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EDITORIAL

Relative Goods

By William Mahrt

Our lives are filled with a multitude of good things. Some are greater goods than others. Divine worship is a very great good which contrasts with entertainment—a good in itself but not as great a good. Such differences are true of sacred music as well: there is a traditional hierarchy of kinds of sacred music, taught by St. Pius X and his successors and by the Second Vatican Council. Gregorian chant stands first, then classical polyphony, then organ music, then modern music—which I would interpret as instrumentally accompanied choral music, vernacular hymns, and then instrumental music in general. Organ music derives some of its status from classical polyphony, since much organ music, particularly the fugue, is an extension of the imitative style of polyphony. Likewise, vernacular hymnody derives some of its status from its historical origins in Gregorian chant, though it falls behind the others in that it is generally not on the texts the liturgy prescribes. Likewise, oratorio falls behind the concerted Mass for the same reason. These classifications could be developed further, and the details of this hierarchy could be debated, but I propose that the principle of the hierarchy of musics is not in controversy.

This hierarchy of musical genres has several foundations, such as liturgical purpose, closeness to the liturgical action, and how it supports intrinsic participation in the liturgy. It also has a complementary foundation in the aesthetics of the music. By this I do not mean art for art's sake but art for liturgy's sake: the way music persuades us by its beauty, the way it moves us to devotion, the way it enhances the quality of our participation in divine worship.

These issues were addressed in a significant reflection upon the psychology of liturgical music written shortly after the council by William F. Pohl but never published. We publish it here under the rubric "Archive." Since it was written, the situation of music and liturgy has changed, but the underlying principles which Pohl addresses have not. In the interest of disclosure, William Pohl was a close friend of mine and the founder of the choir which I have since directed for nearly fifty years.

Drawing upon Aristotle, Pohl distinguishes three different effects of music, entertainment, edification, and contemplation, the first achieving its effect through pleasure, the second through being moved to action by drama or education, and the third through delight of the intellect, contemplation. While most music has aspects of each of these effects, various kinds emphasize one mainly over the others. Thus in the historical context, medieval music tends toward the contemplative; Renaissance music is in a kind of transition; Baroque music tends to edification; and modern music tends to pleasure, or perhaps even displeasure. These can all be found in the music of J. S. Bach: the contemplative in the organ chorales, edification in the cantatas and passions, and pleasure in the chamber music. These effects can also be found in the way music is performed.

The relation of these effects to the genres of sacred music follows: Gregorian chant leads to contemplation; classical polyphony has as its principle effect contemplation, but with a degree of edification; organ music in the great fugues and chorales leads to contemplation, while concerted Masses

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and hymns lead more to edification; purely instrumental music, including preludes and toccatas for the organ seem to have a principal effect of pleasure.

Pohl addresses what he calls "dubious innovations" which took place after the council; some of these are no longer problems, but hidden behind them are similar problems which remain current and which disrupt the contemplative effects of liturgy. One of these is the "commentary." This was a well-intentioned attempt at educating the people in the liturgy; a commentator stood at a microphone and informed the congregation of the meaning of each liturgical action as the priest celebrated the Mass. This, of course, disrupted the higher meaning of the very same liturgical action, making it the object of devotion rather than the means. Today, such commentary, as far as I am aware, is dead as a doornail. It survives, however, in another form: the interpolation of improvised comments by the celebrant himself, sometimes paraphrasing the liturgical texts themselves or even improvising the text entirely. The liturgy allows for brief, judicious comments at just a few places, for good reason. Still, even at those points, the regular interpolation of personal remarks, particularly those in a conversational tone of voice, is a serious distraction from the element of transcendence which the contemplative aspect of the music conveys.

Another such innovation was vernacular psalmody; in the sixties, it was the psalms of Joseph Gelineau, which replaced the singing of the propers of the Mass. They may have worked well in French, but in English they quite quickly degenerated into sing-song rhythms in the psalmody, and their antiphons were trite. These, as well, at least at Mass, are also now dead as a doornail. However, their kind survives in the responsorial psalms so prevalent today. Here, at least, the congregation is usually not asked to sing the entire psalm text, but only an antiphon. Such antiphons, though, have serious limitations, since they must be short enough to be repeated from memory after one hearing, and such brevity most often leads to melodies which are trite rather than beautiful. In comparison with the contemplative effect of the Gregorian gradual, these responsorial psalms, while they may energize the congregation and even edify them at their own participation, forsake a contemplative effect for one that is, at best, for edification.

