy is not some European embarrassment forced onto other, suffering cultures. It is a universal expression of religion and of higher value than any particular human culture in its exercise.

The liturgy is not some European embarrassment forced onto other, suffering cultures.

From personal experience within an Asian cultural milieu, I recognize Gregorian chant as having a supracultural value equal to that universality attributed to it by Pope Saint Pius X. One may hope that with the proliferation of easy access to Latin chant through modern technology, this music will return from an eclipse it never warranted. But first and foremost, the proper, fitting locus for this sacred music is the traditional Latin Liturgy of that vast church over which Saint Gregory was Pope. Certainly this music is not the proper possession of western Zen meditation gardens or Tower Records where novel "music" changes with the forgettable speed of transient fad. Gregorian has everything to do with God. It can only be rightly understood by experiencing it within the context for which it was created: the mystical worship of Catholic faith—and that, the wide world over.

The Beitang Church was established in Beijing by the Jesuits in 1703.

The Carol and Its Context in Twentieth-Century England

by Sean Vogt

Gloria in excelsis Deo, et in terra pax hominibus (Glory to God in the highest and on earth peace to all people), Luke 2:14, was likely the first carol ever heard, sung by the angels over the fields of Bethlehem. It would be more than a millennium before the next documented account of carol singing. In this case, it happened in Grecia, near Assisi, where St. Francis made the first Christmas crèche (crib) in response to the Manichaeism[1] of the eleventh and twelfth centuries. Recreating the stable, ever obtaining an ox and ass, people from around the village began to gather around St. Francis' biblical recreation. As a result, the people "poured out their hearts in praises to God; and the friars sang *new canticles*."[2] The dawn of the Protestant Reformation brought carol singing—amongst a myriad of other activities—to an abrupt halt.

The result of the Reformation on the sixteenth and seventeenth centuries was a fragmented church. Since the Calvinist movement was quite popular, Christmas was consequently unpopular in England. Christmas Day was abolished by Parliament from 1644–1660; *The Book of Common Prayer* had no seasonal hymns. It was not until the *Supplement to the New Version of the Psalms* (1700) that interest in carols was rekindled. Only one Christmas hymn was included in the supplement, "While shepherds watched."

Interestingly, Christmas thrived more in secular society than it did in the church during this time. One of the first examples of music printing in England is an anthology from about 1530 that contained, amongst other things, carols by Ashwell, Cowper, Gwynneth, and Richard Pygott.[3] Carols were primarily used in the home and private chapel. It was not until later that they became a part of the parish church. This is likely why carols from plays (the "Coventry" carol, being one example) and carols for domestic use appear to be in constant use. Two domestic carols from *Poor Robin's Almanac* (1700) are as follows:

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[1]"Manichaeism is the largest and most important example of Gnosticism. Central in the Manichaean teaching was dualism, that the world itself, and all creatures, was part of a battle between the good, represented by God, and the bad, the darkness, represented by a power driven by envy and lust. These two powers were independent from each other, but in the world they were mixed. Most human beings were built from material from the bad power, but in everyone there was a divine light, which needed to be released from the dark material of the body. In Manichaeism creation is regarded as a cosmic catastrophe, this even applies to man" "Manichaeism," *Looklex Encyclopedia* (accessed August 18, 2005)<http://i-cias.com/e.o/manichae.htm>. As a result, Manichaeism denied the Virgin Birth, in direct opposition to the doctrine of the Incarnation. Manichaeism died out by the fourteenth century.

[2]William J. Phillips, *Carols: Their Origin, Music, and Connection with Mystery-Plays* (London: Geo. Routledge & Sons, Ltd., 1921), p. 3.

[3]Richard Long, *The Music of the English Church* (London: Hodder and Stoughton, 1972), pp. 26–27.

Now that the time has come wherein
Our Saviour Christ was born,
The larder's full of beef and pork,
The garner's filled with corn.[4]

And we do hope before we part
To taste some of your beer,
Your beer, your beer, your Christmas beer,
That seems to be so strong;
And we do wish that Christmas-tide
Was twenty times as long![5]

For England, the eighteenth century was the "Golden Age of Hymnody" under Isaac Watts and the Wesleys. Hymns gained popularity over metrical psalms. The reason for the hymn's popularity was that the congregation could finally have a participating role in the worship service. Carols became increasingly hymn-like to fit the current trend.

By the nineteenth century, thanks to the efforts of the Methodists a century earlier, carols began finding their way into many ecumenical books like *Hymns Ancient and Modern* (1861), the first universally accepted and fully notated hymn book of the Anglican Church.[6] A renewed interest in the past, coupled with the Oxford Movement, provided the opportunity for John Mason Neale, an Anglo-Catholic cleric, to promote the ancient texts and music found in the *Piae Cantiones* (1582). The Victorian revival of the carol produced numerous new books, some devoted solely to the carol: *Some Ancient Christmas Carols* (1822), *Carols for Christmas-tide* (1853–54) and *Christmas Carols New and Old* (1871) being just a few examples.

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From the *Piae Cantiones*, which itself contained medieval carols, to the Victorian carol books, twentieth-century composers could now build on the carol tradition that dated back hundreds of years. John Mason Neale, in his preface to *Carols for Christmas-tide*, described the method that twentieth-century English composers would also follow,

> It is impossible at one stretch to produce a quantity of new carols, of which words and music shall alike be original. They must be the gradual accumulation of centuries; the offerings of different epochs, of different countries, of different minds, to the same treasury of the Church.[7]

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[4]Phillips, *Carols*, 118.

[5]Phillips, *Carols*, 119.

[6]Hugh Keyte and Andrew Parrott, eds., *The New Oxford Book of Carols* (Oxford: Oxford University Press, 1992), p. xx.

[7]*New Oxford Book of Carols*, xxi.

The notion of carol singing was heightened significantly with the service of Nine Lessons and Carols. Originating at Truro Cathedral, Cornwall, on Christmas Eve 1880, the service retells in scripture and song the Redemption story of Christ—moving from the mystery and wonder of Advent to the miracle and joy of Christ's birth. The service was modified and introduced by Eric Milner-White, the newly appointed Dean of King's College, Cambridge, in 1918. It is this modified service that has been adopted by scores of parishes in England and abroad. Since its initial broadcast in 1928, the service of Nine Lessons and Carols has been heard by millions of people all over the world. An order for the service can be found in Oxford's *100 Carols for Choirs*. A look at this book also reveals a multitude of English composers who have carol arrangements. Among the more well known are Holst, Britten, and Rutter.

The notion of carol singing was heightened significantly with the service of Nine Lessons and Carols.

It was the simplest of compositions by Gustav Holst (1874–1934) that would become one of his best-known, *In the Bleak Midwinter* (1905). Holst arranged the text by Christina Rosetti (1830–1894) while staying at a cottage[8] in the Cotswold village of Cranham; this is the reason the tune is entitled "Cranham." Just one year later, having gained significant popularity, his carol arrangement appeared in the *English Hymnal* (1906).

In the Bleak Midwinter is simple in that it is set like a standard four-part hymn: regular meter (4/4), homorhythmic, and functionally tonal harmonic motion. The choice of F major links Holst with the past, since F major was a common key in the Renaissance and Baroque eras for pastoral themes.

One way of preserving items of importance is to collect them. Choir partbooks and the multiple compilations of carol books have accomplished this preservation. Holst did a similar work of preservation, but on a smaller scale, when he wrote *Christmas Day*, a choral fantasy on old carols with accompaniment for orchestra or organ.

Dedicated to the music students of Morley College, the work is a compilation of four well-known Christmas carols: *Good Christian Men Rejoice, God Rest You Merry Gentlemen, Come, Ye Lofty, Come, Ye Lowly*, and *The First Noel*. With the exception of two simultaneous carols occurring at the same time, the rest of the work is homorhythmic throughout.

Much like Vaughan Williams' *Fantasia on Christmas Carols*, this work by Holst opens with a soloist who sets the ambiance as if they were about to tell a story around a fire. The carols provide the form of the composition. Ascribing numbers to the carols—1 *Good Christian Men Rejoice*, 2 *God Rest You Merry Gentlemen*, 3 *Come, Ye Lofty, Come, Ye Lowly*, 4 *The First Noel*—the form is 1, 2, 1, 3 and 4, 1, 2 and 4, and 1. In Rondo form, *Good Christian Men Rejoice* always appears in the tonic key, E-flat major. The simultaneous occurrence of two carols also provides contrast to the homorhythmic sections. The orchestral accompaniment is accessible, having many of the same attributes of the chorus parts, making it appropriate for amateur ensembles.

Like many English composers, folksong was an influence on Holst. In regard to carol settings, and collecting them, it was his *Four Old English Carols* (1907), for mixed voices and piano, that

[8]The cottage now bears the name "Midwinter Cottage."

embraced the "tender austerity"[9] inherent in the songs of the English countryside. Although inspired by folksong, these tunes were of Holst's own creation. *A Babe is Born*; *Now Let Us Sing, Jesu; Thou the Virgin-Born*; and *The Saviour of the World is Born* make up this little collection.

Plainsong and polyphony were infused with the medieval text *Jesu, Thou the Virgin-Born*, the third carol from *Four Old English Carols*. The use of both plainsong and polyphony in this particular work is not surprising given the fact that Holst had been spending time copying Victoria and Lasso motets for the St. Paul's Girls' School.

One aspect of simplicity is the accompaniment of a single instrument, the harp.

As evidenced above, Holst seemed drawn to set multiple carols within one work. He also used a small collection of carols in his *Three Carols* for unison chorus and "ad lib." orchestra. Holst was clearly thinking of the symbiotic relationship between music and people with this work. There are scarce examples of a significant choral work with orchestra that includes a unison chorus and an orchestra that can be made up of as many or few instruments as available ("ad lib.") and still be a viable work of art. "Holst was a conductor who allowed all genuine amateurs to play in his orchestra 'if humanly possible.'"[10] The three carols are: *Christmas Song: On This Day, I Saw Three Ships*, and *Masters in this Hall*.

There is one carol by Holst that does not exist in a set, *Lullay my Liking* for unaccompanied chorus. Like other carols, the text is medieval. Changing meters help accommodate natural text stress. With the exception of the chorus's fourth verse, the other verses are sung as a solo and the choir answers with the refrain "Lullay my liking, my dear Son." *This* piece is also very accessible for an amateur chorus, as the refrain remains unchanged throughout the work.

It was during the wartime months of March and April 1942 that Britten (1913–1976) wrote the *Ceremony of Carols*, while on board the ship that was taking him from America back home to England.[11] Scored for treble voices—three parts to be exact—and harp, the work is powerful in its simplicity.

One aspect of simplicity is the accompaniment of a single instrument, the harp. One of the first instruments mentioned in the Bible, the harp has been the symbol of the psalmists, the heavenly host of angels, and serenity for millennia. Britten was also planning a harp concerto around this time; harp manuals were just a few of the books he had on his sea voyage. However, despite the pleasurable sonorities from the harp that audiences have enjoyed for decades, this was not the case initially. "The use of the harp as an accompanying instrument in this context was considered radical at the time of the première."[12]

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[9]Imogen Holst, *The Music of Gustav Holst and Holst's Music Revisited*, 3rd ed. (Oxford: Oxford University Press, 1986), p. 14.

[10]Holst, *The Music of Gustav Holst*, 45.

[11]Britten also wrote the *Hymn to St. Cecilia* during this five-week voyage.

[12]Mervyn Cooke, ed., *The Cambridge Companion to Benjamin Britten* (Cambridge: Cambridge University Press, 1999), p. 281.

The simplicity is also instantly audible from the first and last movement. Plainsong settings form the musical pillars to the eleven movements. Here, Britten chose *Hodie Christus natus est* from the Christmas Eve Vespers to serve as a musical processional and recessional. The processional and recessional are both in A major, a key Bach often used for its Trinitarian symbolism in the key signature.

With such careful musical architecture, it is not surprising for the near middle movement to be solely devoted to the harp. In ancient pastoral fashion, the meter is a compound (12/8) meter. What is more interesting is the choice of key. Where the traditional pastoral key would be F major, Britten chooses the equidistant enharmonic equivalent, the tri-tone (C-flat major). The piece ends on the dominant F-flat, minus the third—a common medieval device.

A final aspect of simplicity is the choice of voices and the way they are set. The sound of a child's voice and their presence on stage can create a sense of innocence and purity synonymous with simplicity. Musically, Britten was always careful when he wrote for children. Although, the music often sounds complex, he generally uses the technique of canon to produce polyphony. What better way to produce the feeling of timelessness than with the quality of continuousness that a canon provides? The most often performed extracted movement is *This Little Babe*, a perfect example of Britten's canonic writing for children's voices.

Perhaps the most often performed carol arrangements are those of John Rutter. Born in London in 1945, Rutter stands as perhaps the most prolific and published composer of carols in the twentieth century, not only in England but also around the world. Oxford's *100 Carols for Choirs*, includes nearly thirty carols by him. There are simply too many carols by Rutter to discuss here. However, some examples show his connection to the past while writing in a modern romantic language.

A final aspect of simplicity is the choice of voices and the way they are set.

Joy to the World is one of the most common carols in the Western hemisphere. Rutter could not have chosen a carol with more links to England's past than this one. The text is by Isaac Watts (1674–1748) and the original tune by Lowell Mason (1792–1872). Rutter modeled the accompaniment for the carol from the orchestral writing of Handel. Complete with descant, the Handelian orchestration to Lowell Mason's tune on John Wesley's text is one of Oxford University Press' most rented carols during the Christmas season.

Rutter has several other carols written for chorus with orchestra or organ: *Wexford Carol, Jesus Child, Donkey Carol, Angel's Carol, Nativity Carol, Star Carol, Candlelight Carol, Shepherd's Pipe* Carol, and others. It is arrangements like *Candlelight Carol*, that can be classified as both a carol and an anthem, that have made Rutter a very wealthy man. They contain the qualities necessary for any carol— a verse followed by a refrain, or burden.

In addition, the melodies and their respective accompaniments tend to be very sweet sounding and melodious. It is these last qualities that have brought Rutter fame and fortune. In this music one can hear the influence of Fauré-like orchestration, Vaughan-Williams-inspired melodies, and the often-used flattened seventh that is so common in popular music.

Many of the above listed carols are Rutter originals. As in *Shepherd's Pipe Carol*, for example, both the music and the text are by Rutter. The same is true of *Jesus Child, Donkey Carol, Angel's Carol*, *Nativity Carol,*

Star Carol, and *Candlelight Carol*. Of the composers discussed thus far, none wrote as many original texts and tunes as Rutter. His contributions in the carol genre alone have brought significant attention to the choral world.

No discussion of the English carol would seem complete without mentioning *A Spotless Rose* by Herbert Howells (1892–1983). Howells wrote the piece

> after idly watching some shunting from the window of a cottage . . . in Gloucester which overlooked the Midland Railway. In an upstairs room I looked out on iron railings and the main Bristol-Gloucester railway line, with shunting trucks bumping and banging. I wrote it for and dedicated it to my Mother—it always moves me when I hear it, just as if it were written by someone else.[13]

With its parallel thirds and fourths the piece evokes an impressionistic quality. The irregular meters, (3/4, 7/8, 5/4, 5/8, etc.) give the piece a fluidity of plainsong-like phrases not found in other carols. The fourteenth-century text also provides a subtly respectful timelessness to the piece. *A Spotless Rose* is mostly in four parts except at cadences where it breaks into five or, in the case of the final cadence, six parts. It is this final cadence that was much beloved by Vaughan Williams and Patrick Hadley. After the work's composition in 1919, Howells received a postcard every Christmas from Patrick Hadley that contained the cadence and these words, "Oh Herbert! That cadence!"[14]

Carols were also devotional. One could find them being sung in private chapels.

Holst, Britten, and Rutter represent the carol in their own unique way. Each had a distinct musical vocabulary that can be heard in their music. Some used the traditional approach of setting plainsong to their own time. Others, especially Rutter, have set melodies that are distinctly their own. Nearly every composer, it would seem, has taken a traditional carol and provided a "modern" accompaniment for the traditional melody.

It would be difficult to find an English composer who never set an already established text. From these examples, it is clear that the medieval carol is still very popular. Rutter and others not listed here chose to write melodies and accompaniments to their own texts.

