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EDITORIAL

The Place of Hymns

By William Mahrt

This issue of *Sacred Music* addresses at several points the singing of the Propers of the Mass. Particularly heartening is the statement of Msgr. Wadsworth, Executive Director of the International Commision on English in the Liturgy (ICEL). He questions the principle by which the Mass Propers are replaced by freely chosen hymns or songs, and suggests rather the notion that we should sing the Mass, rather than sing at Mass; he says the Propers of the Mass that are provided in the missal and gradual are a part of the "given" of the liturgy and should not lightly be replaced with music that does not set these proper texts.

This would go against the prevailing practice of at least the last forty years, where introit, offertory, and communion have been replaced by hymns, and a concluding hymn added as well. This was justified by *Musicam Sacram* and the General Instruction on the Roman Missal, which specified what was to be sung at these proper places: proper texts from the *Graduale Romanum* or *Graduale Simplex*, or any other suitable song (*alius cantus aptus*). The replacement of the propers with hymns was allowed in *Musicam Sacram* as the extension of an existing practice in certain places from before the council where this had been permitted by indult. But this practice was then effectively extended to practically the whole church; now the four-hymn sandwich became the norm, in spite of the fact that first choice should have been the Roman Gradual and the second the Simple Gradual, texts prescribed by the liturgy. Members of choirs accustomed to singing the Mass were placed strategically about the congregation to support the singing of the hymns. This, of course, effectively disbanded the choir in a short time.

We now have the opportunity to reconsider the function of these hymns as substitutes for the Propers of the Mass.

We now have the opportunity to reconsider the function of these hymns as substitutes for the Propers of the Mass, with an eye to eventual inclusion of more of the propers. What should the place of hymns be? What is their value and what are their limitations?

The tradition of metric hymns goes back to the early days of the singing of the Divine Office, where the hymn properly belonged. Characteristically, in Vespers it came after the chanting of four

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[1] Laszo Dobszay, "The Chants of the *Proprium Missae versus Alius Cantus Aptus*," *Sacred Music*, 130, no. 3 (Fall 2003), 5–25.

or five psalms and formed a contrasting poetic complement to the psalms. It was there to be sung for its own sake, and it was always sung with all of its verses. Vernacular hymns followed the pattern of the Latin hymns, keeping the poetic meter and stanzaic structure. Some of Luther's hymns were simply translations of office hymns into German. The Latin office hymns had been sung in plainsong and had a supple and flowing rhythm, but tempos slowed, and by the sixteenth century, each note of the hymn received a whole beat, and the performance was somewhat ponderous. In the seventeenth century, harmonic accompaniment was given, a change of chord for each note of the hymn, which forced an even less than flowing rhythm. In the Catholic tradition, vernacular hymns belonged principally in devotions, witness the fact that many Catholic congregations still best sing "Tantum Ergo" and "Holy God We Praise Thy Name," from their use in Benediction.

Several things can be said in favor of hymns. There are some excellent hymn tunes, particularly from the German and English traditions. When sung well by a congregation, they can be quite inspiring. Still, most of the hymns sung in church today often do not quite rise to that level of musical excellence. But even hymns have been eclipsed: "songs" based upon pop or Broadway models often replace traditional hymns, without even disturbing the model of the four-hymn sandwich. The wholesale incorporation of pop idioms has meant a decided desacralization of the liturgy. With little effort, however, this can be reversed by chosing good hymns in place of these songs. And this is because, in comparison with the "pop" repertoire, genuine hymns have a decided advantage: their music is unambiguously sacred. Musically speaking, the style of the hymn, with its full four-part harmonization—especially when accompanied by the organ—and the regular syllabic declamation of its metric structure, forms a conventional and familiar sacred topos that belongs nowhere else than in church.

When sung well by a congregation, hymns can be quite inspiring.

If this is the case, why should hymns not hold first place in the music for Mass? First of all, the hymn is not a very good fit. The hymn is an integral text which should be sung completely, and it is sung for its own sake. The introit is a liturgical action which is accompanied by music which lasts for the duration of the rite. If you sing a hymn in place of an introit, you must either truncate the hymn, singing just a couple of verses, or delay the ceremonies of the entrance rite; in practice, it has become customary to truncate the hymn. Likewise, if the hymn is sung for its own sake, it does not quite fulfill its role as accompaniment of another rite. Moreover, in comparison with a Gregorian introit, its rhythm does not convey the same sense of motion, which makes the Gregorian introit such a suitable accompaniment to the rhythmic motion of the procession and incensation of the altar. Further, why should the congregation provide the music which accompanies the procession? Their proper participation in the introit is to witness the order of the church in the procession, the beauty of the vestments, and the sacredness of the goal of the procession—the altar—as it is expressed in the incensation. Once that has been accomplished, the congregation then sings something that is there for its own sake and constitutes their proper participation—the Kyrie and the Gloria. They can sing these well, since their texts do not change, allowing the people to master each piece over its recurrent use.

Secondly, the hymn has no status as proper, as given by the liturgy. The Propers of the Mass prescribe a new text for each day in the year, contributing to the uniqueness of each day. Indeed, in many traditions, each Sunday was named by the first word of the Latin introit. On the other hand, the choice of a hymn is voluntary, and in practice hymns are often repeated from Sunday to Sunday; there is no identification of most hymns with any particular Sunday. Thus they do not quite achieve that quality expected of propers of differentiating each day from the others. In fact, the repertory of excellent hymns known by our congregations would have to be much more extensive than it is to permit such differentiation.

So the first preference for the propers of the Roman Gradual makes sense when the function of the proper is taken into account. The ideal should be Gregorian propers sung by a capable choir, with the ordinary normally sung by the congregation. If the congregation sings the ordinary regularly and well, they have a lot to sing, and they need not sing the parts better sung by a choir.

It is not easy to achieve such an ideal, and in most cases, it must be done gradually. Where there is a well established practice of hymn-singing, a transition to singing Mass Propers can be achieved only gradually. If the choir can only sing an introit on a psalm tone, then the hymn can be retained, after which the choir sings the introit. From Sunday to Sunday the pattern can be varied, so that the gradual incorporation of propers will be more easily accepted. The ultimate replacement of most or all of the hymns will depend upon the degree to which the congregation is able to sing the ordinary. The degree to which the priest is willing to sing his part will be an important influence in the incorporation of the congregation in the singing of the ordinary, since the chanted priest's parts are so much more congruent with the chanted parts of the Mass.

The hymn has no status as proper, as given by the liturgy.

Likewise, in churches where there are several Masses on a Sunday, there cannot be a choir at each one, though it is sometimes the case that the main Mass has a full choir, but an earlier Mass has a small schola. A good cantor can carry the burden of singing propers at yet another Mass. The degree to which a cantor can handle most of the propers may be a matter of some experimentation. In the end, hymns may still be part of a practical solution for some Masses for the immediate future.

ARTICLES

Towards the Future—Singing the Mass

By Monsignor Andrew Wadsworth

A keynote-address to the Southeastern Liturgical Music Symposium Executive Director of the Secretariat of the International Commission on English in the Liturgy (ICEL), Atlanta, Georgia, August 21, 2010

I would like to begin by saying how very pleased I am to be with you today and as someone whose own journey has been associated with music-making, I find myself very much at home with musicians and welcome the time that we have together.

Like many speakers, I feel that I need to begin with something of a disclaimer—one website advertising this symposium recently described ICEL as being "responsible for the new translation." With the best will in the world, I don't think we can claim that to be true. ICEL is a joint commission of eleven episcopal conferences and is therefore essentially a group of eleven bishops who undertake to present draft translations of liturgical texts to their respective conferences for comment, amendment, and approval. As such, it becomes the work of many hands, as conferences are free to consult as widely as they wish in considering texts in the various stages of their evolution.

As you well know, the final stage of the process lies with the Congregation for Divine Worship and the Discipline of the Sacraments, who retain the right to make radical amendments to the text as they see fit, even at the final stage of the process. I suppose we can say that in this way, it is very much a work of the church.

In speaking to you today, I would like to briefly explore with you some of the implications of receiving the new translation of the missal, with particular consideration of its possible impact on liturgical music. Obviously, I don't have to explain to you that music is integral to the liturgy, but perhaps we find ourselves at a good moment to be able to reassess how this principle has been applied in the liturgy we have experienced thus far and how it could be applied to our liturgy in the future.

We are currently in the season of summer schools and symposia which seek to deepen knowledge and understanding of what we are doing when we celebrate the liturgy. It is always interesting to identify the different models or concepts of the liturgy that are expressed in a series of intense seminars and workshops held all around the country. In one place, renowned for the excellence of its scholarship and the significance of its influence on all who celebrate the liturgy in English, a keynote speaker offered the following definition by way of an introduction to a course:

> The readings from scripture and the prayers of Mass make up the given, largely unchanging liturgy of the church. The homily, hymns, and songs are the creative,

Msgr. Andrew Wadsworth, a student of Mary Berry in London and a former singer in the Schola Gregoriana, is executive secretary of the International Commission on English in the Liturgy.

> changing elements by which we interpret the liturgy, suggesting some possible meanings of faith for twenty-first century believers. We will look at hymns and songs that may help contemporary worshipers integrate the Sunday prayers and readings into their weekday lives.

I think this definition would be considered as largely uncontroversial, as it reflects an approach to the liturgy that has been relatively widespread in the years since Vatican II. I want to use it, however, as a spring-board to ask some rather big questions. For instance, is it helpful? Is it accurate as an assessment of the way we should approach the complex and intimate relationship between music and the other elements which make up the liturgy of the Mass? Is music really exclusively a creative response to the "un-changing liturgy of the church" or does it in some way form part of the "given" aspect of liturgy which we receive from the church? I would suggest that these are questions which come more naturally into focus as we prepare to receive the new translation.

We stand now at the threshold of the introduction of a new translation of the Roman Missal, an event of unparalleled significance in forty years.

We stand now at the threshold of the introduction of a new translation of the Roman Missal, an event of unparalleled significance in the forty years since the introduction of the first English translation[1] of the *Missale Romanum* in the wake of the Second Vatican Council. While the transition from one translation to another is qualitatively less dramatic than the introduction of a new Rite of Mass, I think it is fair to deduce that the current translation has not only shaped our liturgical experience over the past forty years, it has also generated a common culture of liturgical music. For this reason, we are well placed to consider seriously what has been achieved and how things could be improved for the future.

I am sure that many of you here today were among the first to recognize that a change of translation, a change which implies a difference of style, register, and content would have considerable implications for our liturgical music. I am sure it will have occurred to you that it would not just be a matter of adapting our current settings and songs to the new texts, rather in the way that one might alter an old and well-loved garment to meet the demands of an increasing or decreasing waist-line! But rather, the new texts would quite naturally inspire new music which responds more directly to the character of the texts themselves, reflecting in an original way their patterns of accentuation, their cadence, and their phrasing. Is it too much to hope that this might be a wonderful opportunity for reassessing the current repertoire of liturgical music in the light of our rich musical patrimony, like the good housekeeper being able to bring out of the store treasures both new and old?[2]

Maybe the greatest challenge that lies before us is the invitation once again to sing the Mass rather than merely to sing at Mass. This echoes the injunctions of the council fathers in the Constitution on the Sacred Liturgy and reflects our deeply held instinct that the majority of the texts contained in the missal can and in many cases should be sung. This means not only the congregational acclamations of

[1] 1973.

[2] Cf. Matt.13:52.

the Order of Mass, but also the orations, the chants in response to the readings, the Eucharistic prayer, and the antiphons which accompany the entrance, the offertory, and the communion processions. These proper texts are usually replaced by hymns or songs that have little relationship to the texts proposed by the missal or the *Graduale Romanum* and as such a whole element of the liturgy of the day is lost or consigned to oblivion. For the most part, they exist only as spoken texts. We are much the poorer for this, as these texts (which are often either scriptural or a gloss on the biblical text) represent the church's own reading and meditation on the scriptures. As chants, they are a sort of musical *lectio divina* pointing us towards the riches expressed in that day's liturgy. For this reason, I believe that it is seriously deficient to consider that planning music for the liturgy ever begins with a blank sheet: there are texts given for every Mass in the missal and these texts are intended for singing.

Initially, even if you agree with this assertion, you may feel there is a dearth of suitable material available. This is something of a "chicken and egg" situation. Praxis has governed the development of our resources of liturgical music and for the most part, composers and publishers have neglected the provision or adaptation of musical settings of these proper texts. Despite this, a brief trawl of the internet produces a surprisingly wide variety of styles of settings of the proper texts which range from simple chants that can be sung without accompaniment to choral settings for mixed voices. Some are obviously adaptations of Gregorian chant or are indebted to that musical language, others are more contemporary in feel. In addition, I know of a number of initiatives which seek to provide simple chants in English for the texts of the Proper of the Mass, chants which are specifically destined for parish use. Of course, there is nothing to stop us singing Latin chants in a predominantly English liturgical celebration. The presence in the missal of Latin and English versions of some chants, embodies this principle. I think it is reasonable to expect that the quality and quantity of material available will continue to increase as we grow in our knowledge and experience of using the new texts.

Chant is proper to the Roman liturgy, whether it is celebrated in Latin or in vernacular languages.

Chant is proper to the Roman liturgy, whether it is celebrated in Latin or in vernacular languages. This is a fact established in all of the major documents which treat music in the liturgy from the time of the council onwards. Why has there been such a universal loss of experience of the chant? I am personally convinced that part of the reason why we lost our chant tradition so easily was that so few people understood the intrinsic link between the chant and the liturgical text. Chant is not merely words set to music; in its simplest forms it is essentially *cantillation*—it arises from the text as a heightened manner of proclaiming the text. In this, the church continues the Jewish tradition of a sung proclamation of the scriptures. For that reason, it preserves the primacy of the text as distinct from other forms of music that have a tendency to impose a structure and a form rather than receiving one. The most obvious example of this would be the singing of the psalms—a simple tone is sufficiently flexible to allow for natural expression prompted by speech rhythms, whereas metrical settings can have a tendency to dragoon the text into pre-determined shapes.

The present situation of neglect of these proper chants is due both to the liturgical culture which prevailed before the council and the practices which were universally accepted upon the introduction of the revised liturgy. Contrary to the suggestion of some who currently champion the extraordinary

form of the Roman Rite, the musical repertoire of the Catholic community at the time of the revision of the liturgy, was not predominantly Gregorian chant or the jewels of sixteenth century polyphony. Low Mass with vernacular hymns was standard fare for most parishes with High Mass or Sung Mass reserved for only the greatest occasions and for most Catholics was something of a rarity outside of cathedrals or religious communities.

I mention this in order to emphasize that the practice of singing the Mass was lost to us a long time ago. It is true that the most commonly sung setting of the Ordinary of the Mass prior to Vatican II was the *Missa de Angelis* with Credo III, but this soon gave way to a multiplicity of mass settings which may have been locally composed and remained largely unknown beyond a particular parish. Publishers extend this phenomenon by creating a national repertoire by default. I am personally very aware of this as I travel in my present work and I often find myself at a celebration of Mass in English at which none of the music used is remotely familiar to me. This is a strangely alienating experience that does little to engender a sense of the universality of the church, but rather limits its parameters to that which is national or parochial. Does this necessarily need to be the pattern for the future, or can we and should we look to see a change? I think it is worth considering that discussions which focus ideas about a common repertoire on a national or international level may be more appropriate now than at any stage during the past forty years.

Ours has essentially become a predominantly Low-Mass culture with music increasingly seen as incidental rather than integral to our liturgical celebration.

I would suggest that ours has essentially become a predominantly Low-Mass culture with music increasingly seen as incidental rather than integral to our liturgical celebration. In all honesty, I would also have to acknowledge that we clergy have often not helped in this regard when we have refused to sing those parts of the Mass which of their nature should be sung, at least in celebrations of greater solemnity. We cannot claim to have a sung liturgy if the priest doesn't sing any element of the orations and the antiphons of the proper are not sung. This is true no matter how many timpani and trumpets are employed. Regardless of the quantity of musical overlay, the underlying impression remains basically that of a said Mass with music added. In this respect, it is not only our lay people who face the challenge of a changing liturgical culture. As those responsible for liturgical music in your communities, you will all have to work hard with your priests to build their confidence in this respect. In conversation with one diocesan bishop recently, he admitted to me that he had never sung anything on his own in public, not even "Happy Birthday!" In addressing such cases, psychology is just as important as musical knowledge. When I worked as a répétiteur in an opera company in London many years ago, it was just as important to communicate to singers a sense of self-confidence in what they had to sing as it was to teach them the notes!

Apart from an encouragement to sing the orations, the preface, and on occasion the Eucharistic Prayer, the new edition of the missal will also evidence the church's invitation to proclaim the readings of the Liturgy of the Word in song. This can be particularly effective if used sparingly at solemn celebrations. It also extends the ministry of lector or reader to those who can sing in addition to those who read well. I recently took part in a study day on the new texts for a group of men

in formation for the permanent deaconate. I was pleasantly surprised to discover that in the said diocese, formation included instruction in singing the gospel and the orations. Our study day ended with sung Evening Prayer in which the group of about forty men seemed quite at home singing the psalms and other elements of the office. Patterns of formation will need to change to encompass a different musical expectation.