The liturgy allows for brief, judicious comments at just a few places, for good reason.

Pohl's comments presume the High Mass to be the norm: everything to be pronounced aloud is sung. This, of course, is the tradition and remains the ideal, in principle if not in practice.[1] In this context, Pohl complains of the forsaking of the singing of the lessons for an "expressive" reading of the texts. At the time, Catholics had little experience in reading liturgical lessons, and, understanding their function only as instruction, they attempted to bring out the meaning of the text in their manner of reading. We might have looked to a centuries-old way of elegant reading practiced by Anglicans, but that was not done. The result was, rather, quite amateurish and often subjected the scriptural text to the personal idiosyncrasies of the reader. In any case, the role of the lessons in the liturgy, while it does serve an important function of instruction, also serves other, higher functions; it is celebratory, retelling the story of the founding of our faith, renewing acquaintance with familiar and beloved stories,

[1] Note that the third edition of the Missale Romanum of 2002 (Latin) provides chant melodies for such a celebration of the Mass, as does the new Roman Missal of 2011 (English).

joyfully turning attention and devotion to the divine source of the stories. Such purposes are better served by a manner of reading closer to that of a teller of an epic than of a schoolmarm. The singing of the lessons achieves this best, and at the same time, makes their content most perceptible.

These problems stem from an overemphasis upon the element of edification, the building up of the faith and practice of the people, itself a good; but when it is cultivated at the expense of the higher good of "adding delight to prayer," of leading the people to worship and contemplation, then its good is compromised, and it ultimately obstructs the higher good. The fruits of such an overemphasis can be seen in the general prevalence of the anthropocentric element in the liturgy—the focusing upon the human element at the expense of the divine—the theocentric. In fact, since the council, the theocentric and the contemplative elements of the liturgy have often been ignored, or forgotten, or even suppressed.

Rather, we should see contemplation as the highest good of the liturgy and realize that music is the most powerful way of achieving it. A principal reason contemplation is the highest good is that it has an intrinsic and close relation to beauty. Beauty is an aspect of God, and in the contemplative mode, we can come close to God. The Constitution on the Sacred Liturgy describes a function of music as "adds delight to prayer." This delight comes especially with the perception of beauty, the beauty of God as addressed in divine worship, and even the beauty of the act of worship itself. Delight is our response to beauty and is a feature of contemplation.

We should see contemplation as the highest good of the liturgy and realize that music is the most powerful way of achieving it.

In the new translations, especially of the orations of the Mass (the collect, the prayer over the offerings, and the postcommunion prayer), but also in the prefaces and Eucharistic prayers, the beauty of language may inspire us to a higher and more contemplative sort of worship. These texts are poetry in prose, and their beauty will be the clearest and most effective when they are sung. Indeed, the project of the new translation should be the occasion for a reinvigoration of the movement to sing the liturgy, the congregation's parts sung in chant, the propers sung by the choir, and the liturgy integrated by the priest's singing of his parts. The new Roman Missal itself suggests this by supplying melodies for the dialogues between the priest and people, the ordinary for the people, and for the priest's part. The propers of the Mass are now being provided in numerous new publications.

The resulting contemplative effect is not a dour and silent asceticism but rather an active participation that is transcendently joyful; it truly lifts hearts to God. In participating in something beautiful, the drudgery of the everyday is left behind, and a "foretaste of the heavenly Jerusalem" is experienced; relative goods are given their proper place and allowed to work their proper function. And music is an essential means to this end. This is the high calling of church musicians, the rationale of our privileged profession. ℭ

ARTICLES

Quality, Form, Function, and Beauty in the Liturgy

By Sr. Joan L. Roccasalvo, C.S.J.