In earlier times, carols functioned as a social outlet, as *Poor Robin's Almanac* illustrates. Interestingly enough, although mention is made of Jesus, plenty is also made of food and drink. Like folksong, carols were for the people. It is for this reason that they continued to exist outside church walls.

Carols were also devotional. One could find them being sung in private chapels. In parish churches, it would take the efforts of the Victorians to bring them into the liturgical service. Not until 1918 would the entire world be affected by the Nine Lessons and Carols service at King's College, Cambridge, which is perhaps the most influential reason for the popularity of the carol today.

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[13]Paul Spicer, *Herbert Howells* (Bridgend, Wales: Poetry Wales Press Ltd, 1998), p. 67.

[14]Christopher Palmer, *Herbert Howells* (Kent: Novello, 1978), p. 74.

Besides being both social and devotional, carols have served as sparkling gems in choral concerts. Carols are "art music." Like many things throughout history, it is the way in which something is used that gives it definition. It does not seem out of place when a carol is sung in a secular location or by a secular ensemble. They exist for the betterment of music as a whole. Therefore, in this case the carol would be more closely linked to the social classification. As a result, the carol is one of those enigmatic genres that exist both liturgically and secularly—neither side taking issue with other.

The main reason the carol can serve both purposes is its simplicity. There is nothing to muddy the waters and create controversy, even when the subject matter is based on religious and biblical themes. Composers throughout the twentieth century in England managed to evoke their own voices while remaining true to the inherently simple quality of the carol.

Holst's simplicity came as a result of the element crucial to the carol, the people. He wrote for them. Simple melodies, textures, and accompaniments meant that nearly every amateur could be an integral part of the carol tradition. Through text, voicing, and accompaniment Britten used his own form of simplicity. Rutter's simplicity is in the way the music sounds. It is so very easy to listen to (the same cannot necessarily be said about singing or playing them!).

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Following the Victorian rediscovery (and regimentation) of the English carol tradition dating from the Middle Ages, the carol tradition in England remained strong and thrived under several great composers: Holst, Britten, and Rutter are among the more well-known. Through their carols, they used traditional qualities (plainsong, medieval texts, and the like) while infusing their own musical language, aligning themselves in the great carol tradition. With the carol's multiple characteristics, it was and remains an enigmatic genre that is social, devotional, and art music, separately and all in one. With the inception of what is perhaps the greatest advocate of the carol, the Service of Nine Lessons and Carols, English composers have provided the means for the carol genre to thrive, all over the world, for centuries and millennia to come.

The Gradual and the Responsorial Psalm

by William Mahrt

Should we sing the gradual or the responsorial psalm? In the history of the liturgy this could not have been the question, for these are the names of the same genre at different points in time. Indeed, even the current lectionary speaks of "the responsorial psalm, which is called the gradual."[1] "Gradual" is usually applied to discrete pieces of Gregorian chant, first written down in the ninth century, but having an oral tradition dating back a century or more, even as far back as fourth-century Jerusalem in at least one instance.[2]

"Responsorial psalm" usually refers to an earlier practice, mentioned in sermons of the fathers of the church, especially St. Augustine, in which a psalmist sang verses, to which the congregation sang a refrain. There is no music extant for such a practice, not even a description of such music, and although the assumption of many liturgists is that this would have been very simple singing, that is an unprovable and highly hypothetical assumption. It is, nevertheless, the basis of the innovation of such a practice in the current liturgy after the council. Moreover, scholars are skeptical that there is much historical continuity between the responsorial psalm and the gradual. For the gradual, though, we have specific melodies from the ninth century onward, which have been sung ever since, a good precedent for the continuation of their singing. There is, nevertheless, a conceptual continuity from the responsorial psalm to the gradual, and the notion of that continuity can inform the answer to what is to be sung now and how to achieve it.

"Gregorian chant is the ideal setting of its text," it is sometimes said with the best of intentions. This statement very substantially misses the mark, though, for each Gregorian genre—whether antiphon, responsory, litany, hymn, etc—sets its text in a uniquely different way from the others and in a way beautifully suited to its particular function in the liturgy. Thus, Pope Pius X, in defining the characteristics of sacred music, included "bontà delle forme," goodness of forms in the plural; this is often translated simply as "beauty," and not without reason, for the panoply of Gregorian forms corresponds to the variety of functions of the various liturgical actions and in fact expresses that variety; thus it shows forth the very nature of the liturgy, its *spendor formae* as the scholastics put it, its beauty.[3]

Beauty is an essential quality of the liturgy: it makes the good and the true compelling; it contributes a sense of elevation to the sacredness and transcendence of the rites; and it leads to God, who is Beauty himself.[4] Among the most beautiful chants of the Mass are the melismatic chants which complement the lessons—the gradual, the alleluia, and the tract; they are the ultimate in

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[1]*Lectionary for Mass*, 4 vols. (Collegeville, Minn.: Liturgical Press, 2002), p. xvii.

[2]See Peter Jeffery, "The Earliest Christian Chant Repertory Recovered: The Georgian Witnesses to Jerusalem Chant," *Journal of the American Musicological Society*, 47 (1994), 1–38.

[3]See William Mahrt, "Gregorian Chant As a Paradigm of Sacred Music," *Sacred Music*, 133, no. 1 (Spring 2006), 5–14.

[4]Mahrt, "Paradigm," 6.

expression of Gregorian beauty. Moreover, of all Gregorian chants, the beauty of these chants is the most intrinsic to their purpose in the liturgy.

What is that purpose? I sometimes ask that question of practitioners of the liturgy, and often the answer regarding the responsorial psalm is something like "to give the people something to do." *The General Instruction of the Roman Missal* in its original edition, gives no explicit sense of this purpose,[5] but the recent revision of that document gives an amplification: "it fosters meditation on the word of God."[6] This is a long tradition concerning the function of these chants, and they have often been called meditation chants. They are to provide a meditative complement to the reading of the lesson. The ninth-century bishop, Amalarius, describes the effect of melismatic chants as "ploughing furrows in the soul," making a deep impression.[7]

A Gregorian gradual sung beautifully can elicit meditation.

A Gregorian gradual sung beautifully can elicit meditation: this may be observed. My own choir sings the gradual every Sunday, and when it is sung beautifully, a quiet can be sensed in the congregation, a pin-dropping silence heard nowhere else in the liturgy except at the consecration. In any substantial gathering of people, there is a background white noise that is not observed until it stops—turning of pages, clearing of throats, and general slight motion all create this background noise. But when the gradual is sung, all of a sudden it is no longer there, indicating that everyone's attention has been captured. There is no longer any distracted motion; intense listening puts to rest extraneous motion of the body and makes possible a kind of attentive repose. That attentive repose is the result of meditation.

What is the object of this meditation at the gradual? It can actually be several things: the chant can be the medium of meditation upon the specific text which it sets. It can also be the occasion for letting the words of the previous lesson sink in and resonate, or even for anticipating the lesson to come. The lessons are sung to very simple tones, many words, much to think about, set to few pitches; the opposite is true of the gradual, few words, set to many notes—space to reflect upon the lesson. But there is a further object of the meditation in the gradual—the inherent beauty of the chant itself. The gradual (and the alleluia and the tract to a slightly lesser degree) has a characteristic way of setting the text. It is a melismatic chant; some of its syllables carry a melisma, a series of several notes to that syllable; but it also has a characteristic placement of those melismas: several of the longest of them come upon final, unaccented syllables of words. This suggests a partial departure from the specifics of the text for a more purely musical expression. That musical expression, however, is not a distraction from the liturgy, but rather an inherent part of it—the beauty with which

[5]*General Instruction of the Roman Missal*, 2nd ed. (1975), ¶36; <http://www.ourladyswarriors.org/liturgy/girm1975.htm>

[6]*General Instruction of the Roman Missal*, 3rd typ. ed. (2002), ¶61; given in Latin and English in Edward Foley, Nathan D. Mitchell, and Joanne M. Pierce, eds. *A Commentary on the General Instruction of the Roman Missal* (Collegeville, Minn.: Liturgical Press, 2007), p. 152.

[7]Anders Ekenberg, *Cur cantatur? Die Funktionen des liturgischen Gesanges nach Autoren der Karolingerzeit* (Stockholm: Almquist & Wiksell, 1987), p. 65.

the gradual decorates the liturgy of the word is one which creates for the listener a receptivity for the Word of God, makes the listener eagerly open to hearing the next lesson.

The meditative character of these chants is thus intrinsically linked to their melismatic style. The alleluia following the next lesson is even more melismatic, and there is a climax of attention and action that leads to the singing of the gospel, the high point of the liturgy of the word. Is it not more pastoral to give people a gradual which incorporates them intimately in listening to the lessons—their proper function in the liturgy of the word—than to give them a responsorial psalm which merely gives them something to do?

The gradual is an essential part of the repertory of Gregorian chant with an ancient tradition and represents the proper musical form which is a constituent of the liturgical action, the responsorial psalm does not.

But an objection could be raised: the *General Instruction* and the lectionary say that the responsorial psalm is preferred, with the gradual as an alternative, so why choose the gradual instead? The gradual is given as a legitimate option, so this is a pastoral judgment. When the congregation is capable of hearing the gradual in a sophisticated and intimate way, it may be better to provide that for them.

But there is a greater issue: while the gradual is an essential part of the repertory of Gregorian chant with an ancient tradition and represents the proper musical form which is a constituent of the liturgical action, the responsorial psalm does not. In fact, as it is usually sung, the responsorial psalm is a mismatch of musico-liturgical forms. Either it is sung to a psalm tone, with the congregation singing an antiphon, or, as in the *Graduale Simplex*, it is sung to the melody of a short respond of the office. In either case, a musical form that suits a very different liturgical situation is being employed. The musical form of psalm tone with antiphon suits the chanting of whole psalms by a whole community, which must complete the chanting of the entire psalter in the course of a week. Its melodic style functions to order the chanting of the group together, providing an elevated tone of voice and a melodic articulation of the verse structure of the psalms. The neutrality of the psalm tone itself is very delicately compensated by the more melodic style of the antiphon sung before and after the psalm. It is a completely participatory genre, suited to those chanting more than to those listening. To transplant that musical style to a solo cantor singing a few verses of a psalm, while the congregation repeats the antiphon after each verse is a substantial change of function without any change in musical style.

The short respond of the office is only slightly better suited to the function of the responsorial psalm of the Mass. In the tradition of the office, it is a complement to the chanting of the little chapter, a single verse of scripture, usually from an epistle. It usually involves two repeats of the respond, with a third partial repeat. Its length is proportioned to the brief scope of the little chapter. To use it at Mass in relation to a much more substantial reading from the scripture either does not match the scripture with a chant proportioned to its length, or requires quite a bit more repetition, but the form itself does not tolerate so much repetition; again, there is a mismatch of form and function.

Sacrosanctum Concilium called for giving Gregorian chant first place in the Roman Rite.[8] Should not the singing of the meditation chants, the summit of Gregorian beauty, be included in giving the chant first place? Should not the reception of these chants be a goal in the long-term planning for liturgical music? My purpose here is to suggest ways in which this can be achieved on the long term for the gradual.

I thus contend that musical style is linked to liturgical function, something implied by "bontà delle forme" of Pope St. Pius X, and that the Gregorian gradual fulfills that criterion over the responsorial psalm; it is the ideal for which to work, and this is a part of a greater ideal, a Gregorian Mass, in which the priest sings his part in the appointed chant melodies, a choir sings all the Propers of the Mass in Gregorian chant, and the congregation sings the Gregorian Ordinary of the Mass.

However, this cannot simply be imposed upon an unsuspecting congregation without preparation. They must become acquainted with chant and with Latin over a period of time, and this process needs to take place with some checking of the reception by keeping one's ear to the ground and frankly asking members of the congregation how it is going. Still, this caution could become an excuse not to use any Latin or chant. The answer, of course, is to prepare them, not to denigrate them or their abilities. After all, our general population operates sophisticated computers and drives advanced automobiles at high speeds on the highways; why should they not be able to approach their participation in the liturgy with some sophistication as well?

There is a certain mismatch in the music of the responsorial psalm as it is sung in our churches.

I would propose two complementary ways in which Gregorian chant can be incorporated into the liturgy: 1) the paradigm—a completely sung Latin Mass which exemplifies the best of the tradition, and 2) a process of gradually upgrading a parish Mass and educating the congregation. The first could be at one of the Sunday Mass times, with various forms of the second at other times. Or the first could be on occasions, on a special day, or in a special location—in a city, a Latin Mass regularly celebrated at a noteworthy church, whether in the ordinary or extraordinary form, which individuals could attend on occasion or regularly. The second could be the occasion for introducing chant and gradually developing a program of liturgical music which is received by the congregation and is the occasion of enthusiastic participation. This kind of gradual introduction of chant and Latin is taking place in many churches throughout the country; I have witnessed the great success of two such programs; St. Mary's Church in Greenville, South Carolina and St. Edward's Church in Newark, California; there are certainly many more.

Although there is a certain mismatch in the music of the responsorial psalm as it is sung in our churches, that does not mean that these forms of music do not have value. But those values are relative: there are greater goods and lesser goods. It is sometimes the function of a lesser good to point out the greater good. To illustrate my proposal, I will take the responsorial psalm for the Solemnity of the Nativity of St. John the Baptist, and show how it can be gradually upgraded and lead to the singing of the Gregorian gradual.

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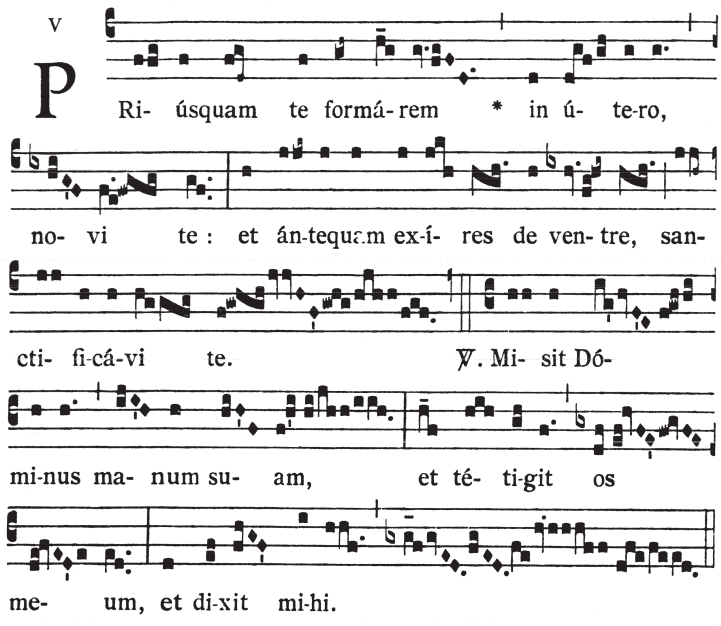
[8]See William Mahrt, "Editorial: 'Pride of Place,'" *Sacred Music*, 135, no. 3 (Fall 2008), 3–4.

This feast is only one of three in the year which celebrate a nativity; other saints' days observe the day of death, the heavenly birthday of the saint; but the three days which celebrate an earthly birth are Christmas, the birth of the Blessed Virgin, and this one; all three celebrate the birth of one who is already in grace. The story is told in St. Luke's Gospel (1:39–56): When Mary visited Elizabeth, the child in Elizabeth's womb leapt in recognition of the Lord, and this has always been taken to have been the time of John's cleansing from original sin, and so he was born in grace. This event is observed in the gradual by the prophetic application of a text from Jeremiah (1:5, 9), which recounts there the sanctification of the prophet in the womb:

Example 1: Gradual, Priusquam te formarem



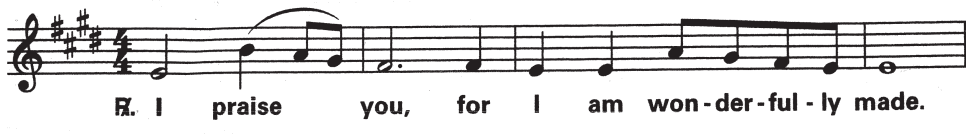
Before I formed thee inside thy mother, I knew thee: and before thou camest forth out of the womb, I sanctified thee. V. The Lord put forth his hand, and touched my mouth: and said to me: Before I formed thee . . .