The missal will be an opportunity for a reappraisal of many of the elements of our liturgical experience.

On a practical level, there is already a considerable number of resources aimed at preparation of the musical elements of the missal which are almost ready for publication. Although I appreciate the enthusiasm and sometimes the impatience of musicians eager to have this material freely available at the earliest possible stage, the continuing evolution of these texts, even into the final stages of their preparation, makes it very unwise to release musical settings before the definitive version of the text has been established by the Holy See and communicated to our bishops' conferences. Such texts as have been released to date are always designated as draft texts which still may be subject to amendment. I realize what a difficulty this represents for composers and liturgical musicians. It is a situation brought about by the collaborative manner in which these texts are produced in a complex process of many stages which is ultimately controlled by the Holy See.

Consideration of liturgical music resources brings me to a more controversial point: musical repertoire has for practical purposes largely been controlled by the publishers of liturgical music, and while this is unavoidable, for a whole variety of pragmatic reasons, it has rather reinforced the perception that I cited at the outset of this address: that music is exclusively part of the creative element in liturgy rather than part of that which is "given." Perhaps this is a good moment for reassessing some of the criteria that govern the selection of music for publication. While I would personally advocate and endorse a rediscovery of our chant tradition, I would want to stress that the recovery of the singing of the proper texts of the missal is not necessarily to be equated solely with this one musical genre but would also potentially admit a variety of different styles. In the same way, the church permits a variety of legitimate interpretations of the liturgical norms which result in celebrations of diverse character. The unity of the Roman Rite today is essentially a textual unity rather than a ritual uniformity—we use the same proper texts when we celebrate the liturgy.

It is my sincere hope that the occasion of a new translation of the missal will be an opportunity for a reappraisal of many of the elements of our liturgical experience. The liturgy is the point of contact for the greatest number of our Catholic people, it is not only a window to heaven, but also the church's shop-window in a largely unbelieving world. If we are to draw many more to the hope that we hold, I believe that our experience of the mystery which is "ever ancient, ever new" must effectively convey the spiritual realities that we celebrate in all their richness and depth, both to the Catholics of our own time and those yet to come.

I want to thank you for all you do in the service of your communities. Your work is an essential aspect of the way the church in every generation announces the mystery of Christ. In the words of Psalm 46, my encouragement to you is *Psallite sapienter*—"Sing wisely," immersing yourselves in a tradition that is older than Christianity itself, a tradition by which the song of the church arises in every place as a thing of beauty and truth. We need both beauty and truth and our liturgical song can be a vehicle for them both. Thank you for honoring me with your attention. ♫

A Blessing in Disguise: Stepping Back to Make Informed Decisions in the Modern Liturgical Performance of Gregorian Chant

by Amy Danielle Waddle

Introduction

By studying the history and current studies of Gregorian chant practice, modern Catholic-Church musicians can reach an informed decision regarding the choices facing them as schola directors in the use of Gregorian chant. Here in Lincoln, Nebraska in 2005, the Cor Immaculatae (Immaculate Heart) Schola Cantorum was founded by Jennifer Donelson, a masters student at the University of Nebraska at Lincoln. This schola relied heavily on the abundant Vatican editions prepared by the monks of Solesmes. In 2008, Jennifer Donelson handed over the leadership of the schola to me. At the hands of its new and inexperienced director, the schola focused on learning basic chants from Solesmes editions. Thanks to the readily available resources of the Church Music Association of America and Mary Berry's *Plainchant for Everyone*, I learned to place the ictus in chant (to count in groups of twos and threes), to determine what parts of the music were arsic or thetic, and to move my hand in the gentle gestures of chironomy. By trial and error, I have learned to direct in the Solesmes method. The schola has become an ensemble capable of working together, and it is time for us to explore the wealth of interpretations available so that with the freedom hoped for by Mary Berry in the 1970s, the Cor Immaculatae Schola Cantorum can make informed decisions in the performance practice of chant. The Solesmes methods are still highly useful and effective and allow our ensemble to sing beautiful music that draws people to hear it.

The recent stormy past of Gregorian chant in respect to its use in the Catholic liturgy is nothing new in view of the development of chant in all its history. From the origins of Gregorian chant through the Carolingians to the present, there has never ceased to be an undulation of growth, decay, and new developments. One great surge occurred in the latter half of the nineteenth century into the twentieth century with the publications based on the work of the monks of Solesmes. Their goal was one of restoration; where, as Katherine Bergeron puts it, "to restore . . . meant to make that sense of the past somehow more real through analyzing, cataloguing, and finally fixing every one of its imagined layers in the present."[1] In Solesmes' restoration, we find not only the rediscovery of ancient chants and melodies, but also a stage of new development and creation of new methods for performing chant. Too often, for laymen, chant is thought of as something dead and only revived as an antiquity; however, it is clear that even today, in 2010, it continues its waves of development alternating with decay.

Amy Danielle Waddle is a graduate of University of Nebraska at Lincoln, Hixson-Lied College of Fine and Performing Arts. This piece was submitted as her senior thesis.

[1] Katherine Bergeron, *Decadent Enchantments: The Revival of Gregorian Chant at Solesmes* (Berkeley: University of California Press, 1998), p. 8.

The work of Solesmes spurred wider interest in the practice of Gregorian chant, and the encouragement of chant performance was taken up by such great musicians and pedagogues as Justine Ward[2] in the United States and Mary Berry[3] in England until the disruption caused by the Second Vatican Council. With the changes effected in the 1960s and 1970s after the Second Vatican Council (1962–65), dictating a sudden shift in Catholic liturgical practices throughout the world, chant was abruptly dropped from the practice of many liturgical musicians. In the midst of this change, Mary Berry found "a blessing in disguise." She found that it allowed people to "forget the details of a style that might have perpetuated itself for a long time to come," and it gave musicians the chance, instead, to make choices reflecting different interpretations and ideas about performance practice.[4]

The work of Solesmes spurred wider interest in the practice of Gregorian chant.

Right now, some thirty to forty years after the Council, musicians are developing new ideas in the field of Gregorian chant practice. These musicians can draw from the study of the origins and historical developments of chant, through the light shed on them from Solesmes and subsequent scholarly research. The aspiring schola conductor, like myself, should take a close look at the important figures of chant practice in the recent past: the monks of Solesmes, Mary Berry, Justine Ward, and many other scholars and musicians and should take the time to explore the wealth of academic debate that can inform the everyday, practical decisions of directing chant.

Dom Guéranger: Beginning Restoration

Solesmes' restoration of Gregorian chant began with the work of Dom Guéranger (1805–1875).[5] As a young monk, Dom Guéranger realized the wealth of the tradition of chant gradually lost through the years and the severe disruption of religious practices on account of the French Revolution. He longed for a renewal of the medieval liturgy that he imagined to be intermingled with the very culture of his native France. Katherine Bergeron draws a connection between Dom Guéranger's restoration of chant and the restoration of the great architectural monument, the Cathedral de Notre Dame in Paris, by Viollet-le-Duc. The architect's idea of restoration was, in fact, to "reestablish it in a finished state, which may in fact never have actually existed at any given time."[6]

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[2] Justine Ward (1879–1975) was born into a wealthy New York family and chose to explore Gregorian chant and music pedagogy, developing a method of school music with Gregorian chant at its heart. (See p. 20 below.)

[3] Mary Berry (1917–2008), entered religious life where she dedicated herself to Gregorian chant; after Vatican II, she was allowed to live outside the community of religious life, and she went on to write extensively on early music (particularly Gregorian chant) and founded the Schola Gregoriana of Cambridge. (See below.)

[4] Mary Berry, "The Restoration of the Chant and Seventy-Five Years of Recording," *Early Music*, 7, no. 2 (April 1979), 207.

[5] Dom Prosper Guéranger was Abbot of Solesmes from 1837 to his death.

[6] Eugene-Emmanuel Viollet-le-Duc, *The Foundations of Architecture: Selections from Dictionnaire Raisonné*, tr. Kenneth D. Whitehead (New York: George Braziller, 1990), p. 195.

This statement of the architect's, as Bergeron points out, could be applied to the work of Dom Guéranger as well.[7] They both had a generalized notion of a return to the past, but not a specific year or century.

Dom Prosper Louis Pascal Guéranger (1805–1876)

The work of Solesmes focuses on developing the practice of chant. The current Solesmes website reiterates the spirit of building up and beyond the past: "[Dom Guéranger] took inspiration from solid monastic traditions pursuing above all the true spirit of St. Benedict while accepting several very necessary material adaptations to modern times."[8] This adaptation is demonstrated in many aspects of the monastery. For instance, in the past, the monastery at Solesmes had housed a small number of monks and had been under the Abbaye of Saint Peter de la Couture in Le Mans; yet, in the restoration by Dom Guéranger, the Vatican raised Solesmes to the status of an abbey. Beyond that, the Holy Father, Gregory XVI, "formally erect[ed] at the same time the new 'Congregation of France' with Solesmes as the mother-house and its abbot as superior-general."[9]

Early in their work, circa 1850, the monks of Solesmes were primarily focused on texts of the chants, but they also began research into the versions of surviving melodies. Dom Guéranger sought to discover "the pure Gregorian phrase when manuscripts from several remotely separate Churches agree on the same reading."[10] Dom Combe, in his book *The Restoration of Gregorian Chant*, demonstrates what was unique about Solesmes' research by pointing out that when Fetis, a musicologist, published a chant edition, Dom Guéranger criticized the book because it was based on the study of one single manuscript, whereas the work of Solesmes focused on many manuscripts. Dom Guéranger was moved by a desire for thorough renewal of the Catholic liturgy, and thus, liturgical chant. To this end, his aim was to compare manuscripts to discover the earliest versions of chants.

For Dom Guéranger, the work of restoring Gregorian chant was in the first place to restore its place as prayer, the sung prayer of the liturgy."[11] Dom Guéranger put Solesmes at the head of the restoration of Gregorian chant with his desire to renew not only ancient melodies and manuscripts, but also the "beauty of the liturgy, especially its chants, and the power of such beauty to elevate the soul."[12] His interest was in the practice of the liturgy, which meant not only a proper interpretation of the chant, but also a beautiful one; "he stated that one gained nothing from better editions if one did not change the faulty way of singing."[13] This pioneering abbot went on to arrive "at the recognition that the archeological investigation of chant manuscripts by itself was not sufficient to bring about a

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[7] Bergeron, *Decadent Enchantments*, 13.

[8] Abbaye of Solesmes, *History: Dom Guéranger's Restoration* (accessed November 2, 2009) <http://www.solesmes.com/>.

[9] George Cyprian Alston, "Abbey of St. Solesmes," *The Catholic Encyclopedia* (accessed November 2, 2009) <http://www.newadvent.org/cathen/14133b.htm>.

[10] Dom Pierre Combe, *The Restoration of Gregorian Chant: Solesmes and the Vatican Edition*, tr. Theodore Marier and William Skinner (Washington D.C.: Catholic University of America Press, 2003), p. 12.

[11] Johannes Berchmans Goschl, "One Hundred Years of the Graduale Romanum," *Sacred Music*, 135, no. 2 (Summer 2008), 11.

[12] Anthony Ruff, O.S.B., *Sacred Music and Liturgical Reform* (Chicago, IL: Hillenbrand Books, Liturgy Training Publications, 2007), p. 109.

[13] Ruff, *Sacred Music*, p. 111.

manner of singing which is convincing [or] appropriate for the liturgy. Just as Viollet-le-Duc was restoring Notre Dame Cathedral to a finished state beyond what had existed in the past, so that it could be used as a better place of worship, Dom Guéranger wanted chant to be more than a reconstruction of the ancient melodies: he wanted them to be performed as a beautifully inspiring prayer. Fr. Anthony Ruff explains the influence of Dom Guéranger as a practical musician by saying that his "manner of singing the chant became the inspiration for a particular way of singing unique to Solesmes. He sang lightly and with suppleness, with a sort of speech-based free rhythm."[14] His manner of singing was not a part of his research, but rather part of his primary interest in chant as prayer. His desire was the restoration of the unity of practice and quality in the Catholic liturgy, a unity that was impossible in earlier centuries.

Dom Guéranger wanted chant to be performed as a beautifully inspiring prayer.

As Dom Guéranger's abbey grew, he attracted more priests, including Paul Jausions (1834–1870),[15] who was placed in charge of the study and revival of chant. It was Dom Jausions who opened the scriptorium at Solesmes where he copied ancient manuscripts. Dom Jausions was sought out by other monasteries for his advice and thoughts on their chanting and their editions. Canon Gontier wrote to Dom Jausions imploring him to become "responsible for a new edition" because it was "only at Solesmes that such a work [could] be accomplished."[16] Gontier firmly advocated, that if a choice was necessary, singing in the correct style (determined by the monks' own choice of aesthetically pleasing singing) should be retained over having the best editions, which may have to be sacrificed. In comparison, whether modern notation or square neumes were used was, then, not of the utmost importance.[17]

Dom Pothier

Another chant scholar drawn to Solesmes was Dom Pothier (1835–1923)[18] who joined Dom Guéranger in his restoration of music. Dom Pothier was responsible for the publication of such works as a *Liber gradualis* ("Book of Mass Chants") and *Melodies Gregoriennes* ("The Gregorian Melodies").[19] As a performer, Dom Pothier's philosophy was to give priority to the text. "It is always the words that inspire the chant. And the chant, which is the height of accentuation, breathes life into the words, imparting to the rhythm its characteristic ease and freedom, which is comparable to the rhythm of speech. For the rhythm always flows from the words as from its original and natural

[14] Ruff, *Sacred Music*, p. 111.

[15] Paul Jausions was a priest of the Diocese of Rennes who joined Solesmes in 1854.

[16] Quoted in Combe, *The Restoration*, p. 30.

[17] Combe, *The Restoration*, p. 25–32.

[18] Dom Joseph Pothier joined Solesmes in 1860 and worked with Dom Jausions and Dom Mocquereau in chant editions and reform of liturgical chant.

[19] "Dom Joseph Pothier," *Encyclopaedia Britannica* (accessed November 17, 2009) <http://www.britannica.com/EBchecked/topic/472715/Dom-Joseph-Pothier#>.

source."[20] Thus, Dom Pothier spoke of his own belief in the roles of text and rhythm.

Dom Joseph Pothier (1835–1923)

Focused as he was on the importance of the texts, it is not a surprise to learn that Dom Pothier's theory of rhythm for the performance Gregorian chant (laid out in *Mélodies Grégoriennes*) relied upon the texts. He and his followers were known as "the accentualists." They believed that the chant followed the accents of the text and based their theory on Latin syllables which "were measured quantitatively [and] became equal in time value, and an accent or stress . . . became the rhythmical element . . . they place the stress on the tonic accent of the word in syllabic and neumatic chant, and on the first note of each neume in melismatic chant. The result is a free, non-metered rhythm based on notes of equal value."[21] Controversy surrounded Dom Pothier's work and the later, shifting theories of Dom Mocquereau and Dom Cardine regarding rhythmic interpretations. Although other schools of thought would follow at Solesmes, they all stemmed from Dom Pothier's, especially as it pertained to notes of equal duration.

Solesmes' use of paleography (the study of ancient manuscripts) introduced an aspect of studying chant melodies using the earliest and most original sources available. This was because from the publication in 1614–15 of the Medici edition of chant following the Council of Trent,[22] there had been a strong emphasis in chant on performing the melodies with clarity of the text, rather than on the accuracy or authenticity of the melodies themselves. Unfortunately, the Medici edition, still widely in use when Solesmes began its work,

> is shocking for its mutilation of the traditional melodies. Melismas were mercilessly shortened, and the remaining melismas were transferred to accented syllables. This was due to Renaissance and nascent Baroque understandings of the subordination of melody to text. It was no longer understood that the ancient melodies, with long melismas and ingenious placement of melismas on weak syllables, were to be sung lightly and quickly, and with a rhythmic interpretation which brought out the text.[23]

This mutilation, as David Hiley points out, creates an opening for "further rewriting of the ancient melodies . . . for anyone with the will and ability to follow it."[24] In the later decades of the nineteenth century, the Regensburg edition was simply the reprinting of a Medicean Gradual with rewriting for new feasts; it was only opposed by the monks of Solesmes and the work of Dom Pothier. As official church approval was consistently weighing in on the side of the Regensburg edition of chant during the papacies of Pius IX and Leo XIII, Solesmes continued publishing its editions

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[20] "Doms Pothier and Mocquereau Speak," *Musica Sacra* (accessed November 06, 2009) <http://www.musicasacra.com/doms-speak/>.

[21] John Rayburn, *Gregorian Chant: A History of the Controversy Concerning Its Rhythm* (New York, 1964), p. 2.

[22] "Council of Trent," *Catholic Encyclopedia* (accessed January 2, 2010) <http://www.newadvent.org/cathen/15030c.htm.>.

[23] Anthony Ruff, O.S.B., "Beyond Medici: The Struggle for Progress in Chant," *Sacred Music*, 135, no. 2 (Summer 2008), 26–27.