For musicians who serve the church's Eucharistic liturgy, common sense dictates that not all styles of music qualify as suitable for divine worship. The document *Sing to the Lord* (STL) accords with this statement. The musical judgment of sacred music:

> requires musical competence, [and] only artistically sound music will be effective and endure over time. To admit to the Liturgy the cheap, the trite, or the musical cliché often found in secular popular songs is to cheapen the Liturgy, to expose it to ridicule, and to invite failure.[1]

The deciding factor about sacred music is its quality. Quality has two meanings: (1) Quality as the essential character of something; we value quality of life, quality time with family and friends, and quality of character. (2) Quality in man-made things, the condition for excellence; we choose quality in food and in clothing.

The deciding factor about sacred music is its quality.

In the world of the arts, for example, perhaps no other word prompts more controversy than quality. Is quality the preserve of Western culture? Has it excluded or marginalized all other cultural endeavors in the interests of "the abstract concept of quality?"[2] Supporters of quality-based art fear that lack of quality will result in sub-standard art. The opposing position sees quality "not as a symbol of standards but as a symbol of exclusion," especially of non-Western artists.[3] "Quality," writes Barbara Tuchman,

> is the investment of the best skill and effort possible to produce the finest and most admirable result possible. Its presence or absence in some degree characterizes every man-made object, service, skilled or unskilled labor—laying bricks, painting a picture, ironing shirts, practicing medicine, shoemaking, scholarship, writing a book. You do it well or you do it half-well. Materials are sound and durable or they are sleazy. . . . Quality is achieving or reaching for the highest standard as against the sloppy or fraudulent. It is honesty of purpose as against catering to cheap or sensational sentiment. It does not allow compromise with the second rate. . . . Quality can be attained without genius.[4]

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[1] United States Conference of Catholic Bishops, *Sing to the Lord* (Washington, D.C., 2007), ¶135.
[2] Michael Berenson, "Is 'Quality' an Idea Whose Time Has Come?" *New York Times Art View* (July 22, 1990), 27.
[3] Berenson, "Quality," 27.
[4] Barbara W. Tuchman, "The Decline of Quality," *New York Times Magazine* (November 2, 1980), 38–39.

Since its appearance in the 1970s, the television magazine-program, "60 Minutes," has won numerous awards for its outstanding reportage, a success due to its quality of form.

Cardinal Joseph Ratzinger, who is now Pope Benedict XVI, summarizes his response to the utilitarian approach to music. In four translations of Psalm 47 (48), verse eight exhorts the Israelites to sing skillfully in their praise of the Lord:

(1) Sing an art song; play for God with all your art [with all your skill];[5]

(2) sing artistically (*con arte)*;[6]

(3) sing with understanding,[7]

(4) sing the way the *ars musicae* teaches.[8]

Quality in sacred music requires artistic skill and the composer's honesty of intent to make music beautiful, expressive of prayer. Lack of skill and "doing one's own thing" are not in accord with the liturgical tradition of the church and she cannot permit literary, musical, or visual tripe to be used in it. Though composers of any age and culture will differ stylistically, quality remains constant. Participation by the faithful is normative without sacrificing quality.[9] In Eucharistic worship, we care enough to give God our very best, to paraphrase the Hallmark dictum.

THE ASCENT TO GOD OF SACRED ART FORMS

St. Thomas makes no mention of the intrinsic holiness of religious art, but he does reflect on how the mind makes its ascent to God.[10] His text is developed by W. Norris Clarke for understanding the metaphysical structures latent in religious art forms. According to Clarke's line of reasoning from St. Thomas, an objective argument can be made for judging an art form as sacred or not, and how this is done. A prospective religious work must have something religious that is intrinsic to it, and not have a mere extrinsic accident of title.[11]

Lack of skill and "doing one's own thing" are not in accord with the liturgical tradition of the church, and she cannot permit literary, musical, or visual tripe to be used in it.

Depictions of the Madonna and Child by Raphael, for example, with their mere extrinsic accidents of title are not religious works. Similarly, the Verdi *Requiem* is not of itself a religious work only by reason of its title. In Raphael's case, the artist remains "absorbed in fully exploiting the new Renaissance realism of the human form, in

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[5] Joseph Cardinal Ratzinger, *A New Song for the Lord*, tr. Martha M. Matesich (New York: Crossroad, 1996), p. 123.