Here is one gradual in the year for which the respond (the first part through "sanctified thee") must be repeated after the verse, since the verse concludes with "said to me," requiring the reiteration of what was said. There is no question of who is speaking, for the verse indicates that it is the Lord speaking, the verse itself being in the voice of John. The respond contains two parallel statements: the second is a heightening of the sense of the first ("I knew thee," "I sanctified thee,)" the heightening is expressed by the difference of pitch focus: the first statement centers around F, while the second rises to c, and in its return to F, still keeps c as a reference point. Thus the form and sense of the text is represented by the music.

The piece is moderately melismatic, there are five melismas of four notes, five of five notes and one each of six, nine, ten, eleven, nineteen and twenty-nine notes. Notably, those of eleven, nineteen, and twenty-nine are on unaccented final syllables of words, end-melismas.

Compare this to the refrain of the responsorial psalm.[9]

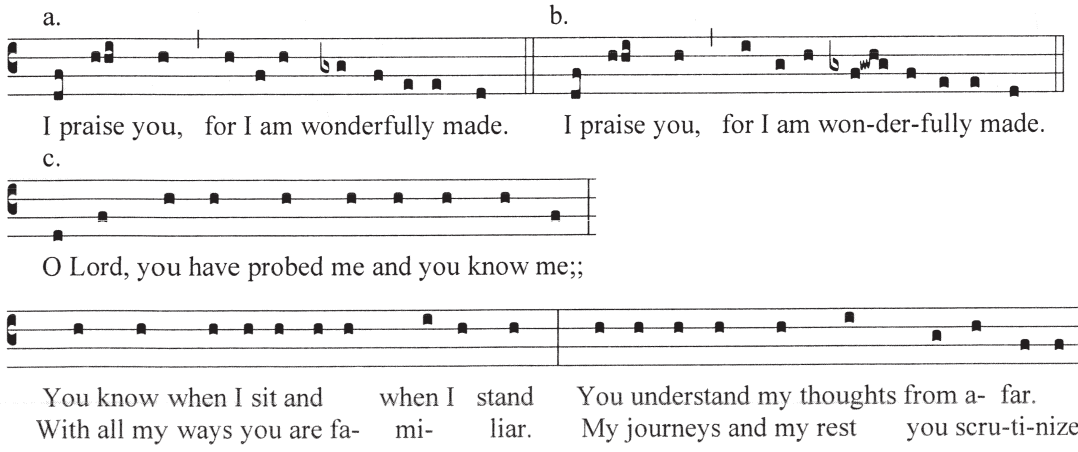
Example 2: Refrain of the Responsorial Psalm



The text is more general than that of the gradual. It is not clear who is speaking, and the rest of the psalm which is sung to it does not clarify that. It could be the voice of John the Baptist, or it could be the voice of the worshipper. The lesson from Isaiah which precedes it (49:1–6), including "The Lord called me before I was born," suggests application to John the Baptist, but the relation to the psalm is tenuous; worshippers might simply take the path of least resistance and apply it to themselves.

The melody is overly simple, rising a fifth and immediately descending to the second degree, creating an expectation that eventually it should progress to the tonic again; this happens immediately, leaving the last measure nowhere further to go. Of four measures , the first half-note duration of measures one and three are the tonic. This leaves the melody with practically no leeway to create a beautiful or interesting shape. Its two halves each begin with a leap upward, with a prevalence of descending motion following. The melody is quite metric, which creates a sing-song effect.

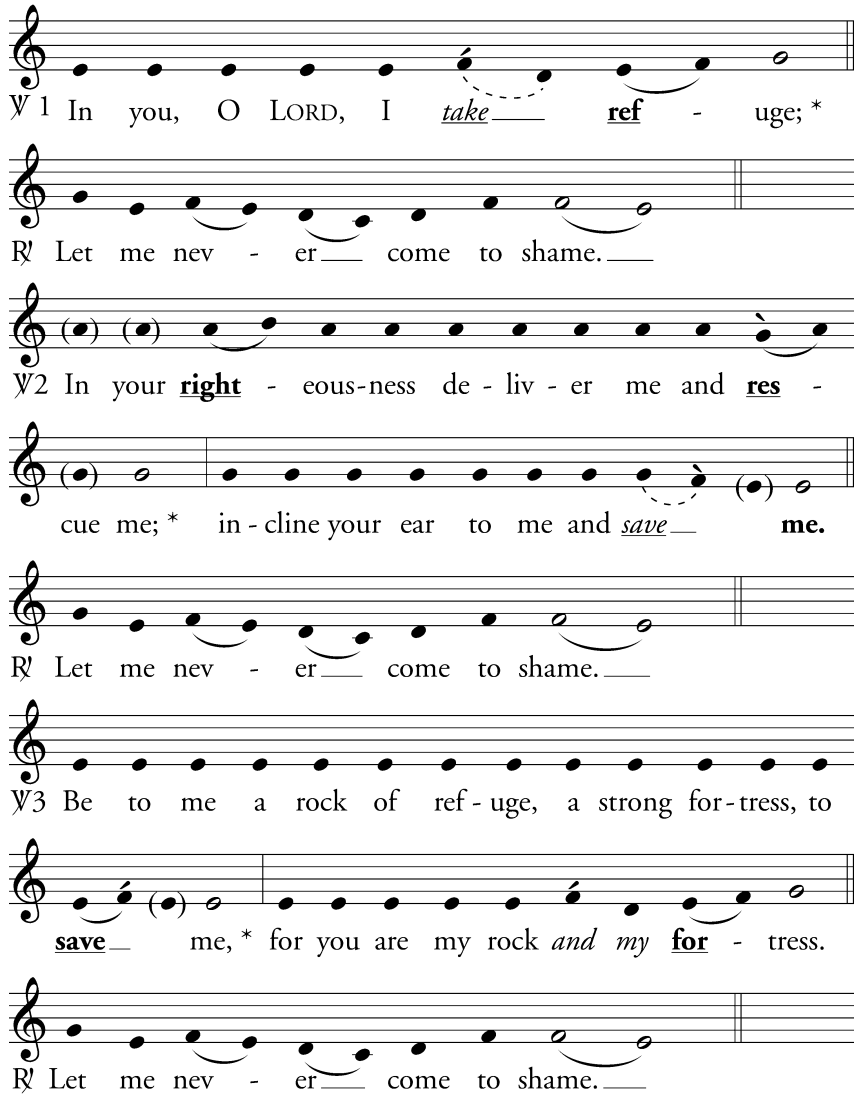
Ex. 3: Chant-like Antiphon:



This could be the subject of considerable improvement (See Ex. 3a). To use a chanted rhythm instead of a metric rhythm would reduce the sing-song, repetitious character. Likewise, the two halves should show contrasting melodic motion. So, in chant rhythm, the first half rises to the reciting tone, and the second gradually descends to the final. If the second half seems a bit too simple, the key word "wonderfully" could be emphasized by the addition of a four-note neume that allows a turning upon the reciting note before descending to the final (Ex. 3b). The psalm could be sung to a psalm tone in relation to repetition of one of these chant-like antiphons (Ex. 3c).

[9]By Owen Alstott, *Respond and Acclaim* (Portland: Oregon Catholic Press, 2007).

Example 4: Short responsory

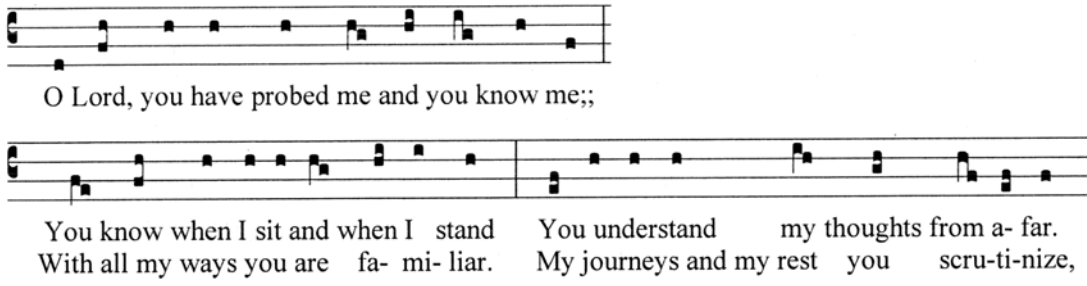


The *Graduale Simplex* gives a different text and sets it to the formulas of the short responsory; it is given in English translation by Paul Ford in *By Flowing Waters* (Ex. 4).[10] It is not immediately clear why this text was chosen, until the cantor reaches verse six, where "it was you who took me from my mother's womb," makes a faint recall of the text from the gradual which speaks of Jeremiah's

[10]Paul F. Ford, *By Flowing Waters: Chant for the Liturgy: A Collection of Unaccompanied Song for Assemblies, Cantors, and Choirs* (Collegeville, Minn.: Liturgical Press, 1999), p. 204.

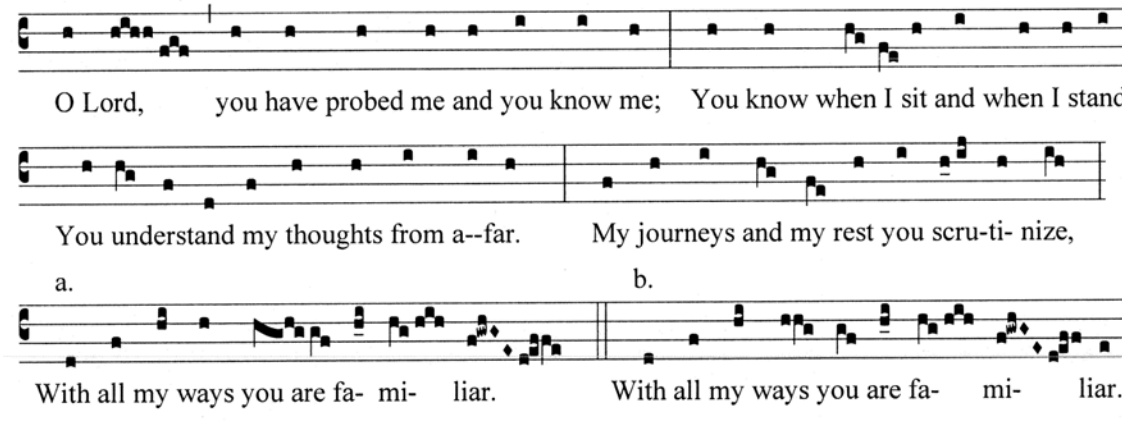
sanctification in the womb before birth, applied prophetically to St. John the Baptist. The melody is very simple, and may not bear quite as many repetitions as are given (ten). There is perhaps something a little more organic about the musical form, since the response for the congregation is musically an integral consequence of the verse, but the congregation's response is quite short.

Example. 5: Elaborated Mass Psalm Tone in Mode Five



If the function of these chants is to bring an element of beauty to the liturgy, then the simple psalm tone and the verses of the responsory are certainly not all that a cantor could do. A beginning could be made by modeling the psalm verses upon the psalmody for the introit of the Mass,[11] rather than upon office psalmody. For this particular mode, there is not much difference, but for many modes, there is considerably more melodic content to the formulae. Even for mode five, a similar elaboration could easily be made (Ex. 5). This begins to approach something a cantor should sing. Further such elaboration could be made for the Mass psalm tones of other modes.

Example 6: Invitatory Tone for Mode Five

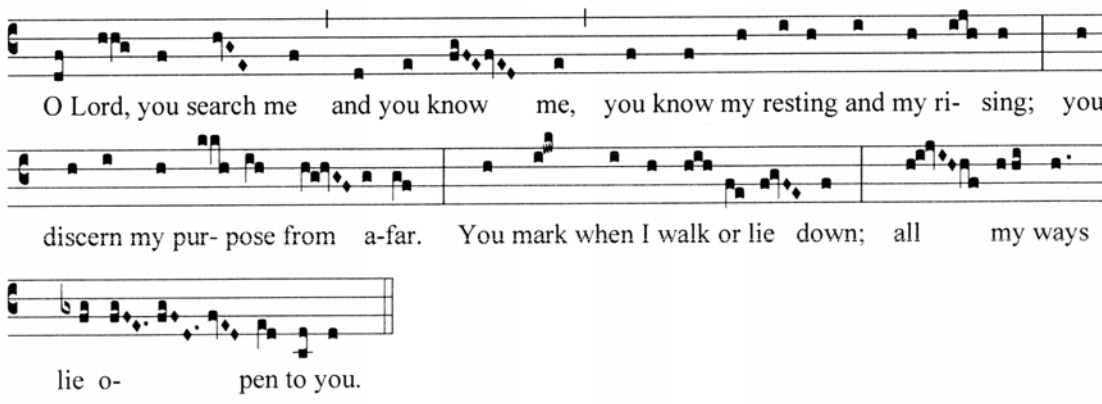


[11]Given in a table for the Gloria Patri in the *Liber Usualis* (Tournai: Desclée, 1962), pp. 14–16, and in *Graduale Romanum* (Sablé sur Sarthe: Abbaye Saint-Pierre de Solesmes, 1974), pp. 822–24.

There is another Gregorian genre that more closely approaches the singing of psalmody by a cantor: the verses of the invitatory psalm at Matins (Ex. 6a).[12]

This formula groups two verses of the psalm together and has a somewhat melismatic conclusion; it could easily be alternated with the congregation's singing one of the antiphons. In English, the end-melisma is problematic; the final unaccented syllable of the text does not easily bear a long melisma. One might well adjust that end melisma to allow the final unaccented syllable to fall on the last note of the formula (Ex. 6b). This expresses the pattern of English accentuation more naturally, but sacrifices the end-melisma, so important to the function of the genre in Latin.

Ex. 7. Lectionary Respond Set to Gradual-Verse Melody



This more melismatic verse raises the question, how melismatic should the cantor's verse be? Should the melismatic style of the gradual itself be a model for the cantor's singing? After all, the Gregorian graduals were originally sung by solo cantors. The verse prescribed by the lectionary can well be set to the melody of the mode five gradual verse (Ex. 7). Mode-five graduals are numerous, and their verses give ample examples of how various texts can be set. If in the setting, the neumatic groups, three or more notes, are allowed to fall on accented syllables, a fairly satisfactory setting of the text is achieved. This verse can then be alternated with antiphons sung by the congregation; it becomes clear that the music is not just there to provide a means of delivering the prescribed text, but also to enhance the beauty of its pronunciation. In fact, these verses can be fully as melismatic as those of the proper gradual. I have sung such verses in alternation with a congregational antiphon, and they were very well received.

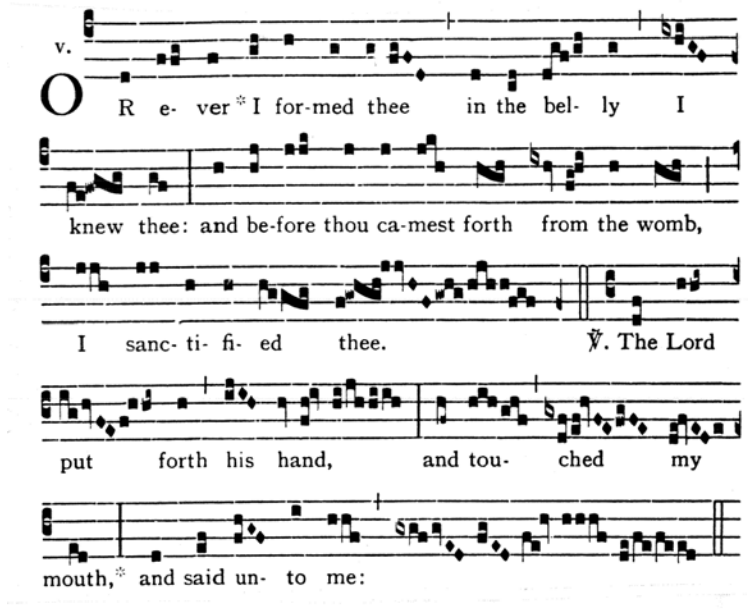
An objection could be raised: would this not give the cantor even greater prominence, which, according to some, is already too great? There is a historical answer to this question: Gregorian usage from at least the twelfth century calls for two cantors to sing the verses of the gradual.[13] The use of two cantors removes the possible impression that the verses are done casually and brings a sense of objectivity to the singing. It also requires some rehearsal, a benefit for all concerned. The cantors need not face the congregation. If the congregation needs some direction, another person might do that more effectively, so as not to confuse the function.