[24] David Hiley, *Western Plainchant: A Handbook* (New York: Oxford University Press, 1993), p. 616.

based on the comparison of chant melodies and eventually won recognition simply by exposure. When seminarians in Rome began to use Dom Pothier's *Liber gradualis*, people and priests were drawn to the style because of its purity and beauty.[25] Although striving for authenticity, Solesmes' influence was growing by virtue of its aesthetic appeal.

Solesmes' false notion of authenticity was really founded in the belief that the methods the monks developed did not need to be proved or explained to other scholars. The work of the monks had four distinct parts: editing chant melodies, publishing modern editions with special typefaces, advancing rhythmic theories, and promoting performance-practice methods based on their rhythmic theories. Dom Pothier "attempted to sketch Gregorian history through the very notational signs—the neumes—in whose collective features he believed that history resided,"[26] and then to publish a typeface of neumes representing the history that he claimed he had discovered. He spent a great deal of time focused on reproducing and publishing books of chant with clear, antique neumes and ornamentations. These "antique" neumes were really a nineteenth century, modern invented typeface based on twelfth century models. By presenting these neumes, the monks of Solesmes hoped to prevail over other publishers of liturgical music and that musicians and scholas would select Solesmes editions based on the beautiful neumes, printing, material, and binding. However, the monks wanted their particular style of singing to spread along with their books because they felt that the more beautiful the edition, the more beautiful must be the singing.[27]

Dom Pothier "attempted to sketch Gregorian history through the very notational signs—the neumes."

Dom Mocquereau

The focus on a text-oriented manner of singing at Solesmes was passed on from Dom Guéranger to Dom Joseph Pothier and Dom André Mocquereau (d. 1930) in the latter half of the nineteenth century. Dom Mocquereau was to develop a great interest in the "most comprehensive documentation and intensive investigation" of historical manuscripts rather than limiting himself to the text as the deciding point of interpretation of melodies.[28] Dom Mocquereau's work falls into two broad categories, the scientific, historical, and paleographical work and the presentation of his ideas regarding movement and rhythm. Both sides of his work carried great influence through the following, tumultuous century.

Dom Mocquereau's work moved beyond the development of a single beautiful printed edition to study all the manuscripts that he could find. To this research, Dom Mocquereau brought the technology of photography. Through this and the edition of photo-facsimiles of chant called *Paléographie Musicale*, he "exposed Gregorian tradition not as a single, idealized creation but as a staggering diversity of representations." Dom Mocquereau's work presented a threat to the work of Dom

[25] Ruff, *Sacred Music*, pp. 117–120.

[26] Bergeron, *Decadent Enchantments*, p. 35.

[27] Bergeron, *Decadent Enchantments*, pp. 35–58.

[28] Goschl, "One Hundred Years," 12.

Pothier. The threat was in the very number and availability of the photographs; "by its willful proliferation of images, the *Paléographie Musicale* functioned . . . as a kind of silent critique" of the concept of authenticity and "original" melodies. Dom Pothier feared not only that his colleague's work would force the revision of his own work, but also that because the sources were "no longer the private property of monk-scholars," other scholars were armed with "the source" and could study Dom Pothier's work against more sources than he had been able to consult.[29]

Separate from the paleographical work of Dom Mocquereau was his work on performance practice for modern choirs. The idea of the arsic and thetic movements of the chant melodies and the practice of chironomy (hand signals for directing chant)[30] to interpret them proved to be the most influential of his methods of performance practice. Dom Mocquereau saw movement in the ancient neumes he copied, "the natural undulations of hand and voice . . . 'it was the hand of the orator himself leaving on the parchment or wax tablets the trace of his ascending and descending movements.'"[31]

The practice of chironomy proved to be the most influential of Mocquereau methods of performance practice.

In response to what he imagined was the movement that inspired the direction of the neumes on the manuscripts, he developed modern chironomic gestures (i.e., conducting hand gestures), particularly a delicate rise and fall, what he called arsis and thesis.

> Now the Latin accent has not the same force as is usually attributed by modern musicians to the first beat of the measures, not as the accent in the Romance languages. In Latin, the accent is indicated by a short, sharp, delicate sound which—inasmuch as it is the soul of the word—might almost be called spiritual. It is best represented by an upward movement of the hand which is raised only to be lowered immediately. In modern music this swift flash is placed on a ponderous material beat, crushing and exhausting the movement. This surely is a misconception. For the Latin accent is an impulse or beginning which requires a complement: this, as a matter of fact, is found in the succeeding beat. It is therefore most aptly compared to the upward movement of the hand in beating time, no sooner raised than lowered.[32]

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[29] Bergeron, *Decadent Enchantments*, pp. 87–89.

[30] Chironomy is "the practice of indicating the changing pitches of a melody by regulated movements of the hand, or (less commonly) by pointing to various positions on the hand, and the practice seems to have been known throughout the ancient and medieval worlds. Since the hand signals gave only a general idea of the shape of the melody rather than exact pitches, they were probably used as a memory aid. Chironomy is still used in teaching and in conducting Gregorian chant." Anthony Pryer, "Chironomy," *Oxford Music Online*, ed. Alison Latham (accessed February 16, 2010) <http://oxfordmusiconline.com>.

[31] Bergeron, *Decadent Enchantments*, p. 68.

[32] Dom André Mocquereau, "Musica Sacra: The Art of Gregorian Chant," *Musica Sacra*, 1896.

Dom Mocquereau believed that having accent and rhythm conveyed by arsic and thetic gestures would preserve chant for future generations. The reason that gestures would help preserve chant for the future is that no rhythmic system had survived the centuries before, and he believed that his system of chironomy would help to spread and preserve his rhythmic method. He wrote extensively explaining the rhythm and corresponding chironomy and claimed that it was indeed at the very heart of Gregorian chant.[33]

The spiritual dimension of chant was a real, if ethereal, source of motivation in the development of Dom Mocquereau's practice. In his writings, talks, and descriptions of chant and chironomy, there is a Romantic[34] sensibility towards the beauty of chant, just as he described the accent as the "soul of the word" and the "ponderous material" and modern beat as "crushing and exhausting." The chant itself he describes as "a great, still-flowing river," lauding its simplicity, clarity, and luminous qualities that all could understand from "the most fastidious artist" to the "man in the street."[35]

To convey the flowing quality of the chant as he imagined it and taking a step beyond consideration of Latin accent, Dom Mocquereau developed his own rhythmic method. This complex system was summarized by John Rayburn: "a single, indivisible pulse is the basic time unit . . . a punctum . . . . The pulses are grouped into twos and threes, and the groups are freely mixed into larger rhythmic divisions . . . . The ictus may be arsic or thetic, but in any case, it is independent of the Latin tonic accent."[36] Mocquereau summarized his rhythmic system by saying that "the chant does not altogether disdain measure and successions of regular rhythms: but these are never cultivated to the extent of accustoming the ear to them and making it expect the recurrence of regular groups . . . . All the accented pulses . . . are invariably found in their regular place at the beginning of the measure. This solid foundation of regular rhythm gives the Roman chant that calm, dignity, and evenness of movement."[37] He was motivated by an imagined sound of chant and developed this system to preserve his unsubstantiated idea of the sound and rhythm of chant. Dom Mocquereau's system of rhythm and ictus placement was called *mesure libre*, "a modern invention and a purely abstract system of rhythm . . . in clear contradiction to the data of the very Gregorian paleography which he worked so hard to establish and disseminate."[38]

Mocquereau described the accent as the "soul of the word."

As the monks of Solesmes worked on developing transcriptions of neumes with the use of formulas, tables, and many medieval manuscripts, Dom Mocquereau was also developing new neumes, rhythmic indications, and expressive signs. Although he received criticism immediately from some

[33] See discussion of *Le Nombre Musical Grégorien*, below.

[34] Romantic in the sense of the movement in the arts and literature that originated in the late eighteenth century, emphasizing inspiration, subjectivity, and the primacy of the individual and suggestive of an idealized view of reality. (See "Romanticism" and "Romantic" in the *New Oxford American Dictionary*.)

[35] Mocquereau, "The Art of Gregorian Chant."

[36] Rayburn, *Rhythm*, p. 3.

[37] Mocquereau, "The Art of Gregorian Chant."

[38] Goschl, "One Hundred Years," 13.

priests who thought that he risked having his work ignored by the church because of those notational changes, Dom Mocquereau defended his rhythmic notation because it would make the performance of chant easier. He even showed that "far from leading us astray from the ancient tradition, we are taking steps that draw us ever closer to it . . . . Nothing is easier to prove than the fact that the main reason for the decadence and ruin of the chant of Holy Mother Church was the inadequacy of ecclesiastical notation to express rhythm."[39] He was not claiming to have deciphered ancient rhythm; rather, he knew that as he restored and transmitted the ancient melodies, this new development of rhythmic notation would allow wider and longer practice of chant.

The basic rhythmic interpretation of the notation of the monks of Solesmes is easy to understand. As a rule, each note gets one pulse or beat. Some of the moments of expressiveness found in Dom Mocquereau's system are notated with episemas, vertical episemas, and dots. Besides the basic pulse, when a punctum is followed by a dot, it is equal to two beats. Expressive singing in the Solesmes method means to lengthen the note slightly beyond the basic pulse. It is implied by the horizontal episema, which appears above or beneath a neume.[40] The salicus has an ictus (vertical episema) placed below the middle note of a scandicus (ascending three note neume) and specifies that the ictic note be sung expressively.

Mocquereau defended his rhythmic notation because it would make the performance of chant easier.

In his work *Le Nombre Musical Grégorien*, Dom Mocquereau defends his theory that binary and ternary groupings are the basis of rhythm as well as his theory of repose, that is, that "all movement . . . is the cessation of repose; all movement supposes a repose immediately preceding it,"[41] and that this all can be shown through chironomy. Dom Mocquereau spends the first half of his book describing the basic rise and fall of movement. He described the arsis and thesis that he advocated for chant as applying to much of life. Using diagrams and pictures, he drew a correlation between arsis and thesis for chant and a golf ball hit into the air and describing a curve, dropping, and at "the very point at which it touches the ground, this 'ictus' that marks its fall, is also a point of departure for a new upward spring . . . until at last the ball comes to its final point of repose."[42] Dom Mocquereau's rhythmic practice is still easily accessible and usable throughout the world.

Motu Proprio of Pius X

Solesmes' methods had been growing in popularity throughout European monasteries already in the later nineteenth century, but the strongest advancement for the monks' methods into cathedrals and parish churches was a result of Pope Pius X's motu proprio of 1903. With his motu proprio, Pope St. Pius X (1834–1914) stated that music of the Catholic liturgy should "consequently

[39] Dom Mocquereau, quoted in Combe, *The Restoration*, p. 209.

[40] Cf. "Rules for Interpretation," in *Liber Usualis* (Tournai: Desclée, 1961), p. xx <http://musicasacra.com/pdf/liber-intro.pdf>.

[41] Dom Andre Mocquereau, *Le Nombre Musical Grégorien*, trans. Aileen Tone, Vol. I (Richmond, Va.: Church Music Association of America, 2007), p. 120.

[42] Mocquereau, *Le Nombre Musical*, p. 120.

possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality." He goes on to explain that "these qualities are to be found, in the highest degree, in Gregorian Chant, which is, consequently the Chant proper to the Roman Church, the only chant she has inherited from the ancient fathers . . . which the most recent studies have so happily restored to their integrity and purity."[43]

Gregorian chant exists as a liturgical form of music, and over the centuries, it has maintained its existence primarily in the liturgy.

Gregorian chant exists as a liturgical form of music, and over the centuries, it has maintained its existence primarily in the liturgy. The motu proprio was issued to reaffirm chant's position in the liturgy and promote what the Pope called (referring to the work of the monks of Solesmes) "the accurate and prolonged study that has . . . changed the face of things."[44] However, Pius X had a broader vision; he took the opportunity to evaluate "the issues and antitheses of the XIXth century with strong emphasis upon the principle of artistic freedom as applied to composers and executants of church music. In contrast to most earlier papal pronouncements which aimed chiefly at the prohibition of secular trends, the 1903 *Motu proprio* also issued positive commands for the vital cultivation of *Musica sacra*."[45] The most immediate effects of the promulgation of "the *motu proprio* for the entire Latin Church" were that it "mark[ed] the end of the incorrect, altered, or truncated editions."[46] For Solesmes, this created the need and demand for further editions and extensions of the monks' work.

Justine Ward: Chant Reform in the United States

In the United States, a movement began in the early decades of the twentieth century with the purpose to educate Catholic liturgical musicians about the reform of Gregorian chant through the work of Justine Ward (1879–1975). Inspired by the call of the Holy Father, Justine Ward, a young, ardent, well-to-do American convert to Catholicism, quickly turned her energies and finances to promote and teach Gregorian chant. She truly felt a call from the Holy Father; "A Response to the Call of Pius X" was the title of a brochure that she published in 1922.[47] Born into a wealthy New York family, Justine Bayard Ward joined the Catholic Church in 1904, a year after the promulgation of Pope Pius X's motu proprio, and she wrote that "this papal document made a profound impression" on her, and that she "had already promised that [she] . . . would work for this good cause."[48]

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[43] Pope Pius X, *Tra le Sollecitudini: Motu Proprio of Pius X*, November 22, 1903, Adoremus (accessed December 19, 2009) <http://www.adoremus.org/>.

[44] Pius X, *Motu Proprio*.

[45] Robert A. Skeris, "Sarto, The 'Conservative Reformer'—100 Years of the Motu Proprio of Pope St. Pius X," *Sacred Music*, 130, no. 4 (Winter 2003), 6.

[46] Combe, *The Restoration*, p. 226.

[47] Dom Pierre Combe, *Justine Ward and Solesmes*, tr. Philipe, and Guillemine de Lacoste (Washington, D.C.: Catholic University of America, 1987), p. 3.

[48] Combe, *Justine Ward*, 1.

In 1910, having spent some years publishing articles on sacred music, Justine Ward began developing her own practical pedagogical method of music to teach chant. That method gained great recognition in the United States and in Europe. As she developed the method, Justine Ward opened a school to teach it, and she eventually was given the opportunity to organize an International Congress of Gregorian Chant in 1920. This Congress was to change Justine Ward's direction in the interpretation of chant because there she met Dom Mocquereau, whose influence on her would be life-long. As is fondly related by Nancy Fazio, a teacher of the Ward Method at the Catholic University of America and at Stone Ridge Country Day School of the Sacred Heart, the highlight of the story of Justine Ward's meeting with Dom Mocquereau was his telling her that she really knew and understood nothing of Gregorian chant; thus, Justine Ward begged him to teach her.[49] Dom Mocquereau agreed to instruct her, and she lived in a house near the monastery of Solesmes while he taught her his own rhythmic method.

Justine Ward (1879–1979)

Surely, Dom Mocquereau knew that by instructing her, Justine Ward would help to disseminate Solesmes' method throughout the United States. In fact, it was his methods that would spread through Justine Ward's influence, not only in the United States but also throughout much of Europe. Dom Mocquereau spent a great deal of time helping her to revise her method books. Visiting Solesmes, Justine Ward was enamored with the "rhythmic doctrine which animated Gregorian chant so well and bestowed upon it . . . the choir of Solesmes' mark."[50] She remarked that the rhythmic theory was "marvelous in its clarity and logic, so simple, indeed, that little children could grasp it and sing the praises of God devoutly."[51]

In 1910 Justine Ward began developing her own practical pedagogical method of music to teach chant.

In Justine Ward's mind, chant was a moving and aesthetically pleasing form of music, that helped to better praise God in the Catholic liturgy; her idea of the performance of chant spread quickly throughout the schools that used her method books in the United States and in Europe. Not only was Justine Ward enthusiastic about the arsic and thetic gestures of Dom Mocquereau's chironomy, she passed it on so well that her students became as enraptured with it as she. The teachers of the Ward Method pedagogy classes at the Catholic University of America still relate with excitement Justine Ward's wonderment at the rise and fall of rhythm as taught by Dom Mocquereau.

Justine Ward developed a pedagogical method of teaching chant that was remarkable, because it incorporated chironomy and rhythmic expression at the earliest level of instruction to young

[49] Quote from class at Catholic University of America, July 2, 2009.

[50] Combe, *Justine Ward,* p. 10.

[51] Quoted in Combe, *Justine Ward*, p. 10.

school children. She did so by taking "the principles of rhythm and, through movement of the body, express[ing] them in such a way that a child of six can begin to grasp them."[52] Dom Mocquereau stated his admiration of this in a letter to Justine Ward that:

> From a pedagogical standpoint, you have made an unexpected use of the plastic expression of the rhythmic movement. Until now, I had always looked upon this study . . . as the culmination, the summit of all rhythmic training, as a branch of the subject which should be reserved almost exclusively for directors of music and choir masters. You, Madame, have made it basic, the foundation of all your training. You treat it as an educational element of primary importance—and in this you are absolutely right.[53]

Thus, while Dom Mocquereau and the monks of Solesmes were debating and working on the finer details of chant melodies and their performance, Justine Ward took their teachings and applied them in her method books.

A student of the Ward Method who completes the Fourth Year would understand arsis and thesis, chironomy, and rhythm as Dom Mocquereau taught it.