[6] Ratzinger, *A New Song,* p. 123.

[7] Ratzinger, *A New Song,* p. 124.

[8] Ratzinger, *A New Song,* p. 124.

[9] Irenée Dalmais, Pierre Marie Gy, Pierre Jounel, and Aimé Georges Martimort, *The Church at Prayer,* Volume I: *Principles of Liturgy*, tr. Matthew J. O'Connell (Collegeville, Minn.: The Liturgical Press,1987), p. 171.

[10] "How the Soul While United to the Body Understands Corporeal Things Beneath It," *Summa Theologica,* I, 84, 1–8, and W. Norris Clarke, S.J., "The Metaphysics of Religious Art: Reflections on a Text by St. Thomas Aquinas," in *Graceful Reason: Essays in Ancient and Medieval Philosophy Presented to Joseph Owens, C.S.S.R.*, ed., Lloyd P. Gerson, Papers in Medieval Studies, 4 (Toronto: Pontifical Institute of Medieval Studies, 1983), pp. 301–14.

[11] Clarke, "The Metaphysics," p. 310.

the natural beauty of womanhood and childhood, and he fails to make the leap to the transcendent Madonna and Child."[12] This approach transcends numerous subjective attempts to redefine their nature and function, visual or musical. Not all art forms with a religious title qualify as religious, sacred, or even liturgical. To this day, artists have managed to make Christ, the Mother of God, and the saints look trite and even vulgar. The same principle applies to so-called ritual music. If, in "Sing to the Mountains, Sing to the Sea" the text is removed, what remains is a *brindisi*, a drinking song similar to that sung in Verdi's "La Traviata." The melody of "You Are Mine" swoons like a Broadway ballad. "Let There Be Peace on Earth" is a roller skating waltz with a kind thought expressed in a prosaic way. It would have been the perfect song for Judy Garland.

THE FORM OF GREGORIAN CHANT: PARADIGM FOR SACRED MUSIC

Gregorian chant provides the orientation for sacred music, because it "is uniquely the church's own music."[13] It should be sung for four reasons:[14] (1) It facilitates participation by the faithful because the music is the perfect confluence of text and music and is most suited to the liturgy; (2) Its austere melodies distinguish the essential difference between sacred art and entertainment; (3) It is characterized by its unobtrusiveness, serenity, and universality; and (4) It is a sign of unity among diverse ethnic Catholic groups who gather either internationally or in the local parish churches.[15] Neither conservative nor liberal, Gregorian chant is simply Catholic.[16] Chant is "silent music," "sounding silence," and this silence brings with it its own inner power.[17] But it can also be resisted:

Neither conservative nor liberal, Gregorian chant is simply Catholic.

> Listening to these melodies disturbs [people's] inmost beings rousing them to meditation and prayer on the transcendent. They would rather not enter into the realm of solitude. At its core, plainsong suggests a world of aloneness, ineluctably insisting on one's attuning oneself to one's self.[18]

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[12] Clarke, "The Metaphysics," p. 310.

[13] J. Michael McMahon, "From the President," *Pastoral Music,* 35, no. 1 (January 2011), 2.

[14] *Sacrosanctum Concilium,* ¶121. Hereafter, SC.

[15] SC, ¶54 and "Letter to Bishops on the Minimum Repertoire of Plain Chant," *[Voluntati obsequens,* April, 1974*]* in *Vatican Council II: The Conciliar and Post Conciliar Documents*, tr. Austin Flannery (Wilmington, Del.: Scholarly Resources, 1975), p. 273, note a (This document was issued in 1975, a Holy Year when large numbers of pilgrims were expected in Rome).