[12]Given for Pentecost in the *Liber*, pp. 864–66.

[13]*Liber Usualis*, p. xv.

The liturgy does not require the congregation to participate in the actual singing of the gradual. Indeed, if the Gregorian gradual is sung, it is beyond their capability to do so, and, as I have said above, it is not essential to their participation, which is principally to hear the Word of God. The situation, however, may require that it be sung in English. A number of collections of adaptation of Gregorian proper chants have appeared, several of them are available on the web site of the CMAA. In general, they attempt to simplify the style of the pieces, so that the result is somewhere between that of a gradual and an office antiphon. These are well worth considering, for they contribute a chant style and a certain sense of solemnity. Their very simplicity, however, is their limitation. In comparison with the genuine Gregorian graduals, they do not achieve the same degree of elaboration and solemnity that the Gregorian chants do.

Example 8: Gregorian Gradual Translated in the *Plainchant Gradual.*



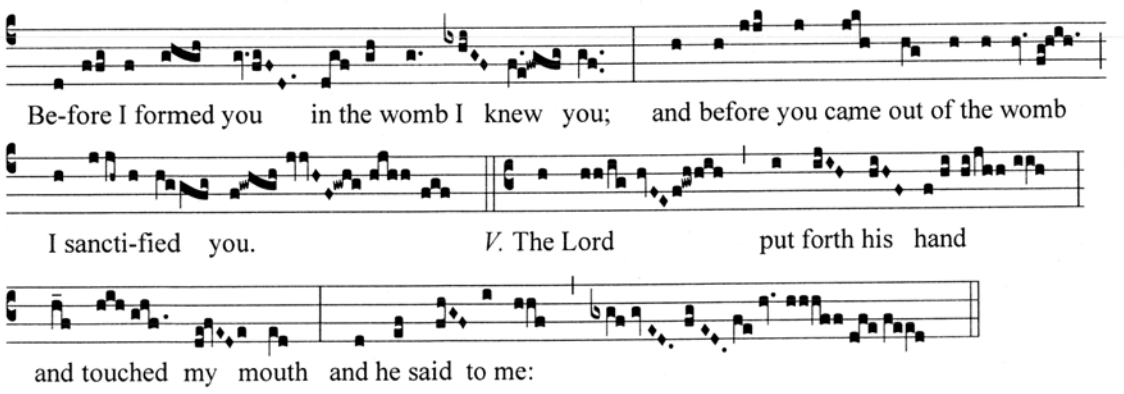
So then, the question comes up: Can the graduals themselves be translated into English? An initial place to look is the traditional high-church adaptations from the first half of the twentieth century, particularly those done by Burgess and Palmer and published under the name *Plainchant Gradual.*[14] These keep the Gregorian melodies rather strictly, setting "traditional" English texts to them (Ex. 8). These versions allow a full Gregorian gradual to be sung in English, and there is an advantage to that. Still, the fit of text to music is not perfect, the process being essentially one of *contrafactum*—fitting a text to a fixed, pre-existing piece of music. Likewise, the very traditional texts, complete with separate syllables for the ending of past participles (as in "touch-ed"), will not be to the liking of those most ardently advocating the use of the vernacular. These have been used by high-church Anglicans by tradition, but there is another Anglican tradition which may have been more

[14]Rev. G. H. Palmer and Francis Burgess, *The Plainchant Gradual*, 4 parts in 2 vols., 1st ed. (Wantage: St. Mary's Press, 1946–53), 2nd ed. (ibid.: 1962–65), 2nd ed. available for download at musicasacra.com.

prevalent: each choirmaster made a setting of the chants anew, allowing for considerable variance in the conception of the rhythm of the chant in English.

I used the *Plainchant Gradual* for Holy Week for three years beginning in 1965. We were required to use English; while our Mass with Latin chant was one out of four on Sundays, the Holy Week liturgies were for members from all the Masses. After the first year, I said that at least we were able to save all the chant for Holy Week; the second year I said that the settings were not all together satisfactory; the third year I said these melodies do not fit these texts; and the fourth year we quietly put the chants back into Latin, and no one noticed.[15]

Example 9: Gregorian Gradual Newly Translated

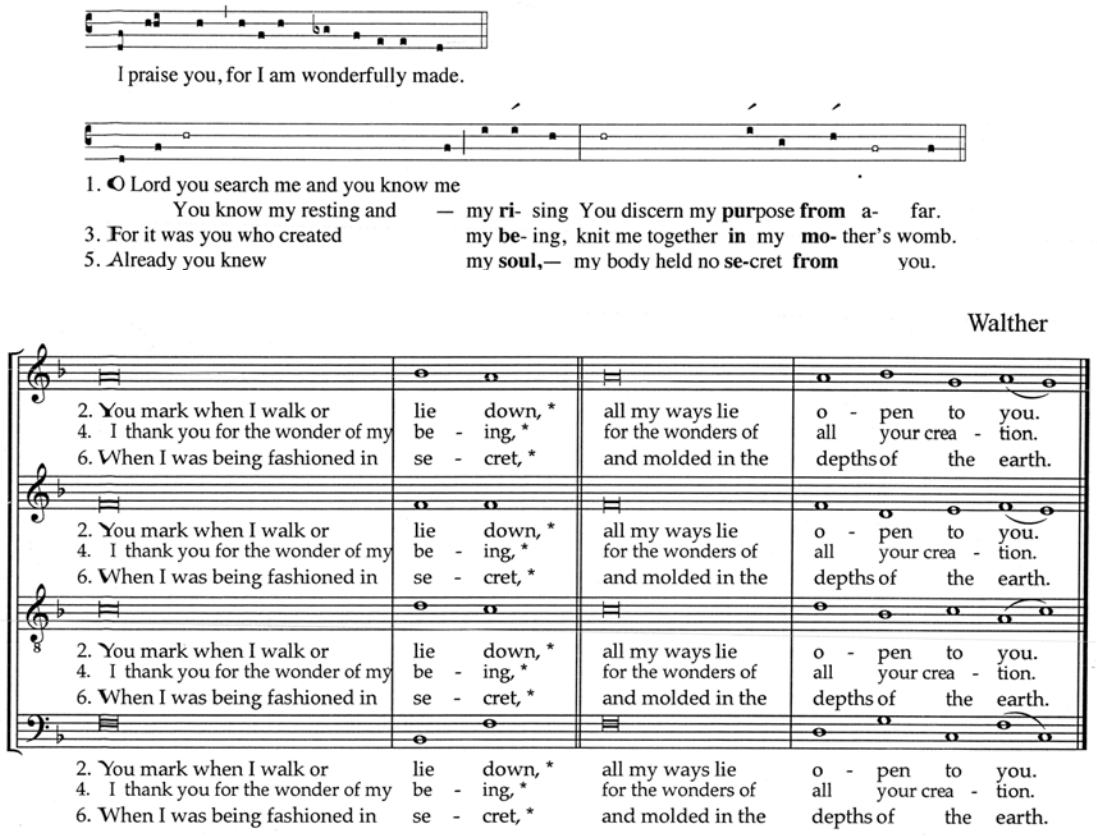


Still, it is possible to make a nearly satisfactory setting in English of the authentic Gregorian graduals, but the process must involve working with both text and melody. English is a more accentual language than Latin, and so greater care must be taken in setting accented syllables. Since the graduals are formulaic, that is, the same set of melodic figures is used for several texts, there is some flexibility. Since the texts do not have even the same number of syllables, let alone the same position of accented syllables, the melodic formulae need to be fitted to the pattern of accent in the English text. I have used the table of melodic formulae for mode-five graduals in Willi Apel's *Gregorian Chant*[16] as a resource for finding the best way to shape a melody to the pattern of accent and phrase inherent in the text (Ex. 9). My essay in setting the gradual for St. John the Baptist is an experiment; with more experience considerable revision could be made. Still, this is a viable way to sing this gradual. It is as melismatic as the Latin gradual. It happens that both the respond and the verse end with a strong syllable, so there is no problem in maintaining an end-melisma in both places. The internal melismas all fall upon accented syllables. This is a slight compromise, and further experience would certainly discover more subtle ways to maintain the musical and liturgical value of the end melisma.

[15]An exception to the fitting of text to music was the set of antiphons for the Maundy on Holy Thursday, which we kept in English until two years ago. These melodies are essentially those of office antiphons, each of which sets a large number of texts. Their melodies are quite flexible for adaptation to other texts, and this carried over to their setting into English.

[16]Willi Apel, *Gregorian Chant* (Bloomington, Ind.: Indiana University Press, 1958), pp. 346–50.

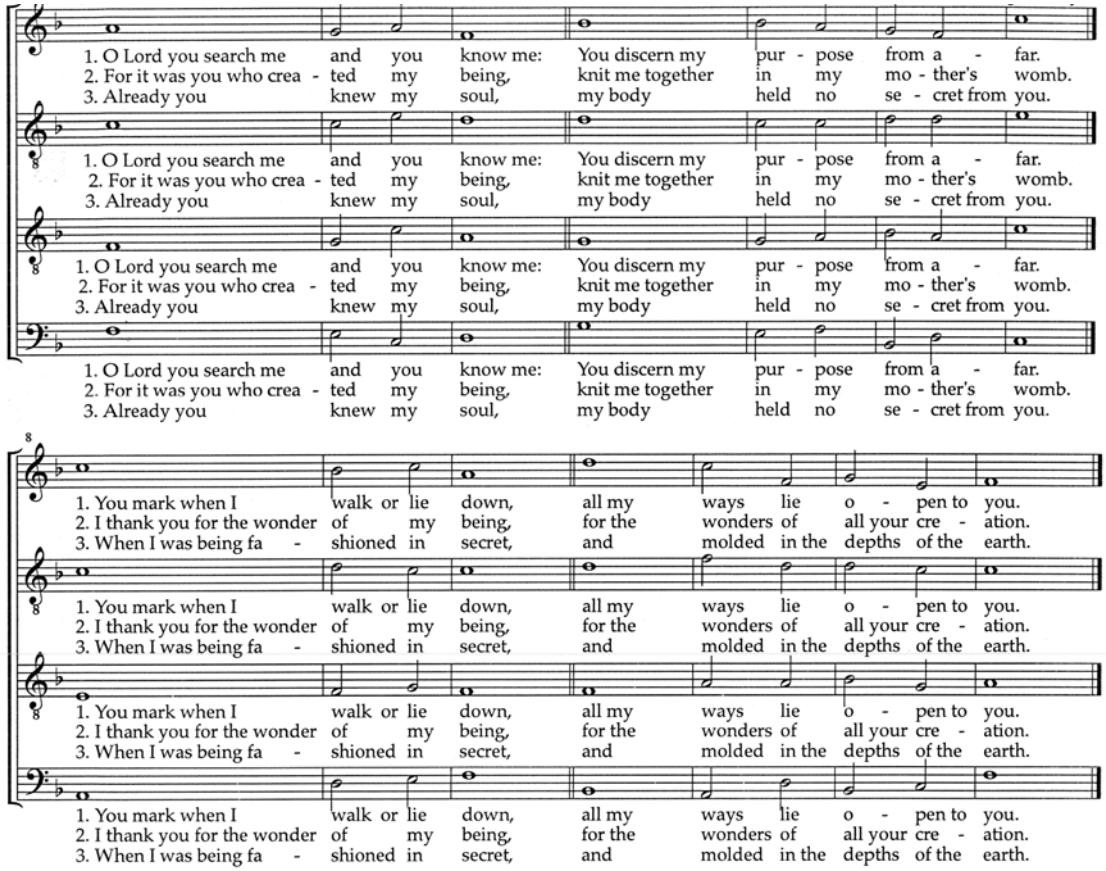
Ex. 10. Falsobordone



Another way to perform the responsorial psalm is to use four-part settings of the psalm verses. The oldest way of doing that is falsobordone, a harmonization of the psalm tone. This can be interpolated into the alternation with the congregation, and can itself alternate with chant verses (Ex. 10). The psalm-tone melody is in the tenor, and that establishes both the pitch and the rhythm; the rhythm is a chanted rhythm, following speech rhythm, not measured or metric. The alternation between chant and falsobordone sets each medium off in comparison with the other in a very complementary way. After a performance of psalms in this fashion, a member of the congregation remarked, "the falsobordone makes the chant sound so pure; the chant makes the falsobordone sound so luxurious."

In England, the falsobordone was developed considerably and the result was "Anglican chant" (Ex. 11). This is generally how the choirs of the Anglican cathedrals of England sing the psalms in their Evensong, and their singing of this genre is exquisite. This form generally groups two verses together, set to a four-section formula. The psalm tone is rarely used; rather there is a sensitive harmonic and melodic contour. As with the falsobordone, it is sung in a speech-like rhythm. This form could easily be alternated with the same antiphon sung by the congregation, the psalm verses being sung completely in the Anglican chant.

Example 11. Anglican chant

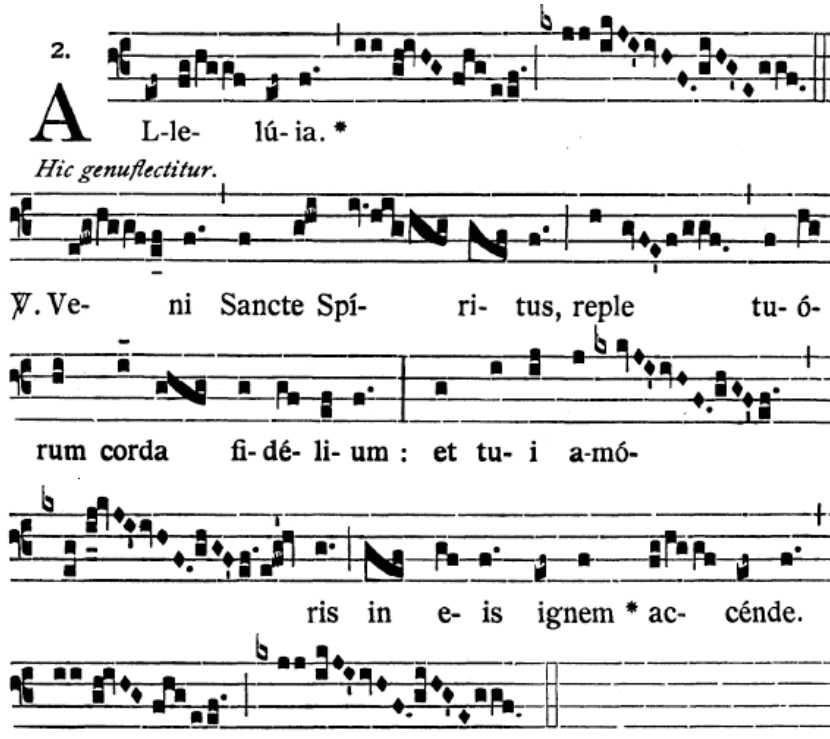


I have argued that the Gregorian gradual sung in Latin is, other things being equal, the ideal. Perhaps some can implement this immediately, but most will have to work up to it step by step. Each stage represents an improvement: using a chant rhythm naturally conveys a sacred tone; greater elaboration conveys the importance of the accompanied lessons and contributes an element of beauty that is essential to the meditative function; the ultimate Gregorian style of the gradual elicits an attentive repose by which the listener receives the lessons both inwardly and outwardly.

REPERTORY

The Alleluia *Veni Sancte Spiritus* for Pentecost

by Ted Krasnicki



Alleluia. Veni Sancte Spiritus, reple tuorum corda fidelium: et tui amoris in eis ignem accende.

Alleluia. Come Holy Spirit, fill the hearts of your faithful: and enkindle in them the fire of your love.