Each lesson using the Ward Method (designed to be the first twenty minutes of a rehearsal or music class with children) covers an integrated and smooth-flowing exercise in vocal training, intonation, dictations (eye tests and ear tests), rhythm, notation, creative activity, and songs. With specially designed charts showing numbers, children are taught solfege a little each day and by using a "Ward stick," (wooden stick painted green on one half and red on the other), they learn to use "thinking tones" when the teacher points with the red end of the stick. In this way, they effectively and visually learn steps and skips. In the very first week of Book One, Justine Ward incorporates "Rhythmic Gestures" which involve standing and moving the arms and body in an up and down motion related to the arsis and thesis motions used in chironomy. In the fourth year, students continue using the rhythmic gestures that they learned in Book One, but at this time, they learn actual Gregorian chant notation and the terms that apply to it. A student of the Ward Method who completes the Fourth Year would understand arsis and thesis, chironomy, and rhythm as Dom Mocquereau taught it.

By 1927, Justine Ward's method was spreading in schools outside the United States. In the Netherlands, the Ward method quickly spread to hundreds of schools, including Protestant schools. "The method was next introduced in Belgium and France and then extended to England, Ireland, New Zealand, China, and Italy . . . its use spread throughout Central and South America . . . it was used in Canada, Africa and the Far East. In 1972 the state of Israel introduced the Ward Method, offering a course for the top classes of the State College for Music Teachers in Tel-Aviv."[54] At the

[52] Amy Zuberbueler, "Ward Method Instruction: What is the Ward Method?," *Musica Sacra*, (accessed December 22, 2010) <http://www.musicasacra.com/ward-method-instruction/>.

[53] Quoted in: Combe, *Justine Ward*, p. 11.

[54] Zuberbueler, "What is the Ward Method?"

same time, her work continued to grow in the United States with the founding of institutes, schools, and foundations.

Justine Ward spread Solesmes' method not only around the world, but also into the hearts and minds of the next generation. Her method is still taught in some schools today, and pedagogy classes are taught to music educators and choir directors every summer at the Ward Institute at the Catholic University of America. This remarkable woman played a vital role in advancing the spread of Solesmes' method, the sound of Solesmes, and its aesthetic appeal. Anyone from child to chant newcomer can learn from the Ward Method. No other style of chant interpretation has a pedagogical method that can instruct and prepare a singer so quickly and thoroughly in its style.

Mary Berry: Career before Vatican II

An excellent example of someone who both practiced and studied chant is Mary Berry (1917–2008), who was born in Cambridge, where her father taught, and was later sent to study in France. Singled out by her teachers to study music, she visited the Abbey of Solesmes because of an interest in Gregorian chant. In 1938, she chose to join the Catholic Church as a result of her friendship with Nadia Boulanger (1887–1979).[55] Mary Berry entered religious life in Belgium as Sr. Thomas More only two years after her conversion but was forced to flee in advance of the invading German army. Eventually, she and the other novices were given refuge in Lisbon, where she made her religious profession.

Justine Ward's method is still taught in some schools today.

After the Second World War, Mary Berry's career in chant and her religious life gave her many important opportunities. She studied with Dom Cardine (1905–1988)[56] in Rome, becoming an adherent of his philosophies regarding chant, and at the Institut Grégorien in Paris. She also served as a nurse for twenty years. Roughly from the late 1950s into the 1970s, Mary Berry had a position as "director of Ward Method Studies for Great Britain and Ireland," setting up centers that taught following the Justine Ward method.[57] It is interesting to note this connection between Justine Ward and Mary Berry. The world of chant, while widespread was also very interconnected. Solesmes' influence had spread to Justine Ward, and Justine Ward's influence spread around the Western world, reaching Mary Berry.

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[55] Nadia Boulanger was a conductor and composition teacher of great influence in Europe and in America. Boulanger America (accessed January 30, 2010) <http://www.nadiaboulanger.org/>.

[56] Dom Cardine was a monk of Solesmes and Professor at the Pontifical Institute who taught in the tradition of Dom Mocquereau. Dom Cardine was author of *Sémiologie Grégorienne* which explained his study of neumes. His most significant difference from Dom Mocquereau was in the study of the salicus (see above), because he disagreed with the placement of the ictus on the middle note of the neume, because the ictus misleads singers to think that the middle note is a resting place, whereas there is no reason to suppose that from the earliest manuscripts. See Dom Laurence Bevenot, "Plainsong with Dom Cardine: The Salicus," *Sacred Music*, 115, no. 4 (Winter 1988), 15–21.

[57] Jeffrey Morse, "A Tribute to Mary Berry, C.B.E., 1917–2008," *Sacred Music*, 135, no. 3 (Fall 2008), 48–50.

Vatican II: Briefly

The Second Vatican Council was called in 1962 to address the problem that many members of the church across the first half of the twentieth century were at a loss to understand their faith. In order to instruct and direct the church in the face of this problem, Pope John XXIII (1881–1963) called Vatican II to instruct the church in faith, morals, and liturgy. The council agreed that some changes would be made to the Order of the Mass that had been in use since the Council of Trent in the middle of the sixteenth century. The Tridentine Mass was entirely in Latin, and Vatican II, in a revolutionary step, provided that "since the use of the mother tongue . . . in the Mass . . . frequently may be of great advantage to the people, the limits of its employment may be extended."[58] While the council did not condemn the use of Latin, indeed, expressly upheld it saying: "use of the Latin language is to be preserved in the Latin rites,"[59] liturgists and priests interpreted the council to mean that Latin was, essentially, banned, in favor of exclusively using the local vernacular.

If we look at the history of chant as an undulating wave of ups and downs, Vatican II was a devastating downturn. Turning away from Latin meant turning away from chant. The reaction of most parishes was to outlaw Latin and chant; many Catholics believed that the council condemned chant. However, what the council officially declared was that the church "acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services."[60] Multilingual services would have allowed both for a Mass in the vernacular plus traditional music, but this was not the direction taken.

Thus, the council's actions had an effect opposite to the 1903 motu proprio of Pius X. Rather than encouraging the development of chant as it intended, Vatican II nearly caused the end of chant. In the liturgy, chant would not see a wide revival until 2007 with another motu proprio, that of Pope Benedict XVI, that strongly encouraged the use of Latin and chant once again in both the "old" Mass (given the name, extraordinary form) and the "new" Mass (the ordinary form).

Vatican II nearly caused the end of chant.

Mary Berry: Career After Vatican II

After the council, the Catholic liturgy was in flux. Mary Berry described the experience of "the burning of chant books and the wholesale persecution of Latin" as a "horrific experience,"[61] and slowly she "moved beyond the confines of that enclosed life" in her order (the Augustinian Canonesses Regular) and "obtained the agreement of her order to be 'exclaustrated,' allowing her to live outside the order's houses, but without rescinding her vows."[62] Before Vatican II, "the world of Gregorian chant sail'd on, serene and glorious, like some great ocean liner, rising and falling on an

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[58] Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, ¶36, 2.

[59] *Sacrosanctum Concilium*, ¶36, 1.

[60] *Sacrosanctum Concilium*, ¶116.

[61] Quoted in Morse, "A Tribute to Mary Berry," 49.

[62] Susan Rankin, "Mary Berry (1917–2008): Memoir and Bibliography," *Plainsong and Medieval Music*, 18 (April 2009), 1–6.

untroubled sea of rhythmic waves."[63] Afterwards, the world of chant was in danger of being permanently submerged in a troubled sea of liturgical change. Mary Berry's religious order had lost some of its identity, habits worn by the nuns were changing, their lifestyle was changing, and the liturgy was changing; thus, her life took on a new direction.

Mary Berry went to Cambridge to work on her doctorate in 1964 when she was forty-seven years old. The thesis that she presented five years later in 1969 was titled *The Performance of Plainsong in the Later Middle Ages and the Sixteenth Century*, and she gave a lecture with the same title in 1965 for the Royal Musical Association. In it, she poses the questions that are often asked about the authentic performance of early chant, "did they measure parts of the chant? At what tempo was it performed? Were there variations of tempo?"[64] Mary Berry responded: "on registering the answers, we might discover that it was not so easy as we had hoped to get a single, clear, overall picture."[65] That is, there is no one picture. Providing many examples of ancient records and manuscripts, she showed the diversity of chants and chant practice goes back to the time of even our earliest sources. Speaking as a scholar who was once merely a practicing musician, she acknowledged, "Perhaps we are too inclined to generalize when we think even of medieval plainsong. We may forget that the repertoire contains different types of pieces, different styles, sung in many different countries over a huge period of time."[66] She concluded by saying that "there seems no reason why all these styles, however divergent, should not form, together, part of a complex whole."[67]

Mary Berry (1917–2008)

Eventually, from her new perspective as an academic scholar and still practicing musician, Mary Berry saw Vatican II as something other than a disaster to the practice of chant. In 1979, she wrote of Vatican II as a "blessing in disguise," and she already had a head start on making use of the freedom "to incorporate new discoveries about authentic performance."[68] Mary Berry knew that change in "rhythmic idioms"[69] would come about over time through continued scholarship. She was excited that Solesmes was working on a "Triplex" which would present side-by-side chants from three of the earliest styles of notation. The *Graduale Triplex* has since come out, and just as Mary Berry foresaw, musicians are turning to it to learn and sing chants. Her research of the chants of the Middle Ages uncovered evidence of practice contrary to the Solesmes method that she practiced, but Mary Berry was not afraid to incorporate new developments in

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[63] Quoted in Morse, "A Tribute to Mary Berry," 49.

[64] Mary Berry, "The Performance of Plainsong in the Later Middle Ages and the Sixteenth Century," *Proceedings of the Royal* Musical Association, 92nd Session (1965–1966), 121–134: here, 121.

[65] Berry, "The Performance of Plainsong," 121.

[66] Berry, "The Performance of Plainsong," 133.

[67] Berry, "The Performance of Plainsong," 134.

[68] Mary Berry, "The Restoration of the Chant and Seventy-Five Years of Recording," *Early Music*, 7, no. 2 (April 1979), 207.

[69] Berry, "The Performance of Plainsong," 209.

research and was excited at the possibilities that paleography continued to open up. Using her new-found scholarship, she went on to found the Schola Gregoriana of Cambridge, which spread her practice of chant all over the world with recordings.

HISTORICAL AND SCHOLARLY PURSUITS

Lance Brunner

Both before and following Vatican II, chant was studied, not just by the monks of Solesmes, but by many chant scholars and people drawn to it for aesthetic reasons. Most of these people, however, did not study the performance practice of chant. One example of a chant scholar who does is Lance Brunner.[70] He wrote, in 1982, an "answer (or plea) to . . . an acquaintance . . . who was ideologically bound to a proposed interpretation of rhythm."[71] Dr. Brunner gave his "observations of the new era" and his concern about the "common misconception . . . that the Solesmes method is the one 'authentic' way to sing chant."[72] He points out that Mary Berry was still highly influenced by the developments from Solesmes, but that no one should lightly dismiss research going on outside Solesmes. Dr. Brunner's philosophy for the practice of chant focuses on the consideration of three areas: "rhythm, ornamental neumes, and voice production."[73] He recognizes that a choir director "who is not steeped in the literature on chant rhythm" is faced with a dilemma in choosing from "the tangled web of approaches advanced by scholars."[74] This is perhaps too optimistic on behalf of the scholarly community. In fact, Catholic choir directors first encountering chant even today encounter a world dominated by Solesmes. The monks' work still deserves a great deal of respect because it opened up research and a method that could be used and taught around the world by people such as Justine Ward and Mary Berry. Solesmes has a hallmark sound that remains aesthetically appealing to many in the Western world because of the recordings that spread the soothing Solesmes sound.

Dr. Brunner, too, recognizes the utility of Solesmes. He recently said, "I think the Solesmes method for singing chant met a very practical need, and thus was very useful when chant was sung widely within the Catholic Church. The interpretations based on Solesmes practice produced performances of dignity and beauty, and fulfilled the proper function within the liturgy."[75] He refers to

[70] Lance Brunner is the Associate Professor of Musicology and Director of Graduate Studies at the University of Kentucky School of Music; his areas of research include medieval music (chant, sequences, and tropes) and contemporary music. His complete biography and curriculum vitae can be found at University of Kentucky (accessed February 22, 2010) <http://www.uky.edu/FineArts/Music/faculty/lance_brunner/>.

[71] Lance Brunner, interview by Amy Waddle, February 21, 2010.

[72] Lance Brunner, "The Performance of Plainchant: Some Preliminary Oberservations of the New Era," *Early Music*, 10 (July 1982), 317–328, here, 317.

[73] Brunner, "The Performance of Plainchant," 318.

[74] Brunner, "The Performance of Plainchant," 321.

[75] Brunner, interview.

that time, and its "obsession" to find the "original" chant as giving rise to the "rhythm wars."[76] Clearly, however, for Dr. Brunner, the Solesmes method is simply one alternative.

One organization that continued to support chant scholarship and practice through the treacherous times following Vatican II is the Gregorian Association in London, which was founded in 1870 "to promote the study and practice of plainsong."[77] Currently, the association maintains its goal of promoting Gregorian chant by means of a detailed website with commentary and recommendations. The website gives an informative and concise overview of the major forms of current interpretation used around the world and discusses different recorded practices of chant, from the solo chant performances of Iegor Reznikoff [78] to the lighter melismatic practice of Schola Hungarica. These groups, the Gregorian Association explains, have a "percussive" style "as opposed to the smooth 'liquidity' of the Ensembles Gilles Binchois and Organum."[79]

The Gregorian Association maintains its goal of promoting Gregorian chant by a detailed website with commentary and recommendations.

While the Gregorian Association of London does present a balanced look at history and different practices of chant, it guides directors of chant in the direction of Solesmes. Under the heading "Help with the Notation and Performance of the Chant,"[80] the association's website recommends the books of Mary Berry, particularly, *Plainchant for Everyone*. This book covers the basics of Solesmes' method, with details of each neume and how it should be sung, similar to Dom Mocquereau's *Le Nombre Musicale* with only slight changes.

Someone practicing an innovative interpretation of solo chant after Vatican II is Iegor Reznikoff, who has developed his own unique style. His approach is to sing from "the manuscripts with neumatic notation (ninth to eleventh centuries). Some of them are contained in the Triplex published by Solesmes. What is important also is to work in just intonation of ancient scales."[81] Thus, intonation becomes a major contributor to the unique sound of his performances. This comes out of his interest in the study of music antiquity and "sound anthropology."[82] Unfortunately, Iegor Reznikoff's method, that of a solo singer, is not easily applicable to ensemble practice, and, while

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[76] Brunner, interview.

[77] Gregorian Association, *The Gregorian Association*, Peter Wilton, February 14, 2008, (accessed February 8, 2010) <http://www.beaufort.demon.co.uk/chant.htm#Latin>.

[78] Iegor Reznikoff, "Concerto di canto gregoriano antico," *YouTube*, June 18, 2008, (accessed February 9, 2010) http://www.youtube.com/watch?v=w1-5w3WYT5Y.

[79] Gregorian Association, "Selective Chant Discography" (accessed February 9, 2010) <http://www.beaufort.demon.co.uk/disco.htm>.

[80] Gregorian Association.

[81] Reznikoff, Iegor interview by Amy Waddle, (February 17, 2010).

[82] Ecole de Louange, *Iegor Reznikoff* (accessed February 18, 2010) <http://ecoledelouange.free.fr/Iegorangl.html>.

appealing to some because of its Eastern sound, is not as aesthetically pleasing to Western ears as some other styles. Since Iegor Reznikoff claims that his performance style developed out of the Western tradition, he has to be clear that he is in a sense exploring a hypothesized approach to the antique sacred music of the church.

Selecting the very earliest sources of chant and performing it with, as best as can be determined, an ancient sound, is also the goal and aesthetic choice of Ensemble Organum. They use a style similar to Iegor Reznikoff's, based on what they can find of "original notation" because their philosophy is that "the musical concepts of the past are only accessible by means of the original notations. For the musical interpretation to be successful, the work under study must be explored in the light of the original notation."[83]

Gregorian chant's importance still hinges on its place in the liturgy rather than solely as a field of scholarly research.

For William Mahrt, associate professor of musicology and early music at Stanford University and President of the Church Music Association of America, Gregorian chant's importance still hinges on its place in the liturgy rather than solely as a field of scholarly research. In an interview in 2007 with the Stanford University News, Dr. Mahrt "said he knew his decision to dedicate his life to chant's preservation would meet conflict, struggles, and disappointments. 'It's worth it. Somebody's got to keep it. It has to be kept alive in various places throughout the world. So we've got to do it.'"[84] In keeping Gregorian chant alive in his small parish unaffected by the chaos that followed Vatican II, and also in the community of the CMAA, Dr. Mahrt not only practices chant, but also teaches and promotes it.