[16] Centuries of development of sophisticated and well-formed melodies had begun as early as the fourth century beginning with Pope St. Sylvester I, who founded a school of choristers, and advanced with Pope St. Damasus (d. 384) to Leo the Great (d. 461) and down through the golden age of plainchant with Pope St. Gregory VII (eleventh century) through the Renaissance; a renewal was initiated with the work of Martin Gerbert, Benedictine Abbot of St. Blaise in the eighteenth century and was continued with Dom Prosper Guéranger, O.S.B. during the pontificate of Pius IX; see Don Michael Randel, "Gregorian Chant," *The Harvard Dictionary of Music*, 4th ed., ed. Randel (Cambridge, Mass.: The Belknap Press of Harvard University Press, 2003), pp. 362–66.

[17] St. John of the Cross, "The Spiritual Canticle," in *The Collected Works of Saint John of the Cross,* rev. ed., tr. Kieran Cavanaugh and Otilio Rodriguez (Washington, D.C.: Institute of Carmelite Studies, 1991), p. 46.

[18] Jonathan Cott, "The Musical Mysteries of Liturgical Chant," *New York Times* (Recordings) Oct 13, 1974, 34, 37.

Gregorian chant is not a mere trifle and not an independent artistic genre.

Like the iconography of the Christian East, Gregorian chant is not a mere trifle and not an independent artistic genre. Thus the text of ¶112 in the Constitution on the Sacred Liturgy makes perfect sense: sacred music becomes *the more holy*–holier, *the more closely* it is associated with the liturgy.[19] Like iconography, Gregorian chant contains a holiness in and of itself before it assumes greater holiness within the celebration. Gregorian chant is "chant *of* the liturgy," writes Joseph Gelineau, not "singing *in* the liturgy" or "singing *connected* to the liturgy," or "*extra*-liturgical music."[20] Music *of* the liturgy "must be different from music that is supposed to lead to rhythmic ecstasy, stupefying anesthetization, sensual excitement, or dissolution of the ego in Nirvana."[21]

The continuity of the church's musical treasury does not merely reclaim the past without also welcoming contemporary music that, as in previous times, bears the imprint of holiness and beauty.[22] Ours is a living tradition as it was at the time of Pope St. Gregory, Palestrina, and that of the Elizabethan, Anglican School and Reformed Protestant hymnody. The growing number of fine contemporary composers also belongs to the church's broadened treasury.[23]

HUMAN LANGUAGE ABOUT GOD

Human language is limited in affirming the attributes of God—the sacred, the beautiful, or any other attribute. To say something about God's holiness, we normally observe this attribute in our own experience. From this limited knowledge, we come to know something about the sacred, even while acknowledging that God's holiness and beauty far surpass our capability to understand. What are the objective qualities that can raise the spirit upward toward God? How do artisans craft their respective materials in order to breathe holiness into their work? To demonstrate how a prospective art form is rendered sacred, it must participate in the holiness of God, a process demonstrated by the three steps of analogy: similarity, dissimilarity, or negation, and the leap to transcendence.

1. The Familiar

Well-trained and skilled composers with honesty of intent use the raw materials of music to shape their pieces into beauty, expressive of prayer. They begin with the familiar, but their goal is the sacred arrived at through the human. Liturgical music needs a text, scriptural or canonical, and inspiring, God-centered theology. The text tells us what we should think, and the music, what to feel about the text. But how do composers pull off this feat? The answer lies in the next step.

2. Negating the Familiar: Purification

Purification is part of the human experience. Plants and trees are trimmed and pruned; dross is purged from a diamond. The heart, too, needs purification. Without step two, a form may captivate

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[19] SC, ¶112. Emphasis added.

[20] Joseph Gelineau, *Voices and Instruments in Christian Worship*, pp. 59–65, quoted in Anthony Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Hillenbrand Books, 2007), p. 22.

[21] Ratzinger, *A New Song*, p. 138.

[22] SC, ¶121.

[23] The web sites of the New Liturgical Movement and the Chant Café lead to other contemporary composers.

by its beauty but may not have an intrinsic sacred quality.[24] In this second step, artists inject a radical difference into their materials a) by removing some natural aspects, while keeping something of the familiar, and b) by introducing an element of strangeness into the work to symbolize what is beyond the present world. The artist takes off from the original and familiar springboard and sets out for the transcendent. While the familiar must be rendered less so, the purified form must still remain accessible. A delicate balance avoids what is too familiar and what is too remote. The human is directed and subordinated to the divine, the worldly to the transcendent, and the present time to the time to come. Those elements in the music that could be construed as unduly popular are removed. Negation makes the music conspicuous not so much from what is present but from what is absent.