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In the musical treasure of Gregorian chant there are some compositions that stand out for their exceptional beauty. One such masterpiece is the second alleluia for Pentecost Sunday *Veni Sancte Spiritus*, a prayer to the Holy Spirit whose accompanying melody is of unusual beauty. It is a unique composition having a distinct melody, unlike many alleluias that were composed using one of the several melody types, so it was given significant attention by the composer in relation to the text. Indeed the verse text and melody blend together so well that it is a fine example of Augustine's observation that one prays twice through song. The melody reflects our supplication to the Holy Spirit, revealing our fervent yet humble desire for his love to fill us. Alleluias are not always joyous acclamations, but are often humble interior prayers as is this one. This text over the centuries has become the customary prayer to the Holy Spirit. Traditionally, everyone kneels while singing or reciting the verse.

This alleluia is also special because it was not part of the original set of propers for Pentecost Sunday that had been composed by the mid-eighth century, when the Roman *schola cantorum* had completed most of the Mass propers and which were soon afterwards transmitted to the Franks. The original Roman alleluia was *Spiritus Domini*, which is not used anymore. By the eleventh century, *Veni Sancte Spiritus* was making its appearance as the alleluia for Pentecost Sunday.[1] Dom Cardine thought that the text and music may have been composed and added to the Pentecost Mass propers by Robert the Pious who later became Robert II, King of the Franks.[2] However, the text and melody can already be found in manuscripts dating from the first quarter of the tenth century, about fifty years before the birth of Robert, so he could not have composed it.[3] But it is likely of Frankish origin even if only for its easily remembered melodic line as distinct from Roman chant whose constant ornamental oscillations make it more difficult to grasp and remember.

This text over the centuries has become the customary prayer to the Holy Spirit.

Veni Sancte Spiritus is unmistakably a mode two composition with its heavy emphasis on the *re* as the final and with a range from the *do* in the lower tetrachord to only *si*-flat in the higher. It falls mostly within the natural hexachord of the later theorists. The *re* is especially strong in this entire piece, not so much as an anchor but as the goal for all the other notes to return, like a magnet drawing all the other notes after they had meandered away. Except for the symbolism in the opening alleluia, there are no big leaps which a mode two composition can take. All the cadences and half-cadences end on the *re*, except for one *mi* on "amoris." Dom Gajard wonders whether it is a real cadence at all and questions the justification of placing a small breath bar after it in the Vatican edi-

[1]See e-codices: Virtual Manuscript Library of Switzerland, St. Gallen, Stiftsbibliothek, Ms. 375, p. 175 <http://www.e-codices.unifr.ch/en/collections> (accessed May 29. 2010)

[2]Dom Eugène Cardine, *Graduel Neumé* (Solesmes: Abbaye Saint-Pierre, 1966), p. 272.

[3]See the manuscript St. Gallen 359, *Paléographie musicale*, series 2, vol. 2 (Bern: H. Lang, 1968), p. 21. Perhaps the text is based on *Veni Creator Spiritus* attributed to Frankish bishop Rabanus Maurus if not vice versa.

tion, as the melody can continue a few more notes to be definitely resolved on the *re* of "eis."[4] On the other hand, there are two ways the *mi* is used in a mode two composition, as Dom Saulnier has pointed out.[5] *Mi* can be a weak note like that of a *pien* in a pentatonic scale which one would expect in a descending melody; or it can be a strong note of rest directly related to the *re* in an ascending melody.[6] In this case, except for the added ornament on *fa*, the melody is ascending and the *mi* is strong.

The melody that begins the alleluia here is effectively an ornamentation of the *re*. It is a simple melody that revolves around the *re*, hugging it warmly, giving a sense of peaceful prayer. The *jubilus* that follows is a typical alleluia melody in so far as it can be divided into three parts that express the ineffable Trinity, not with words, but through the melody. Each part is divided by the dotted *re* and represents each person of the Trinity. Beginning with the Father, the *jubilus* launches itself from a much higher note *sol* as if from the height just near heaven itself, and then slowly descends back to the *re*. Throughout the piece we see slow descents of the melody through little steps, as if a dove were gently relaxing its wings and slowly coming down towards us. The figure of the descending dove, the symbol of the Holy Spirit was quite important for this composer. In the part representing the Son, the melody starts even higher, at the *la*, the abode of Christ, following his ascension into heaven.[7] The melody again very slowly descends like a dove towards the *re*. It would not be inappropriate to make a slight pause after the second *re* that separates the Son from the Holy Spirit, and in fact seems quite natural to do so here. The last part of the *jubilus* representing the Holy Spirit flows so well from the the second, that we could say it embodies the notion of the *filioque* which was then gaining support throughout the Frankish Empire. The *jubilus* ends solidly with *re* after a brief rest on *mi*. It would seem as if the *re* represents us here on earth praying towards heaven for the Holy Spirit to come down to us, not to bring flames of fire, but to comfort our hearts with the warmth God's peace which is Love.

The melody that begins the alleluia here is effectively an ornamentation of the re.

The verse melody begins with the motive of the lasting melos, *fa-sol-la-si-la*, but is transposed to the lower tetrachord *do-re-mi-fa-mi*. This is a musical formula used to suggest a gain after a great loss such as in the Kyrie of the Requiem Mass, where eternal life comes to us by way of death. Jesus has returned to heaven leaving the Apostles alone, which is most discomforting and a great loss for them; but their gain is the Holy Spirit sent as the great Comforter, whom we this day invite to bless us too. So the melody begins with a desire for the loss to be transformed into a blessing. Although mode two is Guido's *Secundus tristus*, there is little sadness here with major thirds placed in the right places to enliven the melody and prevent it from slipping into sorrow. As in the opening alleluia, the *re* throughout the verse is a strong note of resolution towards which all other notes are attracted.

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[4]Dom Joseph Gajard, O.S.B., *Les plus belles mélodies grégoriennes* (Sablé sur Sarthe: Abbaye Saint-Pierre de Solesmes, 1985), p. 167.

[5]Dom Daniel Saulnier, O.S.B., *The Gregorian Modes* (Solesmes, Abbaye Saint-Pierre, 2002), p. 55.

[6]Quite a few of the early chant compositions use only the notes of the pentatonic scale.

[7]Christ did not only suffer, die, and resurrect but went further into heaven, which the motive fa-mi-sol-la symbolically represents. See M. Clement Morin, p.s.s., and Robert M. Fowells, "The Gregorian Language: Servus Dei," in *Cum Angelis Canere*, ed. Robert A. Skeris (Saint Paul: Catholic Church Music Associates, 1990), pp. 85–88.

Following ancient tradition, speech accents within important words of the text are given melodic emphasis, such as in "Veni," "Spiritus," and "amoris." The biggest emphasis is of course given to the accented syllable of "amóris." Love is the special characteristic of the Holy Spirit. Although there are some slight variations in the manuscripts for this melisma, we have a quick rising in small steps on the previous words which has set up "amoris" to start on high notes, and then a slow descent begins through small intervals, as if a bird, the dove, is slowly descending towards us. In the middle of the melisma we have an interesting motive taken from the Pentecost Introit *Spiritus Domini*, found on the word "replevit" which is also suggested by the opening melody on "Spiritus." What we would today call an arpeggio, the melody moves upward on a staircase of notes that suggest the flight of a bird gracefully rising in the sky. The melody for the introit *Spiritus Domini* also emulates the flight of a bird, the dove, but here its flight encompasses the entire world. Whereas the text of *Spiritus Domini*, having been taken from the more philosophical book of Wisdom, emphasizes God's presence throughout the external world, the text of *Veni Sancte Spiritus* centres on the interior prayer of the individual. But in both cases, the character of the melody appropriately matches the character of the text.

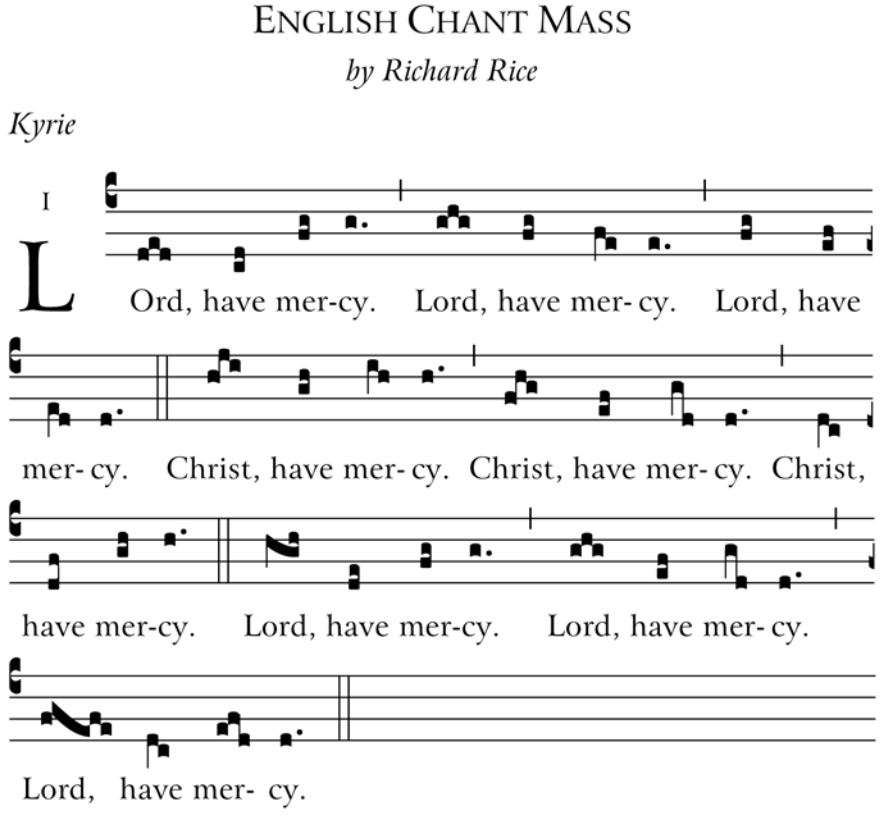
At the time this alleluia was composed there were no sequences that followed the alleluia as these came centuries later.

Finally, there is, according to the custom of the time, a repetition of the alleluia melody at the end of the verse beginning on the last words "ignem accende" with a slight modification on "ignem." At the time this alleluia was composed there were no sequences that followed the alleluia as these came centuries later; so the beautiful Trinitarian alleluia at the beginning can be repeated again after the verse according to a long tradition if the sequence is sung before and not after the alleluia, as is often the case today.

An English Chant Mass

The forthcoming new translation of the Mass will affect every parish in the English-speaking world, and the changes to the texts of the Gloria and Sanctus will impact musicians in particular. But the official promulgation date of Advent 2011 still leaves another eighteen months (as of this writing) to sing the current texts, which have been in use since 1970.

Each year, the Sacred Music Colloquium faces the problem of finding dignified, solemn settings of the English ordinary that are rooted in the sacred music tradition. We invariably find very few worthy additions to the repertoire. This year, the colloquium planning team asked Richard Rice to compose new chant settings, and the results are very impressive. *Sacred Music* is publishing them in full because they will still be useful for several months. They also provide an excellent model for composing English chant that can be sung in many parishes. The composer plans to prepare a revised version that sets the texts of the new translation, including the Gloria. ℣



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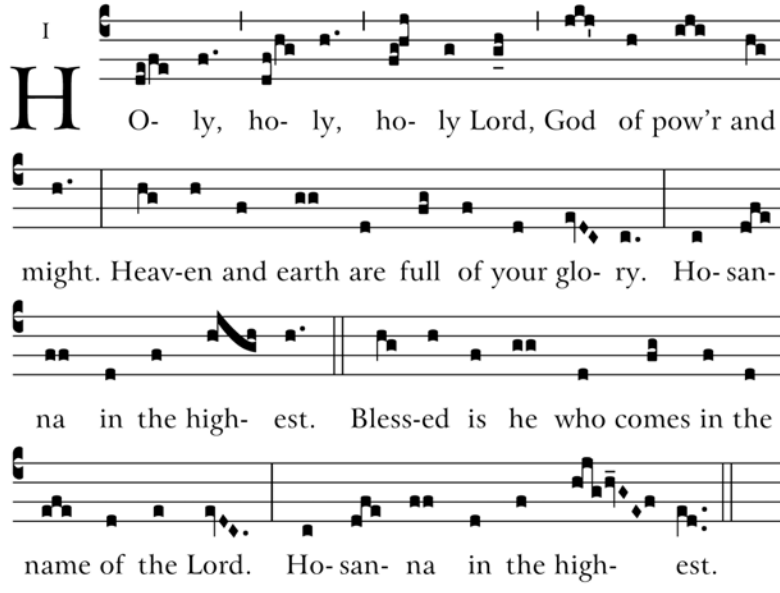

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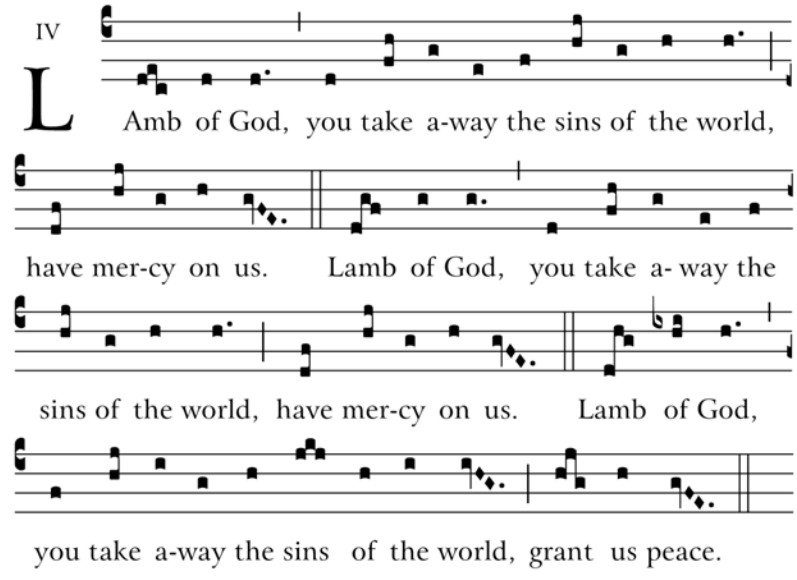

REVIEWS

The Book That Explains It All

by Jeffrey Tucker

Gregorian Chant, by David Hiley (Cambridge: Cambridge University Press, 2009). ISBN: 978-0-521-87020-7 hardback, $80.00; 978-0-521-69035-5 paperback, $27.99.

I have a book to recommend. I would like to shout it from the housetops, in fact. It's the book I thought I would never see, a book that gets better and better each page, a book of impressive erudition but also written in an accessible style, a book for every musician or Catholic who has ever been interested in this huge topic called Gregorian chant. The book is *Gregorian Chant* published in the series Cambridge Introductions to Music , and the author who has made his name in history by writing it, is David Hiley. For everyone interested in this topic, but not interested in pursuing graduate studies in musicology, I would propose a month's moratorium on all speculative ramblings on this topic while everyone forgets what he or she thinks he or she knows, patiently absorbing the scholarship, careful judgments, evidence, and balanced tone of this happy treatise.

Clearly, Hiley is a world master of this topic. His more comprehensive previous book *Western Plainchant: A Handbook* has been sitting on my shelf, intimidating me for years with its weight and complexity. I've read it and been daunted by its voluminous and detailed contents several dozen times. Hiley has always struck me as some kind of living plainsong master-of-the-universe whose knowledge would never quite transmit to my amateur brain.

So, I can only say thank you to the author and the publisher here for managing an introductory text for musicians and anyone, including (and emphatically not excluding) people who are only interested in chant for religious reasons. The book is organized well. The author has a very light touch and you hear a delightful voice in the prose. It is filled with funny asides, yes, even outright humor. His judgments on all matters of controversy turn out to be non-dogmatic in almost every case. He has a bias, but as he builds his case, he admits it and tries to make the contrary case. Mostly he gives enough tantalizing evidence in all directions to put a stop to these flame wars on the blogosphere and thoroughly educate a new generation that is taking chant studies out of academia into real-time parish life.

Just to take one case of a persistent question: does chant originate in Jewish ritual? Perhaps, he says. The trouble is that there is little evidence. That doesn't mean that it didn't happen this way, and he says it is outright silly to think that Jewish ritual did not have some influence. But he is also very clear: it can't really be demonstrated. Apparently ritual song was not really part of Jewish synagugue worship until the eighth century, and prior to that, while it had a large role in the culture, it was not part of the solemn ritual. So the result of his analysis here: ambiguity. To me, that is satisfying.