Although Dr. Mahrt may be an advocate of chant to such an extent that he might sometimes be lightly dismissed as a Catholic "dogmatically" attached to Solesmes, those who have opportunity to sing under his direction as I did at the Sacred Music Colloquium, discover that his scholarship pervades every decision.[85] The Solesmes method, while influential, is not the first choice for Dr. Mahrt. In an interview, he explained that in his own schola, he uses only "some of the more rudimentary things about [the Solesmes method]."[86] Thus, while he chooses to teach the Solesmes method to chant novices, and the more advanced singers are taught to count in groups of twos and threes as well, he finds that "there are times when this kind of counting breaks up a neume, at which time [he] point[s] out that you can also count that neume 1-2-3-4-5 to get a sense of the continuity

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[83] Ensemble Organum, "Scriptorium Publishing Programme," Organum Cirma, (accessed February 20, 2010) <http://www.organum-cirma.fr/organum-cirma/index.php?option=com_content&task=view&id=21&Itemid=37>.

[84] Cynthia Haven, "Champion of Chant: Musicologist Makes an Ancient Tradition a Local Institution," *Stanford University News*, October 10, 2007 (accessed November 11, 2009) <http://news-service.stanford.edu/news/2007/october10/mahrtsr-101007.html>.

[85] Aristotle A. Esguerra, *Gregorian Chant—Offertory: Sicut in holocausto*, July 5, 2009 (accessed December 30, 2009) <http://www.youtube.com/watch?v=QkgZB02X1cw>.

[86] William Mahrt, interview by Amy Waddle (February 19, 2010).

William Mahrt

of the notes, and within such a neume, the notes are not pounded out equally, but moved through lightly to comprise a complete gesture."[87]

Dr. Mahrt respects Solesmes' work studying the earliest manuscripts, but points out that rhythmic signs in the earliest manuscripts "disappeared from the notation a generation or so after their currency, and were not seen by the preponderance of the Middle Ages . . . [if we follow them] the results may not represent what most of the Middle Ages heard at all, and may not be the most desirable version of the melodies to use for liturgical performance."[88] Because Dr. Mahrt's idea of chant focuses on the chants found in the Middle Ages, the result is a distinctly different sound than heard by most choirs, and it greatly varies from Ensemble Organum or Iegor Reznikoff. There is a similarity to the Solesmes method, but with a subtle difference in accents and rhythm.

For Catholic church musicians new to chant, the CMAA takes a different approach than Dr. Mahrt does with his own schola. The CMAA recognizes that those who desire to use chant for its original purpose as part of the Roman Catholic liturgy, are often faced with a whole different problem than that of the musicologists: simply, lack of knowledge of the basic chant notation. Coming from a contemporary background, "some people look at square notes and think they are something little more than a pious affectation. Surely modern notes are more 'advanced' in the same way modern English is over Middle English or the iPod is over the eight-track tape. This is not true. The square notes are precisely appropriate for the purpose for which they are used."[89] The CMAA publishes guides to chant to solve the problem of ignorance of basic chant notation. In explaining square notes and the clefs that accompany chant, they proceed to detail the rhythms applied by Solesmes, namely, the ictus, episema, and all else that Solesmes applies to the rhythm of chant. The CMAA guides present the Solesmes rhythmic method in their introductory guides without reference to current scholarly debates. To them and those who want to learn chant today, it is the most readily understandable and easily applicable way to learn.

Scholas Taking a Step Back

The Schola of the Seminary of Our Lady of Guadalupe in Denton, Nebraska takes advantage of the "blessing in disguise" following Vatican II to take a step back from strict adherence to the Solesmes method. The Seminary Schola released a CD in 2003 which was reviewed in *Sacred Music*, "Adventus: Gregorian Chants for the Four Sundays of Advent." It is the first of a projected series of recordings of the Mass Propers for the Sundays of the year. The reviewer, Calvert Shenk, praises the group's choral blend, balance, accuracy, precision, and musicianship, but comments on the controversy concerning the recording of the offertories, "which differs quite noticeably from the approach to the other proper chants on this disc. Here Professor Holbrook seems to be using some

[87] Mahrt, interview.

[88] Mahrt, interview.

[89] Arlene Oost-Zinner and Jeffrey Tucker, "Musica Sacra: Teaching Aids; An Idiot's Guide to Square Notes," *Musica Sacra* (accessed December 30, 2009) <http://www.musicasacra.com/>.

of the results of recent semiological research; whether for better or for worse depends upon individual taste. Mysterious prolongations, a fairly subtle hastening of some groups of neumes, and an apparent disregard for the basic rhythmic flow of conventional (Dom Mocquereau) Gregorian style are immediately apparent."[90] While the reviewer, Shenk, clearly prefers the Solesmes style, the director, Holbrook, evidently chose to incorporate further research and decisions different from Solesmes' style.

It is vital to the life of Gregorian chant that we have freedom to explore other styles besides Solesmes or to mix and match with Solesmes.

It is vital to the life of Gregorian chant that we have this freedom to explore other styles besides Solesmes or to mix and match with Solesmes. This freedom has sparked controversy with those firmly attached to Solesmes, but also spurs on further exploration and further branching out in individual scholas. Scholas that are just beginning, directed by members of a generation that missed all the tumult of Vatican II and the glory days of Solesmes, still find themselves beginning with the Solesmes method. For example, the Schola Cantorum of the Pittsburgh Oratory was founded in November of 2009, under the direction of Ryan Murphy, recently out of college. Murphy learned chant through the CMAA, which teaches the Solesmes method, and thus he is implementing Solesmes' methods in his schola. Currently, he chooses to use Solesmes because it is works well for his group since they are mostly non-musicians. Over time, such young scholas as these can, and should, learn to incorporate other methods.

SUMMARY

At the onset of my education in chant, I only heard of the Solesmes method. Solesmes has dominated the study and practice of Gregorian chant by Catholic Church musicians since the late nineteenth century, even including the years following Vatican II, with the disruption of the tradition of singing Latin chant in most Catholic churches. Prior to Vatican II, the monks of Solesmes saw their method spread from France to Rome, the United States to England, the Netherlands, and beyond. The work done by Solesmes using scholarly methodologies produced editions and a style of chant that flooded the world. Dom Guéranger spurred interest and encouraged his monks' research. Dom Pothier studied and examined manuscripts, and Dom Mocquereau not only made research and manuscripts more readily available, but went further to develop a rhythmic method to pass on to future generations.

With the motu proprio of Pope Pius X, Solesmes' influence continued to grow throughout the Catholic Church. At times, the monks of Solesmes encountered camps of scholars who defended other editions (such as the Medici edition). However, Solesmes' aesthetic beauty won over musicians in Rome and in monasteries throughout Europe. Because of the motu proprio, there was a demand for publications of Solesmes' chant, and editions of the gradual and Gregorian chant missals

[90] Calvert Shenk, Review: Adventus, compact disc, *Sacred Music*, 130, no. 3 (Fall 2003), 28.

[91] Berry, "The Restoration of the Chant," 207.

[92] Bergeron, *Decadent Enchantments*, p. 87.

became available with Solesmes' rhythmic markings. The spreading influence of Solesmes' methods led to Justine Ward's meeting with Dom Mocquereau, and she, in turn, developed a method of instruction that aided the growth of Solesmes.

Everyone interested in the relatively small world of the liturgical performance of chant was interconnected; for example, Mary Berry, an important figure in twentieth century practice of chant, directed Justine Ward's method in Great Britain. Solesmes' influence continued growing through the work of the monks, Mary Berry, Justine Ward, and others. However, when Vatican II declared a "new order" (Novus Ordo) to the Mass, the liturgical practice of chant was shaken.

Mary Berry's career spanned the middle of the century and the changes in the church following Vatican II. After Vatican II, she declared that the liturgical changes could be "a blessing in disguise,"[91] and she declared that a freedom from Solesmes' influence could lead to further research and new methods of practice. Despite that, Solesmes' influence is still at work among many musicians who desire to sing chant on a regular basis. A church musician new to chant will still encounter Solesmes at the forefront, but blind adherence to Solesmes' method of performance should be avoided. Even Dom Mocquereau's work, as Katherine Bergeron pointed out, "exposed Gregorian tradition not as a single, idealized creation."[92] Mary Berry's pre-Vatican II thesis declared that the historic chant's melodic variants, notational idioms, and performance styles are "part of a complex whole."[93]

The riches of the Gregorian tradition continue into the new millennium.

I find that my policy of practicing a style of chant based largely on aesthetic sensibilities is not novel, but that my research has been to connect the dots, showing that many different groups with varied interests are indeed stepping back to make informed decisions. Through groups such as the Gregorian Association in England and the Church Music Association of America, Solesmes is still held up as the model; however, in delving deeper, I have found that the number of other methods and interpretations is growing as, indeed, it must. There is no single answer to how to perform Gregorian chant: it has a rich and diverse tradition and always has had. Scholas such as the Cor Immaculatae Schola Cantorum and the Schola of the Pittsburgh Oratory may choose to practice the Solesmes method because of aesthetic choice or availability of its editions, but all those who practice chant should be made aware of the range of performance styles being explored today.

Final decisions regarding rhythm, melody, stress, vocal technique, and pronunciation lie with the individual schola director. Advocates and followers of Solesmes must not ignore the "blessing in disguise" of the post-Vatican II re-exploration of chant. Solesmes does present a practical and applicable rhythmic method for chant that is aesthetically pleasing today. When one steps back to look at chant throughout the ups and downs of its history, one finds that it never died. Chant is still a living form of music, growing and changing with great diversity just as it did over a thousand years ago. The practice of Gregorian chant gives musicians the freedom to choose a style or mixture of performance styles most appealing to their taste from the numerous methods that have been developed. The riches of the Gregorian tradition continue into the new millennium.

[93] Berry, "The Performance of Plainsong," 134.

COMMENTARY

Homily for the Feast of St. Pius X

by Msgr. Andrew Wadsworth

Opening Mass of the Southeastern Liturgical Music Symposium, August 21, 2010, Preached by Msgr. Andrew Wadsworth, Executive Director of ICEL.

On August 4, 1903, when Cardinal Giuseppe Sarto, Patriarch of Venice, was elected pope, nobody could have known that among his most significant legacies would be the reform of liturgical music. Within three months of his election, Pope Pius X published his motu proprio "*Tra le sollecitudini*" (Among our concerns), which laid down principles for a return to the sources of the church's liturgical music and a reform that would in many ways introduce ideas that would bear fruit sixty years later when another Patriarch of Venice, Angelo Roncalli, would be pope and as Pope John XXIII would convene the Second Vatican Council.

It has been suggested that the motivating force and guiding hand behind this early concern for liturgical music was Sarto's friend, the musician Msgr. Lorenzo Perosi. Since 1898, Perosi had been Director of the Sistine Chapel Choir and in his own work he had tried to reverse the trend of the day which favored classical and baroque music over Gregorian chant. Pope Pius X announced a return to earlier musical styles, as evidenced by the approach championed by Perosi.

He also ushered in a period of renewed scholarly interest in Gregorian chant resulting in the publication of new authoritative editions. Pius X's choice of Dom Joseph Pothier to supervise the production of new editions of the chant led to the official adoption of the Solesmes edition by the Holy See and established the basis for scholarship which continued there throughout the twentieth century and is still authoritative in our own time.

Pope Pius X ushered in a period of renewed scholarly interest in Gregorian chant.

Usually when an account of the life of St. Pius X is being given, these details are passed over in preference for his reforms lowering of the age of First Communion, encouraging the frequent reception of Holy Communion, or the revision of the breviary. While these things are obviously very important, the occasion of our symposium suggests to me that the significance of today's saint for our own work is something that we could easily miss and that would be a great shame.

Msgr. Andrew Wadsworth, a student of Mary Berry in London and a former singer in the Schola Gregoriana, is executive secretary of the International Commission on English in the Liturgy.

Pope Pius X (1835–1914)

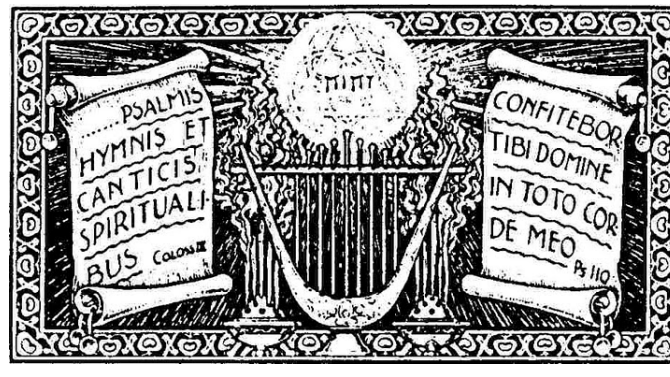
As those who serve the church with our gifts of music, I think we are in continual need of both encouragement and inspiration. Fortunately there is plenty to be had, ready for the taking, in the church's rich tradition, but often we need someone to help us identify or uncover the most relevant aspects of that tradition for our present tasks and our current needs.

The saints do that for us, for in the extraordinariness of their individual heroic witness and in the unworldliness of their holiness there are also clear indications of those many things which we share with them: not only their concerns but their particular likes and dislikes, their interests, their passions. As an Englishman, I often think of Cardinal (soon to be Blessed) John Henry Newman, who in between writing some of the most sublime theology ever composed in the English language, found recreation playing the viola either alone or in a string quartet.

Music is so very often transparent of the spiritual and nowhere more so than when we celebrate the liturgy. St. Pius X understood that and greatly desired to bring about a renewal of the music of the liturgy that would enable it to be a more effective vehicle of the truths it expresses. In that first motu proprio, he wrote:

> Since [its] Sacred Music's chief function is to clothe with suitable melody the liturgical text presented for the understanding of the faithful, its own proper end is to make the text more meaningful for them.[1]

I think that is as true today as when St. Pius X wrote it, over a hundred years ago. In many ways it defines our task and implies an itinerary for our deliberations together. I pray that this great saint will be with us to share in our work and help us to find good paths for the renewal of our liturgy. St. Pius X: pray for us!



[1] Pius X, Motu Proprio, Tra le sollecitudine, November 22, 1903, ¶1.

An Experiment in Sacred Music Resource Production: Let's Lay an Egg!

by Adam Bartlett

If you haven't yet read Msgr. Andrew Wadsworth's recent address on sacred music entitled "Towards the Future: Singing the Mass," published in this issue of *Sacred Music*, you must. The statements made by the Executive Director of ICEL are full of potential that could change the world of Catholic liturgical music. In this essay I would like to shine a light on some of that potential and to invite you to help make it a reality; perhaps our combined efforts can help change the landscape of Catholic liturgical music publishing.

Msgr. Wadsworth's talk included a call to church musicians to sing the liturgical texts that are proper to the Mass, namely the processional antiphons which contain a portion of the substantial unity of the Roman Rite, a "textual unity," as he puts it. In assessing our current situation, where there is virtually no singing of these proper antiphons, he reveals the existence of a very interesting and starkly contrasting state of affairs:

On the one hand, we have the familiar commercial publishers, about whom Msgr. Wadsworth states that, "musical repertoire has for practical purposes largely been controlled by the publishers of liturgical music . . . this is unavoidable, for a whole variety of pragmatic reasons." He says further that "This is something of a 'chicken and egg' situation. Praxis has governed the development of our resources of liturgical music and for the most part, composers and publishers have neglected the provision or adaptation of musical settings of these proper texts."

In sharp contrast, Msgr. Wadsworth notes that "a brief trawl of the internet produces a surprisingly wide variety of styles of settings of the proper texts which range from simple chants that can be sung without accompaniment to choral settings for mixed voices."

Perphaps our combined efforts can help change the landscape of Catholic liturgical music pubishing.

How interesting is this dichotomy? Did you catch it?

On the one hand we have the major commercial liturgical music publishers who have "neglected the provision or adaptation of musical settings of [the] proper texts" because of a "chicken and egg" situation, and who control the music repertoire in Catholic parishes for "unavoidable" and "practical reasons." In other words, parish musicians sing what the publishers publish, and in turn publishers print and distribute what seems to be wanted in parishes.

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And on the other hand, we have "a surprisingly wide variety of styles of settings of the proper texts" that are made available by "a brief trawl of the internet."

To put it more directly: We have an "unavoidable" situation where the distribution of liturgical music resources necessarily depends on the vision of large corporations and the whims of the commercial market, regulated by purchase and sale and other external factors. In contrast, we have a twenty-first century technology in the internet that has enabled the wide distribution and promotion of old and new musical settings of the propers, and that has completely sidestepped—has not been subject to—these seemingly "unavoidable" forces that shackle the commercial publishing industry.

This dichotomy between two different means of creation and distribution of liturgical music resources represents a paradigm-shifting phenomenon that is happening now in the church and in the world. At one time the distribution of music resources depended solely on the resources of the old information economy: the production and processing of paper, the speed and volume of the printing press, and the post office. These are all technologies that are generally between two- and five-hundred years old.

Our systems of copyright, intellectual property, licensing, commercial distribution, etc. evolved around this model. Large quantities of paper and high-volume printing presses are scarce, specialized goods that can be acquired, operated, and maintained only at a considerable cost. Publishers must buy paper, hire production staff, buy printing presses and paper cutters, pay shipment costs, pay electric bills, and on and on. The cost for the production of printed sheet music is quite high. This paper must be *sold* to consumers for publishers to cover their *production* costs and to build and sustain a business. Then there's the effort that is required to expand and protect markets; the commercial publisher's existence depends on this activity.