The Melody, Purified. What melodic model will composers use? A chant model, polyphony, classic hymnody, Broadway musicals, operatic arias? A melody is purified when it is injected with unfamiliar sounds that differ from the familiar western scale or is written in a distant historical style. Notes move smoothly, mostly in a stepwise, diatonic direction in an undulating upward and then downward motion. The gracefulness coming from few melodic skips, and the elegant melodic curve can be felt in its almost symmetrical rise and fall. Unaccompanied singing brings with it a pure crystalline sound that expresses the profound longings of the human heart without the aid of instruments.

Harmony. Chant and music oriented to it need no harmonic support. However, in four-part hymnody, the universally-accepted and correct rules for harmonization are followed. The harmonic structure steadies the melody. It precludes trivializing the music with extraneous flights of fancy—improvisation, a spontaneous style expected from a piano player in a night club.

Rhythm, Timeless and Steady. On what rhythmic models do skilled composers base their rhythms that address the spirit through the senses? Free rhythm, traditional hymn meters of classic hymnody, jazz, guitar, or rock rhythms? The composer's task is to change and moderate the rhythm from street time to sacred time. The rhythm avoids heavy, relentless, and pounding rhythms that address primarily the physical aspect of the person. Jerky, irregular, syncopated beats with many rests followed by as many dotted or double-dotted notes do not comport with well-crafted music, secular or sacred. Such caveats are not a recipe for lifeless music. On the contrary. The best music for a large assembly has to have rhythms that are accessible, graceful, steady, and easy to follow. Still, there is a marked difference between a dance beat and a bona fide hymn. Joyful sacred music is not to be confused with what is noisy and unpleasant. The principle of negation remains constant. Well-trained leaders will evaluate all music, whose sources have emerged from the Western musical structure, before it is admitted into the corpus of sacred music.

The best music for a large assembly has to have rhythms that are accessible, graceful, steady, and easy to follow.

3. The Leap to Transcendence

In this final step, the art form has suggested and mediates the presence of the holy. It prompts the spirit to make that leap toward infinity, so that the listener or the observer is drawn beyond the

[24] Clarke, "Metaphysics," p. 309.

form and oneself into communion with God. The chant model shares much in common with the sound of Eastern chants. Like Indian *ragas*, for example, chant and music in its orientation draw listeners slowly, through the quality of the music, into a meditative state, which gradually deepens. Then they are led beyond self into communion with the Transcendent, the music having served as a means to prayer.

FORM PRECEDES AND DETERMINES FUNCTION

According to St. Thomas, form and function are a twofold perfection: the first perfection is the character or nature of a thing, and the second is its function. Formal structure has an internal element of eloquence because the beauty of a thing expresses its interior quality. Even the nursery rhyme, "Twinkle, Twinkle, Little Star," with its ABA form and balanced musical lines, is prior to its determined function.

Joyful sacred music is not to be confused with what is noisy and unpleasant.

In 1967, Karl Rahner and Herbert Vorgrimler jointly published a commentary on chapter six, "Sacred Music," of the Constitution on the Sacred Liturgy.[25] For them, the normal musical component of liturgy is not "actual music" but "so-called utility music."[26] Consequently, the church needs utility music, and actual church music must be cultivated elsewhere.[27] Utility or functional music, also known as *Gebrauchsmusik*, originated in early twentieth-century Germany and "was intended to be immediately useful or accessible to a large public, e.g., music for films and the like, but especially music for performance by amateurs in the home, in schools, etc., as distinct from music for its own sake or as strictly a means to the composer's self-expression."[28] Cardinal Joseph Ratzinger, who is now Pope Benedict XVI, summarizes his response to the utilitarian approach to sacred music:

1. Rahner and Vorgrimler do not want to banish all music from the worship of God, but preserving "'the treasury of sacred music' . . . does not mean 'that this is to be done within the framework of the liturgy.'"[29]