Is the same with the origins of chant. Every authority one reads on this subject claims to have the whole story down perfect. Not Professor Hiley. He accumulates all existing knowledge to make a decisive claim for the ninth century. Going back in time, matters become more speculative and

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sparse. And yet there are enough highly suggestive scraps that the oral tradition of singing chant goes back centuries earlier.

And what about the old pious tradition that in fact chant dates to Apostolic times? Well, here he makes an intriguing allowance. If the oral tradition could be handed from generation to generation, across one or two centuries, why not four, six, or more centuries? Keep in mind, that this thought comes not from a speculative, agenda-driven pundit but a scholar of sound mind and immense reputation, one who wins the reader's confidence with every page.

I won't tell you how he judges all the controversies that fire discussion these days but I will say that he gives us plain-language access to a fantastic panoply of evidence in all directions. He tells delightful stories of the giants in history, like my favorite, Guido d'Arezzo, whose method for writing chant democratized it and reduced training of choir boys from ten to two years. He quotes from the earliest liturgical books on how chants were used. He explains the distinct differences between the offertory, communion, gradual and tract, and the introits, even managing to do this in a few paragraphs each. Do you see what a treasure we have here?

This book indisputably and firmly establishes: Gregorian chant is the music of the Roman Rite. . . . And chant without the ritual is robbed of its proper context.

As for humor, I had to laugh at this passage that will strike everyone who has performed music in Mass as shockingly hilarious. He is quoting from the Ordo Romanus I of the year 700. The Pope is arriving for a Mass and we have detailed instructions on how the music is to be handled. "The subdeacon returns to the pontiff, offers him the napkin, bowing himself as low as his knees, and saying, 'My lord's servants . . . so-and-so of the choir will sing.' And then no change may be made in either the reader or the singer: but if this should be done, the ruler of the choir . . . shall be excommunicated by the pontiff."

I know of many choir masters who would be in deep trouble under these conditions.

I don't want to leave the impression that Hiley demonstrates only ambiguities and raises questions where there is mostly a mythical certainty. I would say that the dominant upshot of this book is to underscore what we do not know and provide a huge litany of suggestions for further research. But this much he is absolutely clear on. Gregorian chant is a living miracle. It is great. It is musically ingenious and timeless (that is a word he uses and defends!). It is the largest (and it is immense!) body of music that is still in use that has the longest possible pedigree, and in this sense it is singular.

Another point that this book indisputably and firmly establishes: Gregorian chant is the music of the Roman Rite. Without it, the Roman Rite is not true to itself. And chant without the ritual is robbed of its proper context. I would dare anyone to spend the weekend with this book and resist this conclusion. This is why chant cannot be swept under the rug and why all attempts to displace it with some other form of music will not succeed in the long run.

Writing in April 2010, I would say that if you are going to get one book on the musical aspects of Gregorian chant, let it be this one. There are other books more pious, other books more ecclesiastically focused, but I don't think any book compares in the range and clarity of discussion of the music that built Western civilization.

A Recreation of an Obrecht Mass

by Jeffrey Tucker

Jacob Obrecht: Missa de Sancto Donatiano [CD+DVD] By Wim Diepenhorst, Cappella Pratensis. Challenge Classics. 608917241426. $27.98

This wonderful set is a recreation of fifteenth-century polyphonic Mass by Jacob Obrecht (1457–1505), and I can't recommend it enough. It features a full recreation of a 1487 Mass, in great scholarly detail. The performance here—and it is a performance and not a real Mass—is painstakingly reconstructed in beautiful and fascinating ways that will surprise every viewer and listener. Cappella Pratensis under the direction of Stratton Bull is outstanding, with seemingly perfect rhythm and balance. Jennifer Bloxam of Williams College provides erudite narration of the documentary section.

This set is also my introduction to Obrecht's music, and I've since ordered many other CDs and had my own choir sings his work. Sometimes his music strikes me as equal in sophistication to that of Josquin and even of Victoria—more along the lines of a fifteenth-century version of Byrd. The interaction between the voices creates a gorgeous blend like nothing else I've heard.

As for this performance, I can't get over the quality of the singing and the blend between these masters. They are singing from a single page with all the parts separated—an early published edition of the Mass setting itself, reading fifteenth-century notation from a single music stand. In the documentary section, the director of the schola explains how to read the notation, which lacks barlines and integrated staff lines.

Everything is in part-books with notes of different rhythmic values taking up exactly the same space on the score. This presents a remarkable challenge to the modern musician who takes current notational methods for granted. Is there something to say for the old style? The presentation here certainly does make the case. I'm tempted to say that this is polyphony of the highest standard.

I'm tempted to say that this is polyphony of the highest standard.

I don't think I've seen such enthusiastic reviews for a project that seems at first to be of interest only to a small niche. In fact, every musician and certainly every Catholic who cares about liturgy needs to experience this presentation. One reviewer on Amazon says that he is glad that he lived long enough to see this. I think I understand what he means.

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

COMMENTARY

The New Translation: A Guide for the Perplexed

by Fr. Christopher Smith

One of the most important things I do as a parish priest is teach children in my parish school about the sacred liturgy. When I read Ronald Knox's *The Mass in Slow Motion* for the first time as an adult, I was struck how his chatty explanations of the external ceremonies and the internal reality of the Mass were as instructive to me as they were for the high school girls of whom he was the chaplain. I have found that most children are fascinated by what they experience at Mass, and the more we explain it to them, the more they come to enjoy their time at church. Not all of us are as gifted as Maria Montessori, whose book, *The Mass Explained for Children* is still one of my chief guides for teaching my parochial school students about the liturgy, but those of us involved in catechesis recognize the great need to teach our kids about the Mass if they are going to grow up to be faithful Catholic adults.

As the time grows near for the implementation in the English-speaking world of a new vernacular translation of the ordinary form of the Roman Rite, I am thinking about how I can go about teaching my faithful. One thing I found in pastoral experience is that, if you can teach it to the children, the adults often benefit from the very same explanation. If we can bring to the children's level the why of the new translation and how to appreciate it and participate in it, then many of the adults will follow. A child shall lead them.

This article is the outline for a series of conversations I am having with my school children. While I adapt it in various ways for the different grade levels, and I know that the children already have a good grounding in certain aspects of the church's teaching and practice, these explanations can be adapted for adults and children who may need more catechesis on certain points. It is my humble effort to bring my own school kids closer to Christ through the Mass.

The Goals of the Liturgical Movement

The Mass is the most beautiful thing this side of heaven, isn't it? In it we re-enact the sacrifice of Jesus on Calvary and we are called to share in the fruits of that sacrifice in the sacrament of Holy Communion. The Mass is the perfect prayer, because it is the prayer by which Jesus offers himself to the Father for love of us, and we have the chance to be a real part of that prayer. We Catholics love the Mass, and we are always careful that the Mass is celebrated with love, reverence, and devotion. The Mass is one of the many beautiful Catholic prayers which make up what we call the sacred liturgy.

What does it mean for something to be sacred? In the Old Testament, the Bible uses the Hebrew word *qadosh* for something which is set apart, special, different. All of those persons, places, and

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things which were set apart, special, and different and were associated with God were held to be *qadosh*, that is holy, or sacred. You know how every morning you brush your teeth with water? You would never brush your teeth with holy water would you? Holy water is set apart by a special blessing, a prayer the church uses to set something apart from the ordinary so that it can be a vehicle for God's gifts, his grace. As Catholics, we have lots of sacred persons, like our priests and the sisters who teach in our school; places, like shrines where we go on pilgrimage and our parish church; and things, like special clothes called vestments and the special vessels we see at Mass.

We also have special actions we do as Catholics which fall under the category of liturgy. These include blessings, processions, Mass, and Benediction of the Blessed Sacrament. The word liturgy comes from a Greek word *leitourgia*, and means "a work done on behalf of the people." You know we have people who build roads for us so we can drive from one place to the other? That is a work done on behalf of us by the government so we can get to church and school more easily. Christ does something amazing on behalf of us, doesn't he? He offers himself for us on the cross. That sacrifice we remember principally in the Mass, but we also remember it, in different ways, in all of those other sacred actions which make up the sacred liturgy.

But have you ever done the same thing over and over again and not really known why you did it?

But have you ever done the same thing over and over again and not really known why you did it? Have you ever done something so much that you did it out of habit and routine, and not because you really wanted to? The sacred actions of the liturgy can become like that for us. Our pope, Benedict XVI, wrote that the liturgy had become like a beautiful painting on a wall called a fresco that had become covered over with centuries of candle and incense smoke and neglect to care for it. Can you imagine if you never cleaned your room, took care of it, or fixed anything that was broken in it? Over time, it would still be your room, but no one could recognize what it was other than a mess and no one would ever want to spend any time there. Over time many people forgot how sacred the liturgy really was, and they never took care of it, and it became unrecognizable to some people as Christ's sacrifice. Of course, the liturgy, like the painting, was still there, and was still amazing, but we had to restore it, to make the beautiful colors of it come alive again.

Many people had different ideas on how to make the fresco of the liturgy come alive again. In the twentieth century there was something called the liturgical movement. Many people knew how special the liturgy was and they wanted everyone to appreciate how beautiful it was. But they disagreed on how to make it alive again. Some liked the fresco of the liturgy the way it was, and thought that nothing needed to change. Others thought that they should take the fresco and pour white paint all over it and just start again. And there were as many opinions in between as there were people to have them.

Good thing then that we have a church to help guide those opinions towards how Christ wanted people to come to him in the sacred liturgy. When you see the word authority, do you recognize another word inside of it? Author. When an author writes a book, he has something in mind when we writes it; it is called his intention. A person with authority can measure up all kinds of opinions about something against the intention of the author of something. The church has an authority

Pope John XXIII told us that we should not lose the ability to pray in Latin.

called the magisterium whereby the Holy Spirit guides the pope and the bishops on how to bring people closer to Christ.

If the liturgy is one of the most important ways we come closer to Christ, then the magisterium has authority to decide how the liturgy helps us come closer to Christ. Every once in a while all of the bishops in the world come together for a meeting about how to bring people closer to what Christ intends for the church of which he is the author. These meetings are called ecumenical councils. The last ecumenical council took place in Rome from 1962 to 1965 and was called the Second Vatican Council. One of the first things the bishops and the pope discussed was how to restore the fresco of the liturgy to its splendor.

The authority of the church accepted many of the opinions of people involved in the liturgical movement, but not all of them. Pope Pius XII had already told the church in 1958 to be careful of thinking that just because it's older, it's better. There were some who opined (that is the action word, the verb, that means to express an opinion) that, if we just went back to some ancient ways the church worshipped, everything would be fine. His successor, Pope John XXIII, also told us that there were many things which were such a part of our history and tradition as a church, that we should never lose them.

The Language of the Liturgy and Why Translations are So Hard

One of the things which Pope John XXIII told us that we should not lose is the ability to pray in Latin. The word Catholic comes from two Greek words, *kata holon*, according to the whole. The Catholic Church is found all over the world; it is universal. The church has always used the Latin language as a means of keeping all of her children all over the world united. With Latin, we all have a common tongue we can pray in. The Second Vatican Council produced a document on the liturgy called *Sacrosanctum Concilium*, from the first words of this document, "This most holy gathering." In it, the pope and the bishops said again that Latin was to remain the language of the liturgy. But they also said that it could be useful if certain parts of the Mass could be said or sung in the language of the people. Many people all over the world were very excited, because they could pray at Mass not only in Latin, but also in their native tongues.

The History of English in the Mass

The big red book that the priest says many of the prayers out of at Mass is called the missal. The missal contains lots of black words that are said or sung by various people at Mass and red words called rubrics (from the Latin word *ruber*, which means red) which are instructions on how to do certain things at Mass. Priests are supposed to say the black and do the red, and they are not supposed to add, subtract or change anything, because the Mass does not belong to them, but to all of us. All of those black and red bits and all of the books that we use at Mass make up what is called a rite, which is a way of worshipping God. There are many rites in the church; there are many different sets of black and red words and books to contain them, but they all serve to bring us closer to God in many ways.

As Catholics, we love our pope and the city of Rome. The rite used by the pope at Rome was so wonderful that missionaries brought the missal used at Rome all over the world. This Roman Rite had a great reverence for tradition. Many of the prayers in the missal of the Roman Rite had been used since as long as anyone could remember. There were minor changes in the rite over the ages, but the whole rite developed over the ages. The Mass that was celebrated in the sixth century was very close to what was celebrated in the twelfth century, in the fifteenth century, and in our own century.

When the Second Vatican Council gave permission for parts of the Mass to be in English, new missals had to be prepared that had both English and Latin. For a long time, the people in the pews had their own little books called hand missals that helped them to pray along with the Mass. The council needed a lot of work to translate the Roman Rite into all of the languages of the world. Since English was fast becoming the most important and widely spoken language in the world, the church set up a committee called the International Committee on English in the Liturgy (ICEL) to help do translations for the Roman Rite into English. In 1964, Americans heard the Mass for the first time in English and they also got to see some minor changes to the rite that the council asked for.

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The New Order of Mass and Its English Translation

By 1969, there were translations in many different languages of the Roman Rite. But many of them were produced on the fly, willy-nilly, and some of them were not very good. The church issued a document with the French title *Comme le prevoit* ("as has been foreseen" in French, because the document talked about how the church foresaw at the Second Vatican Council the need to translate the rite into the various languages) with guidelines for how the translations were to be done.

That same year, a new set of books appeared for the Roman Rite that were very different than anything that had gone before. Pope Paul VI issued what was called the *Novus Ordo Missae*, the New Rite of Mass. ICEL came up with a translation of this New Rite of Mass into English according to the guidelines of *Comme le prevoit*.

But translating from one language to the next is not an easy task. Different languages have very different ways of ordering their words called syntax and sometimes what can be described with one word in one language takes many words in another. The document *Comme le prevoit* said that when translating, one should not try to do a word-for-word translation, but to try to express the idea as well as possible in a way that others could understand. It is a principle called dynamic equivalence: that the English should be like, but not an exact copy of, what the Latin says.

This can be very hard indeed. In English I say, "My name is Father Chris." In Spanish, I say, "Me llamo Father Chris." If I translated it word-for-word, it would be "I call myself Father Chris", which just doesn't sound right to us English speakers because the syntax of our language is different. The Mass is of course much more complicated.

The 1969 ICEL English translation of the New Rite had to be done very quickly, and, as soon as it came out, those who knew their Latin were pointing out that there were numerous instances in which there was something in the Latin which is nowhere to be found in the English. You know how

at the beginning of the Mass, we stop to ask for God's forgiveness for our sins and we say, "I confess to almighty God, and to you, my brothers and sisters, that I have sinned through my own fault." In the Latin, it says, *mea culpa, mea culpa, mea maxima culpa*, "through my fault, through my fault through my own grievous fault." ICEL just decided to drop what they didn't want from the original Latin.

Other words were translated differently because the translators wanted to get across something in the new text that was not there in the Latin. We now say, "We believe in one God," to show that we are all united in one faith, but the Latin says, *Credo in unum Deum*, "I believe in one God." In the consecration of the chalice, the priest now says, "this is the cup of my blood. . . . It will be shed for you and for all." Now, while it is true that Jesus did die for all, the Latin text says *pro multis*, "for many." It does so because the Latin is trying to be more faithful to the Hebrew that Jesus spoke which uses the words "for many" to mean "all."

Many words were omitted entirely throughout the Mass because they were thought to be too "churchy" and unsuited to modern man.

Many words were omitted entirely throughout the Mass because they were thought to be too "churchy" and unsuited to modern man. The translators reasoned, "who knows what a chalice is? Everybody knows what a cup is," and so even though the Latin says, *accipiens et hunc praeclarem calicem in sanctas et venerabiles manus suas*, "he took this precious chalice into his holy and venerable hands," we got "he took the cup." Very often notions such as sin, penance, the Devil, and hell disappear in the English version when they are there in the Latin.

What is strange is that, even though many other language editions of the missal had problems like this, too, none had as many as the English-speaking world.