The best place to find settings of the proper antiphons of the Mass is the open, free, common-source marketplace of the internet.

But we are seeing a new phenomenon today. One person with a laptop can produce musical scores in his spare time using free software, from his sofa in his living room, and post it freely on a website that he accesses or even owns and manages for free. This person can assess the needs of the church without influencing factors such as commercial considerations, the whims of the financial market, client base, or anything. This person, in his spare time, can produce musical resources, without the bias of imposing influences, and instantly "publish" it freely on the internet and make it available and accessible to a virtually global market, with no cost or risk.

There was perhaps a time when such do-it-yourself activity didn't hold much stock in the "real world" of liturgical music distribution, but, the real world is sitting up and taking notice now. In fact, the Executive Director of ICEL has taken notice and has called prominent public attention to the fact that the best place to find settings of the proper antiphons of the Mass—musical settings of texts that form a part of the substantial unity of the Roman Rite—is the open, free, common-source marketplace of the internet, in the forum of the self-publisher who can produce resources that the church is asking for without having to play any "chicken and egg" games, or without having to be subject to the demands of the commercial market.

How extraordinary is this? The CMAA should be proud, and people like Jeffrey Tucker, and many others who have contributed to this work should be thanked profusely for their tireless efforts in making musical settings of the texts of the Roman Rite freely available to the world. Who knows, if these resources had not been developed and had not been made available online in the past few years would we be eternally resigned to the cycle of destruction that is found in the world of Catholic music publishing? Would we be suppressed by the "unavoidable" and "practical reasons" that have kept Catholics from having a variety of musical settings of the texts of the Mass? Would there be no hope that things could improve and that we could some day finally arrive at Vatican II's vision of a sung liturgy?

The good news is that the pioneers have charted a new and exciting path in these past few years and because of this the world of Catholic liturgical music will never be the same.

I would like to invite you, any and all of you, to participate in an experiment in the production of Catholic liturgical music resources.

I think that it is time to raise the stakes. I would like to invite you, any and all of you, to participate in an experiment in the production of Catholic liturgical music resources.

As Catholics we have long understood the axiom "the whole is greater than the sum of its parts." We hear this from St. Paul: "Now the body is not a single part, but many. If a foot should say, 'Because I am not a hand I do not belong to the body,' it does not for this reason belong any less to the body. Or if an ear should say, 'Because I am not an eye I do not belong to the body,' it does not for this reason belong any less to the body" (1 Cor. 12:14–16). What good is a foot alone? Or a hand? Or an ear? Alone these parts of the body can do very little, but when acting as a part of the whole body, the potential is infinite.

Many of us musicians have made small contributions to the world of online liturgical music resources, while many of our efforts have remained locked within the walls of our isolated community, or left sitting on our hard drives. Largely, the online publishing effort has been the enterprise of a handful of driven individuals who have assembled very nice projects according to their individual gifts of time and talent. Many of these projects have been limited in scope, perhaps because they needed skills, knowledge, and, of course, time. Many of these projects have still found great success, but they would be more successful if more skills or manpower were available. I believe that if the many gifts found in the sacred music community were shared more widely, working together as one body, the result would be as good, if not better, than that which the commercial publishers offer.

I would like to invite you, even if you don't feel that you have much to give, even if your contribution is small, to participate in this experiment. This will be an organized effort, the author of this essay is the acting organizer, and the source for community collaboration is the worldwide web. (For more information, or to join in the effort, please go to www.sacredmusicproject.com/propers.)

The project is called "Toward the Singing of Propers" and an immediate result might be a book of simple English antiphons and psalms for use in average parish settings by average parish musicians. Another result will be an open database of liturgical texts and source material for the development of future as well as various projects that deal with the propers. The fruits of everyone's labor will remain in the Creative Commons and in the open forum so that others can benefit from your work as they take on similar projects of their own.

What help do we need? The first task is to organize a database of all of the liturgical texts. This involves the data input of a complete set of antiphon translations, and also of the Latin antiphons for proper and simple textual comparison. All of the metadata for these texts need to be entered and organized: biblical text source, *incipit* name, mode, psalm verse designations. Psalm verses for the antiphons have to be assembled and notated in the database. The psalm verses themselves need to be extracted and arranged in the database. Various editions of the psalms need to be compiled and prepared for liturgical singing. We need people to help typeset musical antiphons. We need proof readers, both textual and musical. There are many things to be done and surely many further needs that will arise as the project progresses and develops.

The great thing about "open source" projects is that anyone can contribute to them with whatever time they have to give. I find it absolutely amazing that a computer operating system like Linux (a community developed and completely open source software) can rival the best commercial operating systems. I have no doubt that an organized effort around sacred music resources can produce the same result.

We have been commissioned to return the antiphonal propers to their rightful place in Catholic liturgy and to work outside the conventional confines to do so.

I believe that in Msgr. Wadsworth's address we have been commissioned to return the antiphonal propers to their rightful place in Catholic liturgy and to work outside the conventional confines to do so.

We are able to give freely of ourselves, of our gifts, of our time, to the church because Christ first gave of himself to us, and he continues to pour out the gift of himself freely to us in every single Eucharistic liturgy. Everything that happens in the liturgy is a response to Christ's sacrifice of himself to the Father in the Holy Spirit. Our only response as Catholics after receiving this gift is to make a gift of ourselves back to God in our worship and in the making of our own lives a sacrifice.

It is because of this eternal gift that we receive in the liturgy that we "live and move and have our being" (Acts 17:28). It is in response to this gift that we are able to give freely of our time and our gifts for the glory of God, the sanctification of the faithful, and for the good of the church.

I hope that you will participate in this experiment in liturgical music resource production. Your contribution may seem small, but when united with others working toward a common goal your impact will be great. Future generations of Catholics may thank you. ℭ

You are invited to help launch the project:

Toward the Singing of Propers

The fruits of everyone's labor will remain in the Creative Commons and in the open forum so that others can benefit from your work as they take on similar projects of their own.

Expressive Singing in Sacred Music

by Mary Jane Ballou

For many singers and directors, words lose their meaning. Instead, they become vexing combinations of letters with vowels to be kept pure, consonants to be enunciated or cut off properly, and diphthongs to be avoided.

When combined with fears of interval leaps and anxious anticipation of accidentals, the result is the musical equivalent of an obstacle course. If you doubt me, listen for the sigh of relief after the final note. The choir's goal is to make it from beginning to end of a chant or motet without falling off the ropes.

This is not singing. When we sing, we seek to communicate in a very special way, enhancing words with melody, harmony (perhaps), rhythm, and dynamics. Ask yourself if communication is part of your schola or choir's understanding of its role. If you and your singers are desperately wading through words and notes week after week, stop for a moment and think about understanding and expressing the text.

I. Understanding the Text

No one should sing words they do not understand. This is not only a problem with non-vernacular texts. Sacred music has a special vocabulary. Do your singers know cherubim from seraphim? What about the Immaculate Conception? Who precisely is the Lamb of God and whence the reference? While directors are not catechists, sixty seconds spent introducing or enriching some aspect of the text is not unreasonable.

No one should sing words they do not understand.

With Latin, the temptation to sing without understanding is great. There are mountains of propers to learn in Latin-only editions. The time is short and the singers need to get those notes down by Sunday. Since everyone has sung Panis Angelicus since fifth grade, of course they know what it means. Do they? The odds are very good that they do not.

No text should be rehearsed without a walk through the words, whether it is in English, Latin, or any other liturgical language. If the language is English (or whatever vernacular you use), read through the words with your ensemble and make sure everyone knows the meaning. If the language is Latin and the translation is not in your edition, it is the director's responsibility to find it and pass it on to the choir.

At the 2010 Solesmes Advanced Gregorian Chant workshop, participants were scolded by Dom Daniel Saulnier for their failure to define correctly the word "psallite." Our approximations of "sing" and "sing a psalm" left him unimpressed and were met with Gallic sighs. His precise definition of "psallere" was to sing a psalm accompanied by stringed instruments. While Dom Saulnier is unlikely

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to appear at your Wednesday night rehearsal, it is still possible to bring what rigor you can to your translations.

As a director, one needs to know the meaning of each word, not just a general sense drawn from a paraphrase. This can be serious challenge for the non-Latinist (that is, ninety-eight percent of us). However, there are resources online. For example, the 1953 *Chants of the Church* is available online at www.musicasacra.com and has literal interlinear translations of many common chants. For the more ambitious, quality time could be spent with *A Primer of Ecclesiastical Latin* by John F. Collins (Washington, D.C.: Catholic University of America Press, 1985) or the host of resources available online.

Know the meaning of each word and write it into your music, if necessary. Then you have the textual ammunition to take your singers' understanding to a new level: expressive singing.

II. Expressive Singing

Singing is more than the physical exercise of the vocal apparatus and the tracking of words and notes. When we sing, we *say* something. The meaning behind the sounds needs to come forward from the singers.

"Oh no, you don't," you say, "You're not getting me into that. I'm a serious director of the church's great music and this 'expressive stuff' sounds like pop music." This is not so. All sacred music exists to express our love and gratitude to the God who created us, saved us, and holds our very existence in his hand at every moment. It does not involve manufacturing emotional states of ecstasy or pathos. It is unimportant how the singers feel—happy, sad, tired, annoyed with the singer next to them. Expressive singing combines the will and the intelligence of the singers to lift the music off the page.

Expressive singing is *not* emotional singing. It is not wailing, sliding, pop-style catches in the voice, or tidbits of vocal fry. Expressive singing is not waving one's arms or assuming the face of a Greek-tragedy mask. There is no need for startling dynamic shifts or wild rubato. Expression is not exaggeration.

Expression is not exaggeration.

It is singing with meaning—something that can easily be lost in the choral process where there are so many words, so many notes, and so little time. When meaning is addressed in high school and college ensembles, there is often little more than a summary of the text ("this is a song about a girl whose true love has died" or "this is part of the Requiem Mass"). That is not enough. When singers mentally digest the specific meaning of the words they sing, beyond the mechanics of vowels and notes, you have taken the first step towards finding the expressive core of a chant, a hymn, a psalm. You are moving from execution to creativity.

All music tells a story. For sacred music, particularly ritual music, that story is some aspect of our salvation history embodied in the specific chant or motet. Does this mean that every singer has to be thinking the same thing as the director while singing? No, but they do have to be thinking of *something* beyond the notes and the words. The director also needs to be so familiar with the music as to be able to carry that undercurrent of meaning along with all the tasks of entrances, breathing, pitch, rhythm, and cut-offs.

All music tells a story. For sacred music that story is some aspect of our salvation history embodied in the specific chant or motet.

III. Making It Happen

Professional ensemble singers have the training and concentration to master the mechanics of vocal music quickly and move on to interpretation. Amateur schola and choir singers generally do not. Faced with that reality, how does a director take the "expressive singing" challenge?

Start with something one's singers already know quite well, perhaps something that they're tempted to sing almost glibly. An example would be an often-sung Agnus Dei. Review the words and take a few minutes to see if anyone has questions about the origins of the text, when it was written, puzzling ecclesiastical language, etc. Then ask your singers to sit with the music for a couple of minutes and think about what it means to them. No one has to share their thoughts; this is a choir, not an encounter group. Then ask them to sing with that meaning in mind.

Will there be a miraculous transformation? Probably not, but keep that approach going, especially in reviewing works your singers have already mastered. Then you can layer the entire process of comprehension and expression into the teaching of new works. And if you're the director, you should be doing that same process yourself even more intensely. This is hard work.

Every honest musician will tell you that it is easy to sing or play while considering grocery lists, past intellectual enemies, or upcoming vacations. You will have to drag yourself, psychologically speaking, back to the music and its meaning repeatedly. However, concentration is a habit and can be cultivated. Perhaps your struggle can inspire your singers to develop the habit as well. Eventually, the focus on meaning, built on the technique and skills that you bring to the music, will deepen the quality of your singing for both singers and listeners.

If you are working on music for the Divine Office or the Mass, you are preparing to sing in the presence of God. If you are rehearsing sacred music for a non-liturgical event, you have the opportunity to reach people who never set foot inside a church. Both of these circumstances are too important for absent-minded singing.

We know that beauty is often the way to her sisters, truth and goodness. Expressive singing by your choir can open that door.

Serious about the Ordinary Form

by Jeffrey Tucker

One year from now, the language of the liturgy in the parish down the street is going to be very different. I fully expect that everyone will notice the difference. It will not be shocking or alarming. Quite the reverse. We will have a sense that the language used in the sanctuary accords with what we have all come to believe having read the Catechism of the Catholic Church. It will reinforce our belief and heighten the dignity of the Mass. In this sense, the long-term effects on our parish cultures could be enormous.

It is true that the language of the Mass will be a bit more remote than it is now, using words that are less familiar in our regular everyday speech. This is precisely as it should be. The methodology that seized a generation in the late 1960s left us with a liturgy with a text that was just over-anxious to "reach us" and be "relevant." It was too direct and ended up introducing a chattiness that is unknown in the history of Christian liturgy. One is not entirely surprised that it gave rise to a pervasive use of pop music, for this is the music that has been vaguely suggested by the culture of the translation.

Let me provide an example from the Roman Canon itself. The current translation says: "You know how firmly we believe in you." Something is odd about it, almost infantilized in its expression, and also introducing an affirmation of some vague belief in God that one does not even expect to be up in the air at all at this point in the Mass. I can't entirely put my finger on it but there's something about it that seems peculiar. In any case, starting next year, this line is gone and replaced with a phrase that is much more dignified: "and all gathered here, whose faith and devotion are known to you." Just hearing that phrase aloud produces a feeling of settlement and maturity.

The methodology that seized a generation in the late 1960s left us with a liturgy with a text that was just over-anxious to "reach us" and be "relevant."

And that's just the beginning of the changes. What we will hear from the sanctuary, starting next year, is more dignified, more theologically robust, more mature, more elegant. The effects of this will not be immediate but it could be very profound over the long term. Instead of the near-flippancy of "And also with you," we will say "And with your spirit." The term consubstantial will reappear in the Creed. We will say "Have mercy on us" one extra time in the Gloria. For the Confiteor, we will say "through my most grievous fault."

These are all small changes and a large overall effect. It means that from the point of view of aesthetics, the ordinary form of the Mass in English will again become a serious and weighty matter. This in turn suggests certain changes in comportment and music. It means that we can print the Latin and English side by side without embarrassment or discomfort.

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Looking for a metaphor, I would compare the difference between the current and future translation as similar to a window that is frosted and one that is clear, or a pair of glasses once smudgy but now clean. It allows us to see the same reality but more vividly. With new translation, there can be no question about why we are there and what is happening about Mass—and it is tragic to say that has not always been true.

The new translation will be an instrument of peace in our parishes. It will help the faith cohere in our public worship.

This is a comparison between the current (old) and future (new) translation of the first part of the Roman Canon. You will note too that the phrase "pro multis" is translated as "for many."

OLD TRANSLATION	NEW TRANSLATION
We come to you, Father, with praise and thanksgiving, through Jesus Christ your Son. Through him we ask you to accept and bless these gifts we offer you in sacrifice. We offer them for your holy catholic Church, watch over it, Lord, and guide it; grant it peace and unity throughout the world. We offer them for N. our Pope, for N. our bishop, and for all who hold and teach the catholic faith that comes to us from the apostles.	To you, therefore, most merciful Father, we make humble prayer and petition through Jesus Christ, your Son, our Lord: that you accept and bless these gifts, these offerings, these holy and unblemished sacrifices, which we offer you firstly for your holy catholic Church. Be pleased to grant her peace, to guard, unite and govern her throughout the whole world, together with your servant N. our Pope and N. our Bishop, and all those who, holding to the truth, hand on the catholic and apostolic faith.
Remember, Lord, your people, especially those for whom we now pray, N. and N. Remember all of us gathered here before you. You know how firmly we believe in you and dedicate ourselves to you. We offer you this sacrifice of praise for ourselves and those who are dear to us. We pray to you, our living and true God, for our well-being and redemption.	Remember, Lord, your servants N. and N. and all gathered here, whose faith and devotion are known to you. For them, we offer you this sacrifice of praise or they offer it for themselves and all who are dear to them, for the redemption of their souls, in hope of health and well-being, and paying their homage to you, the eternal God, living and true.
In union with the whole Church we honor Mary, the ever-virgin mother of Jesus Christ our Lord and God. We honor Joseph, her husband, the apostles and martyrs Peter and Paul, Andrew, James, John, Thomas, James, Philip, Bartholomew, Matthew, Simon and Jude; we honor Linus, Cletus, Clement, Sixtus, Cornelius, Cyprian, Lawrence, Chrysogonus, John and Paul, Cosmas and	In communion with those whose memory we venerate, especially the glorious ever-Virgin Mary, Mother of our God and Lord, Jesus Christ, and blessed Joseph, her Spouse, your blessed Apostles and Martyrs, Peter and Paul, Andrew, James, John, Thomas, James, Philip, Bartholomew, Matthew, Simon and Jude: Linus, Cletus, Clement, Sixtus, Cornelius, Cyprian, Lawrence, Chrysogonus, John

OLD TRANSLATION	NEW TRANSLATION
Damian and all the saints. May their merits and prayers grain us your constant help and protection.	and Paul, Cosmas and Damian and all your Saints: we ask that through their merits and prayers, in all things we may be defended by your protecting help.
Father, accept this offering from your whole family. Grant us your peace in this life, save us from final damnation, and count us among those you have chosen.	Therefore, Lord, we pray: graciously accept this oblation of our service, that of your whole family; order our days in your peace, and command that we be delivered from eternal damnation and counted among the flock of those you have chosen.
Bless and approve our offering; make it acceptable to you, an offering in spirit and in truth. Let it become for us the body and blood of Jesus Christ, your only Son, our Lord.	Be pleased, O God, we pray, to bless, acknowledge, and approve this offering in every respect; make it spiritual and acceptable, so that it may become for us the Body and Blood of your most beloved Son, our Lord Jesus Christ.
The day before he suffered he took bread in his sacred hands and looking up to heaven, to you, his almighty Father, he gave you thanks and praise. He broke the bread, gave it to his disciples, and said: Take this, all of you, and eat it: this is my body which will be given up for you.	On the day before he was to suffer, he took bread in his holy and venerable hands, and with eyes raised to heaven to you, O God, his almighty Father, giving you thanks he said the blessing, broke the bread and gave it to his disciples, saying: take this, all of you, and eat of it, for this is my body, which will be given up for you.
When supper was ended, he took the cup. Again he gave the cup to his disciples and said: Take this all of you and drink from it: this is the cup of my blood, the blood of the new and everlasting covenant. It will be shed for you and for all so that sins may be forgiven. Do this in memory of me.	In a similar way, when supper was ended, he took the precious chalice in his holy and venerable hands, and once more giving you thanks, he said the blessing and gave the chalice to his disciples, saying: take this, all of you, and drink from it, for this is the chalice of my blood, the blood of the new and eternal covenant, which will be poured out for you and for many for the forgiveness of sins. Do this in memory of me.