Authentic Liturgy

In 2001, the church issued a document called *Liturgiam Authenticam*, "Authentic Liturgy." In it the church directed the bishops to look at their translations and see where they had merely adapted words as the translators saw fit, adding and subtracting so as to change the meaning of the words and to make new translations closer to the Latin. This meant that all of the liturgical books of the Roman Rite in English had to be revised. In 2002, Pope John Paul II appointed a committee called *Vox Clara*, "a clear voice" to propose an English translation that was more faithful to the Latin than the 1969 translation. That committee has been working very hard together with the bishops in English-speaking countries to carefully prepare a new missal in English. Soon, priests all over the United States will begin to teach their faithful about why we have a new translation and we will all practice the parts for the people that will be different than the ones they already know.

Pope Benedict XVI and the Reform of the Reform

Before he became Pope Benedict XVI, Cardinal Ratzinger was very interested that the liturgy be truly the source and summit of Christian life. He has written many books and articles on what the

liturgy really means. He fears that, after the Second Vatican Council, many people "threw out the baby with the bath water" and lost many beautiful and meaningful parts of their prayer lives. The changes that were made to the Roman Rite after the Second Vatican Council are called the liturgical reform, because the books were re-formed and re-written. Pope Benedict XVI has suggested that perhaps it is time to "reform the reform."

When the liturgical reform took place, there were many people who disobediently did their own thing and refused to listen to the authority of the magisterium: they did not say the black and do the red. Many people liked some of the changes that they saw, even when they were not actually ever made by the church, like holding hands at the Our Father or saying Mass facing the people. Others felt that the church had left behind her traditions and that goofy and silly things at Mass had nothing to do with what the church wanted. When people get accustomed to something, they do not like change. Many people fear that a reform of the reform will bring about changes they will not like. No one wants not to know what they are doing at Mass, and no one wants to look stupid or foolish, so it will be hard for some to change the way they have prayed for so long.

Because the church thinks in terms of centuries and not short periods of time, there have been some who have grown up not knowing anything except the liturgical reform.

One question that some people had after the *Novus Ordo Missae* came into being was whether or not we could use the rite of the Mass used before 1969. In a special document called *Summorum Pontificum*, "Of the sovereign pontiffs," Pope Benedict XVI declared that the rite before 1969 and the rite after 1969 are both official liturgies of the church and that any priest could offer either one. He called the old rite or the Tridentine Mass the extraordinary form of the Roman rite and the new rite the ordinary form of the Roman rite.

We forget that many things that happened in the liturgical reform were experiments or special permissions called indults that can be stopped or taken away by the church. Because the church thinks in terms of centuries and not short periods of time, there have been some who have grown up not knowing anything except the liturgical reform. But the church has to evaluate what has been good in the liturgical reform and what has not. Whether or not we have become used to doing or saying certain things is not the standard by which we measure success. The standard is whether or not our prayer is faithful to the teaching authority of the church, and the church, guided by Pope Benedict XVI, is engaged in a process to see what has been good and what has not been so good in the liturgical reform. As long as we trust that the Holy Spirit is guiding the church, we will not be upset when we have to learn new ways of praying which actually help us come closer to God.

What all this means, is that the church could make more changes to the way we pray which will help us to do so more authentically, not just changing the prayers we hear at the Mass in English. It is important for us to understand why these changes are made, and to help others to accept them as well.

What the New English Translation Will be Like

When new missals are ready, our priests at Mass will introduce the new prayers to us. In the Mass, there are certain parts which are always the same, called the Ordinary of the Mass, like the

Kyrie, the Gloria, and the Sanctus. There are also responses where the priest says something to us and we respond back to him with something else. In the Mass we also have prayers which the priest prays which change according to the day we celebrate, called the Proper of the Mass. The first thing we will learn will be the new responses. When the priest says, "The Lord be with you," we will respond, "And with your spirit," instead of "And also with you." It will be a little awkward at first, but if we pay attention and learn by heart those responses, they will soon become so familiar that we will hardly remember the old responses. We will then learn by heart the parts of the Ordinary like the Creed that we say every Sunday and solemnity, those special holy days in our church calendar.

Some people are afraid that some of the words in the new translation are outdated or too hard for the average Catholic to understand or even pronounce. But one archbishop once stated that American Catholics are the best educated in the world, so if we learn together, we will have great opportunities to learn new things and make our faith even stronger. We already use some words in prayer that we would never use anywhere else. "Our Father, who art in heaven, hallowed be thy name." How many times a day do we say those words and we never have a problem knowing what they mean, even if we didn't know that *hallow* is just an Old English word for "to make holy."

As Catholics we have a rich tradition of language, and we have nothing to fear by learning new and exciting words and making them a part of our prayer.

Some words we only use in church. Mary and Molly are such good friends that it's almost like they're one in being, but we don't call them *consubstantial*, which also means one in being in English, like Jesus is one in being or consubstantial, with the Father. Other words seem very poetic, like when we speak of the *gibbet* of the Cross to refer to the wood on which Christ was crucified. Certain words we may not come across until we are studying our SAT vocabulary words in high school, but they are useful describing words. We may only use the word *ineffable* after we have looked in a thesaurus under "indescribable" for a similar word, but isn't it a neat word to talk about God: the ineffable mysteries of our faith? As Catholics we have a rich tradition of language, and we have nothing to fear by learning new and exciting words and making them a part of our prayer.

Will the Mass Continue to Change?

Some of your parents and grandparents may remember when they first heard English in the Mass. There were a lot of changes that came about in a short period of time, some of them good and some of them, looking back, that weren't so good. The Mass, like the church, is a living thing, and living things develop. A living language like English will mean that from time to time there will have to be adjustments in any translation of the Mass when words change meaning. What the church has realized from the past forty years of change is that some change, when guided by the magisterium and true to the spirit of the liturgy, is organic, natural, like a tiny seed growing into a sturdy, large tree. Other changes are inorganic; they never seem quite right, and they cause more problems than they solve. Only the magisterium can help chart a course for organic development that helps the liturgy to be an authentic experience of Christ and prunes away the bizarre monsters

of inorganic development which, as much as some people may like them, do not really help them come closer to their Lord and Savior.

Backwards or Forwards: the Mass and the Church

As the church celebrates her liturgy and the magisterium guides her organic development, there are those who ask: "Why are we going backwards?" We must always remember, if we are at the edge of a cliff about to fall off, then the only way to progress is backwards. Those practices which have crept into our worship which distract us from our union with Christ are dangerous, and we should step back from them. It is also important that, if we are to have a future, we must be grounded in our past. That past must be not just like a history lesson that we learn and forget, but a living part of our present. The ancient prayers and ceremonies of the church give us a sense of belonging not just to the here and now, but enter us into a sense of timelessness. Bringing out of our storehouse things new and old does not have to deter us from moving forward, since then we can enjoy the best of the past and the present. Also, it is important not to assume that some things help us to make progress. How many times have we made things which we thought would make life easier or better for us that we later realized did not? Because God is outside space and time, and the liturgy is an encounter with God, "progress" has no meaning when applied to the liturgy. In the liturgy, the veil which separates us from God is lifted just a little so we can glimpse eternity, where there is no forward or backward; there is just God and him alone.

The ancient prayers and ceremonies of the church give us a sense of belonging not just to the here and now, but enter us into a sense of timelessness.

Rejoicing in Hope: How the Restoration of the Sacred Leads us to Heaven

Saint Teresa of Avila once said that she would be willing to die for the least of the ceremonies of the church. Because she was so in love with Jesus, the liturgy which brings us to him was very important to her. The liturgy is not a matter of just observing the rubrics, the little red instructions in the Missal but an *ars celebrandi*, an art of celebration by which heaven is united with earth. When Prince Vladimir's envoys went to Mass at the Church of Holy Wisdom for the first time in the city of Constantinople, they said they did not know whether they were in heaven or on earth. Yet, the experience of God is not automatic just because we go to Mass. Mass is not a spectator sport. It requires a full, active and conscious participation in Mass. This means exterior participation by praying the Mass and being attentive to everything that goes on at Mass, but more importantly, interior participation in which the liturgy becomes the occasion for our encounter with God in our souls and hearts. Until we are present at the never-ending liturgy of heaven, arrayed around God's throne worshipping him forever, in this life we prepare ourselves for eternity by our union with Christ and his church on earth. When we are the church at prayer in the sacred liturgy, we open ourselves up to the adventure of being with God.

COMMENT

Shared Joys and Shared Responsibilities: The Two Sides of Choir Policies

by Mary Jane Ballou

"Policy" is a dirty word to many choir directors. It smacks of legalism, regimentation, and restriction. Worse still, it might frighten away existing and potential singers. But as Sportin' Life sang in *Porgy and Bess*, "It ain't necessarily so."

If we reframe our thinking, I believe we can see the merits of having a written statement of the commitments made by the choir or schola members when they decide to join the group. A policy can provide a director with an opportunity to step back and take a look at the choir and see what's working well and where there's room for improvement. It is also a chance to articulate overall goals, and this process of reflection may be a valuable aid in shaping a choir's future.

From the Director

Instead of starting with all the things "the choir should do," let's begin with the director. If the choir is the team, the director is coach. What responsibilities does the director owe the ensemble? The consideration of choir policies can be a chance to think about why you are a director in the first place and where you want to find yourself and your singers in the short and long term.

Any director knows that that the responsibilities go far beyond showing up on Wednesday evening and Sunday mornings and holidays. However, it's easy to fall into the rut provided by job descriptions that enumerate nothing more than physical presence in front of the ensemble.

First and foremost, the choir deserves a well-prepared leader who knows the music—all the notes, every rhythmic challenge, words, and accompaniment. You can't teach and lead if you're uncertain. Someone will always ask about the passage with which you're still having problems.

On a more personal level, choir members are entitled to respect in a supportive atmosphere that encourages them to do their best. That means no gossip and no favorites. At the same time, it means honesty in rehearsal and the willingness to correct errors and praise progress. They also deserve enthusiasm, even on the days when you don't feel like smiling.

The choir deserves thoughtful planning. Planning for rehearsals and repertoire that give them sufficient time to learn the music and sing well. Singers want music that they can sing successfully at their current ability level. No one wants to be part of a "train wreck," and over-ambitious programming, be it motets or propers, can take the choir off the tracks.

At the same time, most singers are willing to grow in skill and style. Consequently, the director owes the singers that opportunity, both as individuals and as a group. An additional half-hour time

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slot could schedule two singers a week for fifteen-minute "mini-lessons" on pitch, breath control, diction, etc. While some singers would never sign up, some will and their improvements will raise the overall level in the ensemble.

Consider the choir or schola as a team with a special purpose.

If your singers come in a variety of skill levels, a practice CD can be a help. This can be especially valuable with chant (and easier since there's only one part). While it takes some of your time to record the music and copy the CDs, you will reap a harvest of gratitude. It will bring newcomers up to speed more quickly. This can be especially valuable with chant, giving non-music- or neume-reading singers the repetition they need without eating too far into rehearsal time.

Interesting and challenging warm-ups, combined with a chant or motet that is a stretch, can give forward momentum to the ensemble. A programming challenge outside the normal liturgy and pre-Midnight-Mass concert, be it a small choral festival or a short spring concert, can lift both the director and singers out of the weekly cycle.

Sacred music is special—and the choir needs to know the historical and spiritual context of its repertoire in order to enter into the texts. A director can make the music more than notes by giving a few minutes to the background of an author or composer, a feast or a saint. While choir and schola directors don't think of themselves as catechists, they have a unique opportunity to educate the singers that God sends their way.

What about the social and spiritual aspects of your choir's life together? Is there a commitment to an annual half-day choir retreat? A brief moment for socializing after rehearsals, if not every week, perhaps on the first rehearsal of the month? While the choir experience is not all "warm and fuzzy," how do new singers even learn the names of other members of the ensemble in the rush to sing and hurry to leave?

From the Choir

Consider the choir or schola as a team with a special purpose. Obviously, singing for the Mass or special services on an ongoing basis is different from participating in a softball league. At the same time, there are similarities: in most cases, the team is made up of self-selected volunteers and there is a coach. Importantly, the success of the team depends on the reliability and commitment of the individual members. You won't do well in softball without the outfielders and a choir needs its tenors for that SATB anthem. Attendance at rehearsals and liturgies is the point most often raised when we talk policies.

In a perfect world, all singers would attend every rehearsal, never have laryngitis, and acknowledge that their role in the choir supersedes family and employment. (Just kidding.) While the former may be unrealistic, a policy requesting that choir members attend at least seventy-five percent of rehearsals and let the director know of upcoming planned absences is workable. The director can then arrange the rehearsals and programming to match available voices and talents.

A policy like this also allows people who find choir membership unworkable an honorable way out. At St. Ann's Church in San Diego, California, experienced choir members who can't make rehearsals regularly can become substitute members. They can make themselves available as substitutes, attending the rehearsal before the Mass for which they will sing. Perhaps "adjuncts" could join

the choir for a set number of rehearsals before major feasts. Treat them no differently than other members for purposes of social events and retreats. If and when their schedules permit, they can rejoin on a regular basis.

How much of the music in your file cabinet is unusable because of Susie Soprano's hot-pink highlighting or Billy Bass' laundry pen circling of dynamics? If the music program spends money on octavos or scores that will be used repeatedly, a "pencils only" policy for marking music might be needed. If singers absolutely must mark their parts in fluorescent green, they should purchase their copies from the music program or make a photocopy for their private use.

This is a case where one choir may need to be explicit about caring for and returning music, while another ensemble may have no problems in this respect. Choir policies should be tailored to the group. For example, independent ensembles may have additional issues, such as performance clothing and annual dues or fundraising expectations. Put it in writing and everyone knows what is expected up front, not learning it mid-season from the person in the next seat.

Every choir and schola, every director and situation is unique. These are simply starting points.

Writing It Down

Perhaps a simple discussion with your singers will be enough. Sometimes just thinking things through can identify some minor "tweaks" that need to be made in your choir organization or how you approach your own work. And maybe everything's so good that you can just pat yourself on the back!

However, a single page that covers some of this territory, enumerating both sides of the "responsibility equation" can be a great addition to the front of the binder a new choir member receives. It can prevent misunderstandings. It also makes attendance and other issues "nothing personal." When a new singer comes on board, you can take ten minutes at the end of rehearsal to cover the material as a group.

As you prepare the draft, here are a few cautions and recommendations:

Policies should not be:

Pompous and verbose – no 1990s style "mission statements" needed;
Curt and censorious;
All "give" and no "take";
Composed unilaterally by the director after a disastrous performance.

Instead, the best policies are:

Succinct – if you need more than a page, stop!;
Designed to advance the choir's ability to enrich the worship of the church;
Realistic and livable, recognizing the mutual responsibilities of singers and directors.

If a written policy is in your ensemble's future, draft it and bring some of your singers together to review it with you. Be open to their criticism and their suggestions. Policies are made for people, not the other way around.

Whether or not you write out your policies is immaterial to some extent. Thinking them out is crucial. Carve out the time to do so in a less hectic season. Be flexible. Be courageous. You can be both if you're clear on purpose and goals.

The Musical Hope of the New Translation

by Jeffrey Tucker

There has been much controversy about the new translation of the Roman Missal in English, but very little discussion of the music embedded in this missal. If we are going to evaluate the possible effects of this missal on the look, sound, and feel of Catholicism in America, I might suggest that the musical change could be even more significant, and more hopeful and wonderful, than the textual change, as important as it may be.

For the first time since the 1969, priests in the English-speaking world will have in front of them a missal with chants of the Mass clearly given as part of the liturgical structure, presented not as an add-on but rather as an integral part of the liturgy. The music is of good quality, an excellent attempt to capture the spirit of the Gregorian tradition in a language that is not native to this chant. The notation is not Gregorian and not perhaps what Catholic music scholars would have preferred (it uses a five-line staff), but it is not ridden with typos and was clearly set by actual musicians. Perhaps this doesn't sound like much to those who have not looked carefully at the current sacramentary, which will join the post-Trent Roman Graduals as an archetype of botched music reform. The fact is that the current books are perhaps not entirely unusable but they seem to punish any attempt to sing the Mass.

There has been much controversy about the new translation of the Roman Missal in English, but very little discussion of the music embedded in this missal.

The ambition of the Second Vatican Council was that singing at Mass would be about the texts of the Mass, with Gregorian chant holding first place. A vast chasm separates that wonderful ambition from the reality that emerged at the end of the 1960s, with a celebrant's book that offered little in the way of holy, beautiful, universal, chant-inspired music. In some ways, the book made possible precisely what happened, the onslaught of the musical montage drawn from every pop source, in both text and music.

And so what do we find in the typical parish today? Not chant in English or Latin. It is mostly leftovers drawn from forty years of haphazard playing by come-and-go bands. The band that stuck around the longest has the most influence, because their sheet music fills the folders, and it is their music that the people believe that they know and so they request it in the casual and conversational polling that takes place during coffee and donuts after Mass. It is repeated and repeated again, with mix and match ordinaries and dialogues.

Every parish has what might be called its default music. I'm not talking about the hymns that forever gather us in to the table of plenty to become one bread and body on our journey so they can know us by our love. I'm talking about the Mass settings used during holy days of obligation or

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the evening Masses where the instrumentalists come and go. The gears that make up this default setting are found in the inauspicious spots of the Mass like the acclamations after the consecration, the preface dialogues, the post-communion chants. Instead of coming together to make an integrated whole, they come across like tiny commercial spots on AM radio.

For the English-speaking Catholic community to lack a standardized, dignified, chant-based collection of basic dialogues and ordinary chants they share in common is a serious problem.

And of course there is the ever-problematic Sanctus, introduced by the celebrant's verbalized observation that this song is sung by angels, words that certainly prove the triumph of hope over experience. Imagine, for example, at some special daily Mass, when there is no cantor present, the celebrant decides to sing something. What is it going to be? Quite often it is an unaccompanied piece from the Mass of Creation (which sounds better than the accompanied one). But then what happens to the Amen? In the written music, the word is sung six times. Unaccompanied, it sounds rather silly. But this doesn't match the other parts of the Mass, like Agnus or dismissals. These come from anywhere and everywhere. The result is this peculiar hodgepodge of mix-and-match material that feels strange, unintegrated, hit-and-miss, all adding up to the embarrassment that Catholic music has become.

For the English-speaking Catholic community to lack a standardized, dignified, chant-based collection of basic dialogues and ordinary chants they share in common is a serious problem. Many publishers have tried for years to institute such a thing but without success. The problem of the missal has always stood in the way. Here is the root of the issue: the music in the priest's book is just substandard. The new missal will change this. The music *must* change because the text will change. The USCCB is requiring that all resources for parish use include the missal chants in English. The USCCB has authorized a massive educational campaign to push this music as the standard. ICEL is producing educational videos and DVDs and manuals. All of this effort would be silly if it were just about the texts alone. But if they intend to teach the music, it will be fantastic.

Some things to look forward to include two settings of the Gloria from the Gregorian repertoire. The Our Father chant is closer to the Latin setting, with musical lines reflecting the textual content. The Credo here is my favorite. It is very singable and beautiful. It can be sung by congregations. It should be. The Sanctus and Angus are not nearly ambitious enough (they set what has come to be called the *Missa Primitiva*) but the results must be favorably evaluated in light of the existing reality.

I'm also thrilled that ICEL has agreed to distribute all of this music free online. Perhaps choirs will begin to clean out their folders and file cabinets, getting rid of the all the tacky, substandard material that passes for Catholic singing today. Priests all over the country should insist on this. All the chants of the missal should be practiced to the point of perfect memorization before Advent 2011, when the missal will likely become normative.

If all goes well, this new Roman Missal in English could mean the end of our decades-old spell of musical chaos and embarrassment. Just as crucially, it could be the beginning of a foundation that points us to the ideals that the church has given us. The music printed in this Missal is of course not an end point—it is not difficult to see how it could have been better in so many ways—but it at least provides a bridge to the truly beautiful and eventually to the perfect liturgical song.

NEWS

Musica Sacra Florida Conference

For two days, March 19–20, 2010, chanters from five states gathered at Ave Maria University for Musica Sacra Florida's second annual Gregorian chant conference.

Conference attendees included schola directors, singers who chant on a regular basis, people for whom this conference was their introduction to chant, high school students, college students, seminarians, college professors, parish music directors, retirees, priests, and religious. Attendance at this year's conference was nearly double last year's.

On Friday, March 19, participants settled into their rooms at the Xavier Conference Center on the A.M.U. campus and headed to the first session of the afternoon, a talk by keynote speaker Jeffrey Tucker on the spirituality of Gregorian chant. Mr. Tucker discussed the spiritual fruits of hope and humility that come from singing chant. He also addressed impact that these fruits have on us when working for better liturgy and music within our own parishes. He shared that he found his place within the renewal of sacred music not in the initial place he sought it (teaching other people to sing Gregorian chant), but in helping others understand the structure of the Roman rite itself, as well as advocating for the improvement of sacred music in various other spheres. All this, Mr. Tucker explained, was the result of the humility that Gregorian chant teaches its singers. One need not learn the entire Gregorian oeuvre, nor assume responsibility for playing all possible roles in the renewal of sacred music. Instead, a heart open to the will of God, especially when encountering obstacles with courage and patience, is what is necessary.

Following the opening address, four smaller "break-out" sessions were presented, an expansion in the offerings of the conference from the previous year. Fr. Brian T. Austin, F.S.S.P., presented a session entitled "Chant for the Celebrant" in which he taught participants how to sing the orations, the epistle and gospel, as well as the Preface of the Holy Cross according to the ancient solemn tones. Dr. Susan Treacy taught an introductory session on Gregorian chironomy. In this short course, she discussed *arsis* and *thesis* in the older Solesmes style of singing, as well as the placement of *arsis* and *thesis* in a melody, based on the guidelines given in *Gregorian Chant Practicum* by Theodore Marier. Dr. Jennifer Donelson presented an introduction to neumatic notation for participants who were new to singing from the chant books. Participants learned solfege, neume names, and the basics of the older Solesmes style of placing the ictus within the chant. These skills were put into practice by solfeging, count-singing, and placing the ictus in *Parce Domine*. Another session was given by Dr. Timothy McDonnell in which he addressed the role of music in the extraordinary form of the Mass.

These sessions were followed by sung vespers in the extraordinary form for the feast of St. Joseph in the Ave Maria Oratory with Fr. Brian T. Austin, F.S.S.P. as celebrant. The service, organized by Fr. Austin and Mary Jane Ballou, was sung by Dr. Timothy McDonnell, Jeffrey Tucker, Dr. Michael O'Connor, Fr. Samuel Weber, O.S.B., Jeffrey Herbert, Dr. Larry Kent, Dr. Susan Treacy, Dr. Jennifer Donelson, Bridget Eames, Elizabeth Gessner, and Isabelle Roman. Ave Maria community members joined conference participants and singers in praying Vespers and singing of Benediction immediately following Vespers.

The first evening of the conference concluded with a meal and libations in the town at the Queen Mary pub.

Early the next morning, Lauds were sung according to the formula proposed by Dr. William Mahrt at the previous summer's CMAA Sacred Music Colloquium. Led by Fr. Samuel Weber, O.S.B., members

of the schola at the Tridentine Mass at the Florida Institute of Technology in Melbourne, Florida (Dr. Jamie Younkin, director, Pedro Martinez, Mimi Weidert) joined Dr. Edward Schaefer, Dr. Susan Treacy, and Dr. Jennifer Donelson in singing the service.

The first of four rehearsals for the day began with participants singing in either the beginning schola under the direction of Dr. Susan Treacy, or in the advanced schola under the direction of Dr. Jennifer Donelson. Both scholae included both men and women, and both prepared music for the Saturday before First Passion Sunday according to the extraordinary form of the Mass.

Punctuating the rehearsals in the morning was an address by Dr. Michael O'Connor of Palm Beach Atlantic University. Dr. O'Connor linked the Hispanic roots of Floridian culture with the chant traditions of the Iberian Peninsula. His presentation highlighted the different versions of the Marian antiphons (*Salve Regina*, etc.) used by Hispanic composers of the late sixteenth century as *cantus firmi* for polyphonic compositions.

Following another rehearsal and lunch, Jeffrey Tucker discussed the place of Gregorian chant in the pontificate of Benedict XVI, especially following the motu proprio *Summorum Pontificum*. He outlined five issues he saw in the life of the parish music program, including lack of knowledge of the Roman Rite and lack of ability to execute well the music necessary for the Roman Rite.

The afternoon concluded with a Mass in the extraordinary form for Saturday before First Passion Sunday, celebrated by Fr. Samuel Weber, O.S.B. Conference participants chanted the propers from the *Graduale Romanum* and the A.M.U. chamber choir, under the direction of Dr. Timothy McDonnell, sang Felice Anerio's four-part arrangement of Palestrina's *Missa Papae Marcelli* as well as Duruflé's *Ubi caritas* at the communion.

This year's participants commented on the hope given to them by the number and variety of attendees at this year's conference. Others complemented the variety of sessions available this year, as well as the high quality of each of the sessions. Also notable this year was the wonderful setting provided by the town of Ave Maria and its wonderful conference center and staff.

The organizers of the conference wish to extend their gratitude to conference faculty, attendees, and all others who contributed to making the conference a success.

Pontifical Solemn High Mass in Washington

by David Sullivan

On April 24, an important event in the life of the Catholic Church in the United States took place at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. This event was a pontifical solemn high Mass according to the Roman Missal of 1962, called the "extraordinary form" of the Roman Mass, celebrated on the occasion of the fifth anniversary of the accession of Pope Benedict XVI to the Chair of St. Peter. The Mass was offered at the great high altar of the shrine's upper church, apparently the first time this form of Mass has been offered at that altar in some forty years. The Mass was celebrated by Bishop Edward Slattery of Tulsa, Oklahoma, who was able graciously to accommodate a last minute change in plans. A large number of clergy and seminarians formed the procession into the church, joining the lay faithful, who filled the thirty-five hundred seats, with several hundred more standing through the Mass. In addition, the Mass was broadcast by the Eternal Word Television Network, enabling Catholics and others around the country to witness this extraordinary liturgy.

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Visually, the Mass was splendid, as it took place under the great mosaic of Christ in Majesty and the baldachino of the high altar with assisting clergy and servers from local parishes, the Priestly Fraternity of St. Peter, and St. John Cantius in Chicago. The Mass was preceded by the entry of Bishop Slattery into the church in *cappa magna*, after which the vesting prayers, which precede pontifical Mass, took place out of sight of most of the congregation in one of the Basilica's apse chapels. The liturgy was a votive Mass for the anniversary of the inauguration of a Pope, in Eastertide, which uses the propers from the feast of the Chair of St. Peter, with Alleluias added.

The music for the Mass brought together segments of the greater Washington area's Catholic musical life, and consisted of a program that showed forth the fullness of Catholic sacred music in Gregorian chant, polyphony, and organ music, forms of sacred music commended by the Second Vatican Council.

The resident choir of the National Shrine, directed by Peter Latona, sang the Mass Ordinary, as well as offertory and oommunion motets. The Shrine Choir—a truly professional group of about fifteen singers—ably filled the upper church with the sacred polyphony chosen for the occasion. The Mass Ordinary was Palestrina's *Missa Tu es Petrus*, based on his motet of the same title, which was also sung at the Mass. The text *Tu es Petrus* is from the gospel for the Mass of the Chair of St. Peter (Matthew 16:13–19), which also provided the texts for several chants of the Mass. Dr. Latona found providing Renaissance sacred polyphony in the context for which it was intended to be a unique experience. He noted how, in the extraordinary form of the Mass, the music, prayer, and ritual were layered to provide a most beautiful, sacred, and spiritual experience. He was especially struck by the sense of suspended time during the two-hour Mass. The motets served well the occasion and season: Palestrina's *Tu es Petrus*, Rebelo's *Panis Angelicus*, Tallis's *O sacrum convivium*, and Lhéritier's *Surrexit pastor bonus*. These motets employed the polyphonic art exemplified by Palestrina, and as practiced in earlier and later generations as well as in different countries.

Dr. Latona was also the organist for the Mass. He accompanied the entry of Bishop Slattery in *cappa magna* with a festive improvisation on "Quoniam tu solus sanctus," from the *Missa de Angelis* Gloria, because "Tu solus sanctus" is the bishop's episcopal motto. Then, during the impressive procession of clergy into the church, Latona played a grand and solemn improvisation on the day's introit. A Bach Prelude and Fugue in A Minor gave a fitting conclusion for the recessional.

Richard Rice, perhaps best known to readers of this journal as the editor of *The Parish Book of Chant* and *Communio*, but also the director of the Canticum Novum Schola of Greater Washington, assembled a schola to sing the Gregorian propers for the Mass. With much experience in singing for the extraordinary form of Mass, Rice reflected on the challenges of providing a full, comprehensive sound in the vast expanse of the upper church. Drawing on members from several area scholas, he gathered sixteen singers (including this writer), about double the number on an average Sunday. He also insisted there would be no soloists in the schola that day, both to achieve a good blend, and to avoid putting singers on the spot. The organ, rather than cantors, provided the intonations, and the full schola sang the Alleluia verses.

As is customary at the shrine, the music for the Mass was amplified, which was a new experience for most of the schola members. The shrine and EWTN engineers are experts at providing amplification, but there still was a great contrast between rehearsing in a small chapel with warm acoustics and singing Mass in the shrine with amplification. The schola was visually cut off from the sanctuary, in a side gallery high above the sanctuary, giving a sense of isolation. Further, an inability to hear the celebrant distinctly at all times led to a little uncertainty for some responses. All in all, not a typical Sunday in the choir loft.

Rice said the chants themselves were a joy to sing. The introit, *Statuit ei Dominus*, with its soaring

opening figure, required a dramatic tessitura for the group of mostly baritones. The two alleluias with their verses, *Confiteantur Domino* and *Tu es Petrus*, were melodies gratefully familiar to the schola. The offertory, *Tu es Petrus*, was the most challenging of the propers, but included some wonderful word painting on "ædificabo Ecclesiam meam," (I will build my Church). The communion chant, another setting of *Tu es Petrus*, is a lovely mode-six melody, perfectly divided into four sections; given the large congregation, there was time to add verses from Psalm 79 to the communion chant. The schola concluded by chanting *Oremus pro pontifice nostro*, for the life, health, and security of the Holy Father, who has been especially close to the hearts of those who sing the church's glorious chant.

In addition to the music for the Mass itself, several children's choirs from schools and parishes in the Washington area prepared a fitting prelude of chant and polyphony. The children chanted *Veni Creator Spiritus*, *Adoro te devote*, and *Regina cæli*, and sang a polyphonic *Ave Regina cælorum*, Schubert's *Ave Maria*, and Franck's *Panis angelicus*. One of the choir directors, Kathleen Pluth, said she chose hymns to focus on the Mass as the church's supreme act of adoration and to emphasize the long arc of liturgical continuity, using hymns from the Middle Ages rather than the more recent past. In preparing the children's musically and liturgically for the Mass, she worked intensively on drilling the words, musical accents, and dynamics, especially for *Veni Creator Spiritus*. The final rehearsal in the upper church brought the various choirs together to unify their sounds in the beautiful and impressive surroundings of the basilica. In the event, the children's choirs brought the beautiful sound of the Roman Church's sacred chant to help the thousands who attended that day prepare for the Holy Mass to follow.

The large congregation also participated musically in singing the Mass responses, Credo III, and to the surprise of some, the Pater noster. Solidly supported by the organ, the congregation filled the high arches of the shrine's domes with the chanted articles of our Catholic faith in the Creed.

The April 24 Mass was sponsored and organized by the Paulus Institute, which was established for the purpose of propagating the sacred liturgy of the Roman Catholic Church. One hopes that this magnificent event is the first of more to come from this organization.

Ward Method Courses: Summer 2010

The Catholic University of America, Washington D.C.
International Centre for Ward Method Studies
in the B. T. Rome School of Music
June 28 to July 2, 2010
Three-credit courses : Ward I, Ward IV, Gregorian Chant Practicum
http://summer.cua.edu/special
Email: skeris@cua.edu

University of Northern Colorado, Greeley CO. 80639
School of Music, Office of Extended Studies
Infomation : 970/351-2944
July 12 to July 23, 2010
Three-credit workshop: Ward Method I
Dr. Alise Brown
Email: Alise.Brown@unco.edu