Converts and their Role in Sacred Music

by Jeffrey Tucker

At a chant workshop that I co-conducted, I found myself intrigued by the demographics. Most attendees were in their 30s, 40s, and early 50s. In these busy times, it takes a special spark of something to attract a person to a two-day workshop in which you spend your time learning to read Gregorian notation and providing an ideal form of music for the Mass. Not many among the attendees had extensive music education, and this is fine. Chant is sometimes taught most easily to people who are not translating from one form of music to another but rather learning this music on its own terms.

What draws the participants to such workshops? All the participants have that special something that causes them to define themselves as singers—a class of people that have been essential to the performance of the Christian ritual since the earliest years of the church. Their art grew up alongside and integral with the ritual itself. This generation joins countless others from the past to take up this serious and sacred vocation of daring to improve on the beauty of silence.

But why these people and why now? I spoke to a substantial number of them, perhaps more than half of the seventy-five, who turn out to be converts to Catholicism, some of them recently and some of them from ten or fifteen years ago. Most have come through the Episcopal faith, but that might have been a short stop from a more fundamental starting place in the Baptist or Presbyterian faith. From my conversations with these people, and reflecting on my own history as a convert, I began to put together an archetype of the convert who gets involved in the Gregorian chant movement.

What draws the participants to such workshops?

These people did not convert because they preferred the music in the Catholic church to what they had in their own house of worship. It would be closer to the truth that they converted despite the music that is typical in most Catholic parishes. What attracted them to Catholicism was a different kind of beauty, one embodied in history, theology, doctrine, and spirituality.

Their conversion was inspired by the conviction of truth. Here we find the usual personal revelations taking place. Just to mention a few: The Bible was formed by the church but the church came first; the apostolic succession is real and crucial; the Eucharist is the body of Christ; the papacy is a legitimate historical institution that has guarded the faith; the long history of saints and martyrs were faithful to scripture and tradition; the liturgy has grown organically from the earliest times; Catholic theology has spawned the greatest developments in human history; grace comes from the sacraments offered by the church.

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To have these truths and a thousand others dawn on you is a transforming experience. And then to follow that intellectual change with access to the confessional and to a new form of intense spirituality is a glorious thing, the greatest event of a lifetime. St. John of the Cross writes that these new Catholics are carefully cradled in the church's bosom like children by their mothers. They feel secure and are fed what they need.

However, there comes a time when they begin to grow and begin to develop a critical mind toward their experience in their parishes. Here is where they begin to evaluate the practice of Catholicism against the ideal into which they converted. What stands out here are certain problems in the liturgy—and the music is the most conspicuous among them.

Converts tend to be historically and theologically minded, and so they notice the absence of deep tradition and robust spirituality in the music, much of which has been written in the last several decades. The style reflects popular culture, not theological culture. Indeed, so much of it is rather silly and not serious. There seems to be this disjuncture between Catholic teaching on the Eucharist and the aesthetic being created by the music we hear at Mass.

Converts tend to be historically and theologically minded.

Then they begin to wonder what the church actually teaches about music. Here is where their historical and literary skills come into play. They know to read the documents from the Second Vatican Council. They know that they can read the writings of the popes, and so they do. The central truths that stand out from even a casual look is that the music of the Mass is organic to the Mass, that Gregorian chant is the foundation, that all musical development in all times is supposed to extend outwards from the sensibility inspired by chant.

They might stop at these revelations and try to put the subject out of their minds. After all, these converts do not really think of themselves as singers. The musicians currently in power surely know what they are doing. And surely if there were something fundamentally wrong, the pastor of the parish would put a stop to it. And so the converts wait it out.

And yet, the problems are inescapable. They come back every Sunday. The new convert then discovers that he or she actually has a more profound appreciation of the quiet, spoken daily Mass than the Sunday Mass, and the music is really the only consideration that seems to be the defining issue.

After some time, the nagging feeling that something is fundamentally wrong begins to take over. The nagging sense is rooted in a great truth: the Catholic faith is the most beautiful thing this side of heaven, and yet the music of most parishes is not beautiful. It is not even very holy. It seems time-bound, popular, derivative of secular and not spiritual things. They begin to make inquiries only to discover that no one on the music staff knows anything at all about Gregorian chant. They fear Latin. Indeed, they seem to be confused about the ritual and theological demands that the church is making of her musicians.

At this point, the convert can choose to do nothing or take the initiative to end the discord between theory and practice. The people who come to these workshops are those who have decided

to make a gift of their time and their talent to making difference right in their own parishes, in whatever way they can. Their goal is not to recreate the musical cultures of their past faith communities within the Catholic context. It is simply to help bring the music of Catholic parishes into compliance with the beauty of the faith more generally.

To make a difference requires wisdom, good will, and patience.

At the workshop, we encourage people to get involved in their parish music programs, not as agitators for chant but just as servants. Get to know the musicians. Get to know the organists and other instrumentalists. Help with liturgy and come to rehearsal. Then they can best apply what they have learned about reading the Gregorian staff and reading chant. Under these conditions, they are less likely to be seen as interlopers but rather as helpers and servants. It might take time, but eventually scholas can be formed out of this framework.

Every parish situation is different, and the musical scene within each parish tends to be its own world with its own features that have to be discovered from the inside. To make a difference requires wisdom, good will, and patience. If they follow this path, we might find that ten years from now we can look back and see that it was the converts who were most responsible for bringing beauty and tradition into our liturgical services. ♫

Upcoming Events

CMAA 2010 Fall Practicum: Gregorian Chant at the Houston Cathedral, Houston, Texas, October 21–23. Faculty includes Scott Turkington (Gregorian chant for men), Arlene Oost-Zinner (Gregorian chant for women), Dr. William Mahrt, CMAA President, (Advanced chant for men and women), and Rev. Robert Pasley (Training for priests, deacons, seminarians, and those who train them to sing the Mass). Talks by Dr. William Mahrt and Jeffrey Tucker (Managing Editor, *Sacred Music*; *Sing Like a Catholic*). The program includes Solemn Vespers on Friday evening and concludes with a Missa Cantata in the Ordinary Form on Saturday evening; Dr. Crista Miller, Organist. Cost: $165 (includes instruction, materials, three meals and reception). Preliminary Schedule. This event is co-sponsored by the CMAA Houston Chapter, Co-Cathedral of the Sacred Heart, and St. Theresa Catholic Church—Sugar Land, Texas

Winter Chant Intensive, January 3–7, 2011; New Orleans, La. Details and registration information forthcoming.

Sacred Music Colloquium XXI, June 13–19, 2011; Duquesne University, Pittsburgh, Pa. Details and registration information forthcoming.

REVIEW

The Christian West and Its Singers: The First Thousand Years by Christopher Page. New Haven, Conn.: Yale University Press, 2010. 600 pages. ISBN 978-0300112573

Christopher Page's work is nothing short of a masterpiece, a history of singing in the first thousand years after Christ, which is to say, a history of music in the Roman Rite. I can't even begin to think of the thoughts below as a genuine review because, like most people interested in this topic, I will be reading this book for another ten years. So I offer the following thoughts on just a few chapters out of this beautiful narrative.

We don't often think about the generation of musicians that followed Guido d'Arezzo. I hadn't really considered what Guido's life and work meant for their own tasks. They were charged with using Guido's fantastic innovation—the system of reading pitches on a staff—to prepare books of chant in cathedrals and monasteries. This generation is discussed in detail in Page's book.

While reading, I conjured mental images of zealous young monks, heads filled with wonder at the newest thing, the newest innovation in science, the twelfth century iPhone perhaps, and carefully copying down chants as older monks sang them, one note at a time. "Wait just a moment . . . was that a mi or a fa?" The older monks must have had serious doubts! Of course the zealots discovered rather large variations in the chant from place to place, and this surely included rhythm too. They sought to use the new tool to unify and universalize.

Page's work is nothing short of a masterpiece, a history of singing in the first thousand years after Christ—a history of music in the Roman Rite.

One author known only as John wrote the following complaint in his *De Musica* sometime after 1100. He offers a passage that struck me as hilarious. Three singers are comparing chant editions and here is what happens:

> One says, "Master Trudo taught me this way." Another rejoins, "But I learned it like this from master Albinus"; and to this a third remarks, "Master Salomon certainly sings differently." . . . rarely, therefore, do three men agree about one chant. Since each man prefers his own teacher, there arise as many variations in chanting as there are teachers in this world."

So interesting, isn't it? This was the situation that the Guidonian innovation was supposed to rectify, and surely it did settle many questions to some large extent. And yet the above conversation might have happened at the latest Sacred Music Colloquium. They go on every day—and we hope

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we can learn from each other rather than fight with each other. However, it remains true to a large extent, even a thousand years later: there are as many variations as there are teachers.

And, by the way, there is nothing particularly wrong with this. At the colloquium, we experienced Mass with four different chant choirs in the same Mass, led by four different conductors. At the same Mass, we heard: precise and pious, rich and strong, elegant and polished, stable and settling, each with a different approach.

The reason is fairly obvious actually: despite the enthusiasm of the generation after Guido, manuscripts with staffs don't actually sing themselves. As usual with every innovation, that generation exaggerated the benefit of the new thing. Chant must come from human beings, not machines, and thank goodness. No edition can capture every subtlety, every nuance, every interpretation. Nor do I think we want it to. Variation and difference are lovely. This is not a matter of doctrine; it is a matter of application and art.

Does anyone doubt that the same arguments will be going on a thousand years from now?

When I read this passage to William Mahrt on the phone, and offer the above sentence, he replied profoundly: "and how wonderful it is to know that they will still be singing these chants a thousand years from now."

The same arguments will be going on a thousand years from now?

These are the sort of conversations and thoughts inspired by a book of this power and richness. The section on Guido is near the end of the book. Earlier, the reader is treated to a section on the Council of Laodicea, a regional synod of bishops held in the fourth century in Asia, the first to overtly regulate the production of music. Given the times and the emphasis on rooting out error, writes Page, "the bishops at Laodicea could not possibly regard the canonicity and textual authority of materials used by their singers with indifference. The time had come for decisive intervention."

The council said that music could only be sung by "regularly appointed" singers who could also read from parchment (not merely papyrus, which was cheaper and more likely to include fraudulent texts). The singers, regarded as more than mere hirelings for an occasion, could not visit taverns. Most importantly for our purposes, there could be no singing of improvised or made-up songs in services. Only canonical books could be sung. The ban was emphatic: there could be no singing of Gnostic gospels, hymns celebrating then-popular angel worship, much less poetry made up on the spot by some popular mystic.

The bishops understood that what was sung was just as important, perhaps even more important, as the printed texts, for what people came to believe about what Christianity teaches. Inevitably, then, the music had to undergo a process similar to that which took place concerning the texts. The matter that had to be first addressed was: what texts? And that matter of the source material was settled in approximately the same time frame as the issue of what constituted Christian texts.

The council did not address the issue of style. That was left to later church legislation. But that is perhaps, speculates Page, because there was no real controversy here. It had long been established that rhythmic music drawn from the world of taverns and commerce and theater were not admissible. The chant was of a musical structure free enough to accommodate the text, and that is for a

reason: the word is given priority over the tune. The silence of Laodicea seems to indicate the absence of a problem in this respect.

It is Professor Page's opinion that the strict regulation of text was a response to an immediate problem that "there were churches were psalmody was no longer regarded as a form of reading." The bishops sought to reinforce the long-standing practice in which the purpose of singing in liturgy was inseparable from the practice of praying and teaching from scripture (the term lector later came to be used interchangeably with singer).

There was the further matter of the organization of texts within the liturgical calendar. That would be addressed and codified in later centuries, most famously by Pope Gregory (hence Gregorian chant refers not only to the music itself but the liturgical organization and purpose of the music). Rendering the exact shape of the melodic structure of the chants in the Roman Rite would take place centuries later, and, in fact, this is still an ongoing process.

Page's discussion underscores a truth. It makes no sense to place a high emphasis on authentic texts, sound teaching, good doctrine, and leave all aspects of music to the whim of musicians and commercial music publishers, as if the church should have nothing to say about the matter. In fact, throughout the history of the Roman Rite, this has been largely a settled matter. This understanding was in place from the earliest centuries up to our time.

The core point that emerges is that not just any music is appropriate for Mass.

The core point that emerges, again and again, throughout Page's book needs to be emphasized: not just any music is appropriate for Mass any more than just anyone's scribblings are entitled to be called the Word of God. When Luther decided to take on the Catholic Church, he produced his own Bible that raised fundamental questions about the canon of books. And when modern secularists seek to debunk settled Christian teaching, they wave silly Gnostic texts around. So too, the opponents of sacred music can be found hawking their own texts and their own musical styles that have nothing to do with the treasury that Vatican II called on us to preserve and pass on to the next generation.

REPERTORY

Can Kyrie *Lux et Origo* and Kyrie *Te Christe Rex* Supplices Be Sung by the Congregation?

by William Mahrt

The restoration of the Propers of the Mass, ideally sung to full Gregorian melodies, requires the singing of a skilled choir. This, in turn, presumes that the Ordinary of the Mass usually be sung by the congregation, again, ideally in Gregorian chant. But what ordinaries can a congregation actually sing well? The presumption has been that it must be principally the simplest melodies. The booklet *Jubilate Deo* in fact proposed such a simple set (Kyrie XVI, Gloria VIII, Credo III, Sanctus XVIII, and Agnus Dei XVIII),[1] and it is perhaps wise, in beginning to sing chant with a congregation, to sing some of the simplest settings.

Are there other chants of the ordinary which might be sung by a congregation? It is an observable fact, that Catholic congregations can sing Mass VIII (Missa *de Angelis*) quite well, and, with the possible exception of the Gloria, these are not among the simplest settings; the Kyrie is the most elaborate; in the abstract, one might judge it too difficult for a congregation, but they do it well. With experience, congregations are able to sing the basic ordinaries that are not the simplest chants.[2] These somewhat more elaborate chants balance better the developed style of the Gregorian propers, and they value the congregation by giving them something more substantial to sing. They can be sung well by the congregation because some people learned them in school, but also because the consistent text of the ordinary allows them to be sung several weeks in succession, thus learning by repetition. My purpose here is to discuss two related chants, the comparison of which suggests that one can be learned by a congregation, and the other is more likely a choir chant. Kyrie *Lux et origo,*[3] I would propose, is in

What ordinaries can a congregation actually sing well?

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[1] For an introduction to *Jubilate Deo* together with links to both musical notation and performances on MP3s, see Adoremus <http://www.adoremus.org/JubilateDeo.html>; for a printable version of the booklet, see the Web Site of the St. Cecilia Schola Cantorum <http://www.ceciliaschola.org/notes/jubilatedeo.html>.

[2] My congregation sings over the course of the year Masses I, IV, parts of VIII and IX, XI, XVII, and XVIII.

[3] Mass I, for the Easter Season, *Liber Usualis* (Tournai: Desclée, 1961), p. 16; *Gregorian Missal* (Solesmes: Abbaye Saint-Pierre, 1990), p. 75

a style a congregation could master; Kyrie *Te Christe rex supplices*[4] shows clear melodic relations to *Lux et origo*, yet has a considerably more elaborate melodic style and wider range, out of the reach of most congregations.

Kyrie *Lux et origo* follows the pattern of many Kyrie melodies: traditionally three Kyries on the same melody, three Christes on another melody, and three Kyries on a third melody, the last one of which is varied slightly, thus, AAA BBB CCC'[5] It's modal structure is, however somewhat unusual and quite beautiful. The first Kyrie is in mode three, whose final is E and whose intonation formula is G-a-c,[6] rising to the reciting note c; it begins with the typical intonation figure but does not touch upon the final until its last note (not an unusual occurrence in mode three), making that arrival a pleasant surprise upon first hearing. Mode three shares the same intonation figure and reciting note with mode eight, which, however, has G as a final. Thus the Christe centers upon the reciting note c, touches upon the E below, but then rises to a final on G. Until the final two notes, the listener continues to hear the Christe in mode three and then is surprised to hear the final shift to G; this new final then suggests that in retrospect the whole Christe has been in mode eight. The final Kyrie rises to d, the reciting note of mode seven and then cadences to G, thus a subtle shift from the plagal to the authentic G-mode. There has thus been a gradual rise in pitch focus through the course of the nine invocations, something quite suitable to the Easter Season, to which the chant is assigned.[7]

Kyrie T*e Christe rex supplices* has a similar modal arrangement, but its scheme of repetition is more elaborate and varied. Like Kyrie IX (*Cum jubilo*), the succession of invocations varies thus: A–B–A | C–D–C | E–F–EEF', the ninth invocation being a culminating redoubling of the previous two. Kyrie *Te Christe* incorporates some parts of the melody of Kyrie *Lux et origo*. The first Kyrie (and the third) of *Te Christe* is an elaboration of Lux et origo. The beginning intonation figure G–a–c is filled in: G–a–b–c; thereafter the melody is an expansion and amplification of that of Lux:

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[4] Kyrie "ad libitum" VI, *Liber*, p. 83; Kyrie IA for Sundays in the Easter Season, *Gregorian Missal*, pp. 75–76.

[5] Alternatively, the first melody is repeated in the last three invocations: AAA BBB AAA' or the more complex nine-fold arrangement is used, as in such pieces as Kyrie IX (see below). Traditionally the Kyrie was nine-fold; the rite of 1970 calls for a six-fold Kyrie, two invocations each, but allows for a nine-fold performance for musical reasons. The six-fold arrangement, two invocations each, suits the Low Mass, in which the priest says each invocation and the congregation responds; it is thus more symmetrical than dividing a nine-fold arrangement in direct alternation of priest and people. For congregational singing, however, I always recommend a nine-fold performance, since in learning a new chant, I notice that upon the third invocation. the congregation sings the melody most confidently. A nine-fold arrangement may also be sung cantor–choir–congregation for each group of three invocations.

[6] I use the Guidonian system of designating the notes of the scale: A–G entirely below middle C, a–g surrounding middle C, and aa–ee entirely above middle C.

[7] This rise in pitch focus is continued in Gloria I; on Easter Sunday it begins with the introit and continues through the Alleluia.

Lux: Gac a acbG aGF G G E

Te Christe: Gabc ba abcbbG aGE FEDE | GacaGF G G E

The first and third Christe of *Te Christe* are almost identical with the Christe of *Lux*, "eleison" being varied slightly.

There are interesting motivic interrelations between the invocations of *Te Christe*. The first of the nine invocations begins with a neume including a quilisma, G–a–b–c, reaching a range of only a seventh; this figure is repeated as the beginning of the second Kyrie, down a fifth, C–D–E–F, thus filling out the bottom of the ambitus of mode eight.[8] Its first note, C, is the note that was lacking for the complete octave in the previous invocation. The final three Kyries begin with that same figure now transposed up a fifth: d–e–f–g, filling out the entire octave of the authentic ambitus; that figure is a significant part of the reduplication in the final invocation. Kyrie *Te Christe* thus has a much more dramatic, even flamboyant, melodic shape; each trio of invocations includes a striking contrast of ambitus, the middle invocation being in a contrasting lower range. No single invocation except the final one reaches the range of an octave. The final invocation forms a climax, redoubling the initial figure and adding one that varies the middle invocation.

The use of some common material allows a clear view of the differences of the two melodies. Kyrie *Te Christe* with its total range of a twelfth and its dramatic conclusion still keeps the same basic modal structure and progressively rising ambitus. In comparison with *Te Christe*, Kyrie *Lux et origo* is much more discreet, with melodies of modest ambitus and neumatic elaboration.

As might be expected, the dissemination of these chants in the Middle Ages differs considerably. Melnicki's index of Kyrie melodies lists 218 manuscripts for *Lux et origo*, and only 61 for *Te Christe*.[9] One might assume that the simpler melody is the earliest,[10] but manuscript evidence does not support that. The earliest source in Melnicki's index is for *Te Christe*, from the tenth century, while the earliest for *Lux* is the eleventh. This is far from conclusive, however; these melodies probably circulated widely in oral transmission before they were written down. The melodies of the ordinary were most likely sung in oral transmission longer than those of the proper, simply because, since they were repeated often, they were more easily retained in memory, while the propers, often being sung only once a year needed the assistance of notation earlier. The tenth-century source is a troper; the motivation for writing the tenth-century melody down was evidently the need to include the trope text.

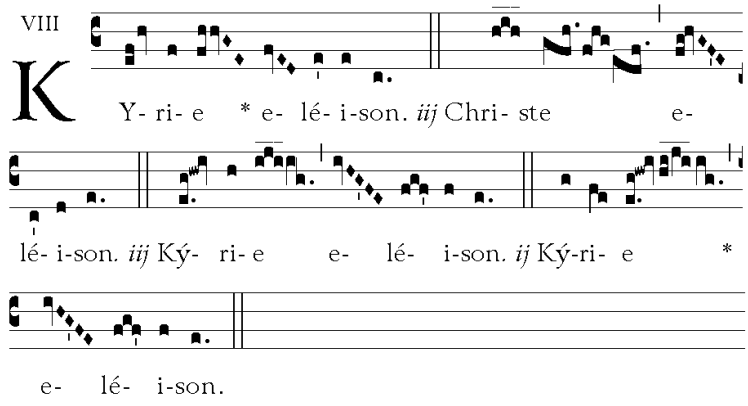
The conclusion is quite clear: *Te Christe* is really a choir piece, while in comparison, *Lux et origo* is much more within the abilities of a congregation, certainly one which can sing the Missa de *Angelis*.

[8] The defined ambitus of mode eight is the octave D–d (with a possible additional note above), but often this mode outlines the octave below the reciting note: C–c, as here.

[9] Margareta Melnicki, *Das Einstimmige Kyrie der lateinischen Mittelalters*, Ph.D. dissertation, University of Erlangen, 1954, melodies 39 and 55.

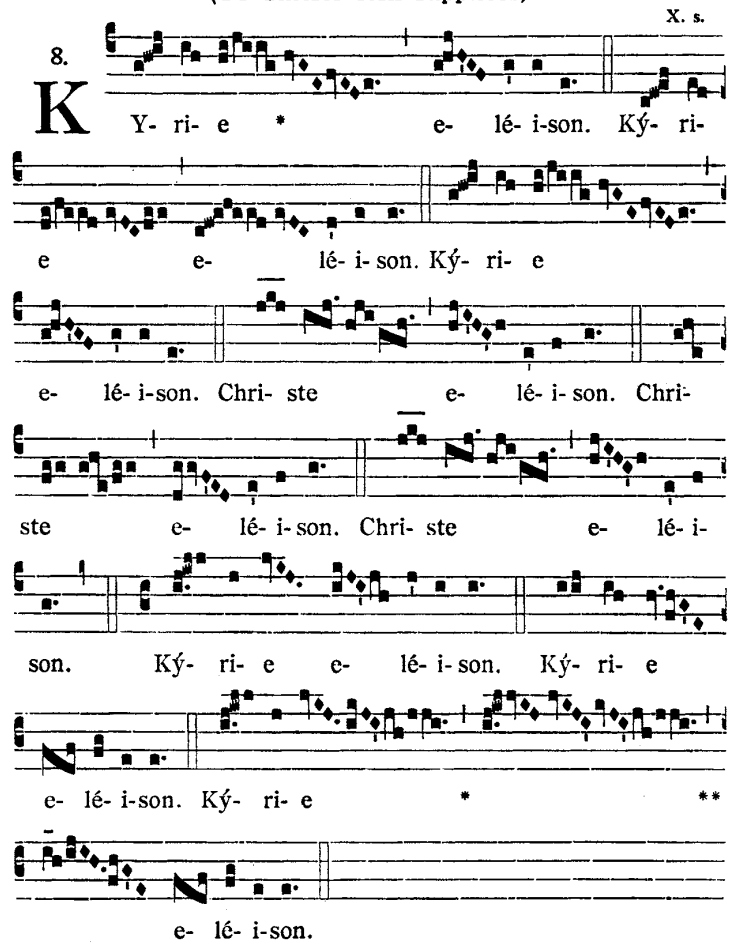
[10] This seems to be the case with Kyries IX (*Cum jubilo*) X (Alme Pater). The former is the more elaborate; the latter, simpler one shows sources a century earlier.

MASS I, Lux et origo *in Paschal Time*



VI.

(Te Christe Rex supplices)



NEWS

Sacred Music Colloquium XX

The twentieth Sacred Music Colloquium, sponsored by the Church Music Association of America (CMAA), lived up to its reputation as the finest training program in Catholic music in the United States. It was held June 22–27, 2010, at Duquesne University, Pittsburgh, Pennsylvania — with cooperation from the Mary Pappert School of Music.

Colloquium XX was attended by two hundred fifty musicians, the largest attendance in its twenty-year history. It also had the largest faculty, with conductors for chant and polyphonic choirs, lecturers on history and theology, teachers on liturgical issues, instructors for vocal technique, and professors tutoring organists, singers, and priests in the techniques required of Catholic musicians.

The purpose of the program is to train musicians for leadership roles in their parishes, so that they can provide music as part of the Roman Rite. The high-spirited attendees of all ages and from all parts of the country agreed that the program was a spectacular success. The participants sang in both chant and polyphonic choirs in liturgical services during the week. Duquesne University also offered graduate credit for attending this program and the related program on chant a week earlier.

Distinguished Music Faculty

The primary faculty for the week were CMAA president William Mahrt (Stanford University), Wilko Brouwers (The Netherlands), Horst Buchholz (Cleveland, Ohio), Scott Turkington (Charleston, South Carolina), Kurt Poterack (Christendom College), Arlene Oost-Zinner (Auburn, Alabama), David Hughes (Norwalk, Connecticut), Ann Labounsky (Duquesne University), Father Robert Pasley (Mater Ecclesia Church, New Jersey), Jeffrey Ostrowski (Corpus Christi Watershed), MeeAe Cecilia Nam (Ann Arbor, Michigan), Father Mark Daniel Kirby (Tulsa, Oklahoma), and Father Frank Phillips, C.R. (St. John Cantius, Chicago), Edward Schaefer (University of Florida). They were joined by representatives from Catholic music programs at Ave Maria University (Susan Treacy), Notre Dame University (Peter Jeffery), and the Franciscan University at Steubenville (Paul Weber).

Each day featured chant rehearsals, polyphony rehearsals, break-out sessions with specialized training in a variety of areas—from conducting to organ to priest training, lectures, as well as morning prayer and night prayer in both English and Latin. The highlight of each day was the Mass that featured music being prepared in rehearsals. The Masses were both in the ordinary form (English and Latin) and the extraordinary form. The Masses took place at the Church of the Epiphany, just down the street from the main Duquesne campus, which once served as the cathedral for the diocese.

Choral Liturgies

The Mass schedule began with an English-language ordinary-form Mass, which featured all the propers of the Mass sung in a variety of settings, rather than hymns replacing the propers, as has become the usual practice in most parishes. Father Samuel Weber, of the St. Louis Archdiocesan Institute of Sacred Music, adapted the introit. Liturgical composers Richard Rice and Bruce Ford

prepared other music: Rice composed the offertory and communion propers, as well as the sung ordinary of the Mass, while Ford added English to the Gregorian chant melodies for the Gradual Psalm and the Alleluia. The Mass ended with a polyphonic anthem in English sung by all.

As the week progressed, the Mass took on more elaborate forms. Wednesday's Mass was a Requiem Mass in the ordinary form sung entirely in Gregorian chant with the sequence, *Dies irae*, sung by all. Thursday's Mass was for the Nativity of Saint John the Baptist, celebrated in the extraordinary form, featuring the Palestrina *Missa Brevis* along with motets by Tallis and Guerrero, with propers sung according to the church's chant books.

Friday offered the Mass using the propers of the previous Sunday, the Twelfth Sunday of the Year, sung with Gregorian propers and ordinary, along with a motet by Orlando di Lasso. Saturday's Mass in the extraordinary form was for the Blessed Virgin Mary and featured polyphonic propers by William Byrd, which were written for the Catholic Masses celebrated in hiding during the reign of Elizabeth I. They remain among the most beautiful compositions for the Roman Rite. The final Mass of the colloquium was a Viennese-style orchestral Mass featuring the music of Franz Schubert, along with motets by Bruckner.

An elaborate celebration of Vespers in the Roman polyphonic style, as reconstructed by William Mahrt, was the longest liturgy of the week, but was also universally regarded as one of the most spiritually moving services of the entire Colloquium.

Famed organist Isabelle Demers, of Montreal, Quebec, presented a recital of music from many ages, which ended in an enthusiastic standing ovation. Many other organists played throughout the week, including Brother Jonathan Ryan of St. John Cantius, Chicago. An academic panel explored the current state of music on Catholic campuses and gave encouraging signs of change in the air, away from the pop music of the past toward a more serious interest in sacred music.

William Mahrt wrapped up the event with an inspiring call to take what we had learned and apply it in our parishes, always with an awareness that Gregorian chant represents the ideal in all forms of the Roman Rite.

The Church Music Association of America is an association of Catholic musicians, and those who have a special interest in music and liturgy, active in advancing Gregorian chant, Renaissance polyphony, and other forms of sacred music, including new composition, for liturgical use, according to the norms established by competent ecclesiastical authority. The CMAA was organized in 1964 as a continuation of the Society of St. Cecelia, founded in 1874, and the St. Gregory Society, founded in 1912.

Videos of Colloquium XX are available from Corpus Christi Watershed: <corpuschristiwatershed.org/projects/cmaa>.

LAST WORD

The Vernacular Mass as Catholic Liturgy

by Kurt Poterack

With the implementation date of the new English translation of the Roman Missal set for Advent of 2011, it might be useful to reflect upon the first implementation of an English translation. After the Constitution on the Sacred Liturgy was approved in late 1963—allowing national bishops' conferences to decide on the use of the vernacular in the liturgy for the first time—the American bishops voted to allow this option beginning in Advent of 1964.

According to an interview with Omer Westendorf, founder of The World Library of Sacred Music, an official from the American Bishops' Conference came to a meeting of Catholic music publishers in the summer of 1964. Apparently, among other things, he told them that the word from the Bishops' Conference was "no Latin, and four hymns."

If this was true, it explains a lot. We have to keep reminding ourselves that 1964 was a pre-internet age. Information was available, but not as readily. Also people, particularly in the church, tended to trust what their immediate superiors told them. Or what someone *said* the authorities told them.

According to what followed in the interview, this was what allowed Omer Westendorf to get the jump on other publishers. He simply took his *People's Hymnal* and, adding an order of Mass, rushed into publication the *People's Mass Book*. Many of us, of a certain age, remember this little black (sometimes gray) book as being in the pews of most Catholic parishes throughout the 1960s and 70s.

A "Mass with music" as experienced by most people at that time (and still in many places) was basically a low Mass with four hymns. If it was a Sunday or a special occasion there might be a choir which sang a motet or anthem at offertory and/or communion time.

Arguably, this is why the "hymn sandwich" approach to the liturgy has been so predominated. An acquaintance of mine calls it "a Methodist service with the real presence." And that description is quite accurate musically.

But we can't blame it all on Omer Westendorf or the Bishops' Conference in years past. Frankly, a true sense of the Catholic liturgy as a special form of worship—that is, a series of different prayers, ceremonies, and types of music all meant for the glorification of God and the sanctification of man—had been lost for some time—at least among ordinary Catholic laymen. The ubiquitous celebration of the Low Mass in pre-conciliar days gave the impression that the Mass was simply a series of prescribed—and even undifferentiated—texts which the priest and server needed to rush through—all for the purpose of effecting a valid consecration.

It was simply a hop, skip, and a jump from this to a series of prescribed—and undifferentiated—texts, this time in the vernacular and involving the congregation, to be read through. Any music ended up getting layered on top in the form of extraneous hymns and choir pieces. In other words, they were musical additions, rather than an *integral part*—an actual singing of the liturgical text. And this isn't even dealing with the fact that the music for a Gloria is different from that for a responsorial psalm, a communio has different music from a gradual.

There are different musical genres within the liturgy of the Mass.

So, when the new English translation comes into effect, let us strive to treat it as the vernacular translation of an actual Catholic liturgy, treating the texts and the music accordingly.

Kurt Poterack is choirmaster at Christendom College and editor-at-large of *Sacred Music*.