2. "Liturgy is for all." Catholicity does not mean uniformity. "Thus it must be 'simple.' But that is not the same as being cheap."[30] When admitted into the liturgy, "the cheap, trite, or the musical cliché often found in secular popular songs cheapens it, exposes it to ridicule, and invites failure."[31] The craze for utility over virtuosity leaves "nothing

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[25] K. Rahner and H.Vorgrimler, *Kleines Konzilskompendium*, 2nd ed. (Freiburg: Herder, 1967), p. 48, quoted in Joseph Cardinal Ratzinger, "On the Theological Basis of Church Music," in *The Feast of Faith* (San Francisco: Ignatius Press, 1986), p. 97; for a reading of utility music and the view of Herbert Vorgrimler and Karl Rahner, see *Feast of Faith*, pp. 97–126.

[26] Ratzinger, *Feast of Faith*, pp. 97–98.

[27] Ratzinger, *Feast of Faith*, p. 99.

[28] *Harvard Dictionary*, p. 343.

[29] Ratzinger, *Feast of Faith*, pp. 97–98.

[30] Ratzinger, *Feast of Faith*, pp. 122–23.

[31] STL, ¶135–6.

but schmaltz for the general public."[32] "A Church which only makes use of 'utility' music has fallen for what is, in fact, useless. She too becomes ineffectual."[33] The difference between functionality (*uti*) and relationship (*frui*) is rooted in the beauty of gratuitous love as expressed in the Eucharistic liturgy. Sacred music can never be seen as primarily functional.

3. What of active participation? Silence is not just another mode of active participation, a fact verified by throngs who fill the concert halls. The great mystery which we are privileged to attend summons us to silence. Is it not active participation at being moved by a piece of music, sung or played? "Are we to compel people to sing when they cannot, and, by doing so, silence not only their hearts but the hearts of others too?"[34] If people do not like the music of the liturgy, they will not sing it. This applies to those with pedestrian taste and to those who value beautiful church music.

THE SACRED AND THE SECULAR

The Constitution on the Sacred Liturgy describes the liturgy as a savoring in advance of "that heavenly liturgy which is celebrated in the holy city of Jerusalem."[35] The celebration makes visible this anticipation. This image is key to the discussion of sacred music. The word sacred implies timelessness and transcendence, both of which can be easily forgotten in a frenzied and desacralized culture.

It has been said that the line of demarcation between sacred and the secular in music has all but vanished. Josquin Des Prez, Palestrina, and Monteverdi—composers of different historical periods, wrote secular pieces which use distinctly secular techniques different from the sacred. The line of demarcation between secular and sacred is supported by consulting *Music in the Renaissance*, the definitive text on music in the Renaissance. Josquin's *frottole* like "Scaramella," and "El Grillo" employ the rhythmic chordal style of secular music which markedly differs from the Franco-Flemish polyphonic style of the composer's motets such as *Alma Redemptoris Mater* and *Planxit Autem David* or even Masses with a secular *cantus firmus*. The two styles have nothing in common. The secular style uses short neatly-divided rhythmic phrases that invite frolicking and fun. The polyphonic style employs long, flowing, unbroken, and winding phrases. Notes are held over the bar line to de-emphasize the beat; it is present but not felt. Palestrina's madrigals, though conservative in style, differ from his Masses, composed in simple polyphony.[36] The demarcation between sacred and secular music is upheld because their forms dictate their function.

It has been said that the line of demarcation between sacred and the secular in music has all but vanished.

Monteverdi's Vespers of 1610 were written before he was appointed *maestro di cappella* in 1613 at St. Mark's in Venice. They are best suited for the perfect acoustics of St. Mark's where use of divided choruses produced natural quadraphonic sound. Monteverdi intentionally slanted the Vespers to suit the

[32] Ratzinger, *Feast of Faith*, p. 101.
[33] Ratzinger, *Feast of Faith*, p. 124.
[34] Ratzinger, *Feast of Faith*, pp. 123–24.
[35] SC, ¶8.
[36] Gustave Reese, *Music in the Renaissance,* rev. ed. (New York: Norton, 1959), pp. 228ff., 424ff., 459ff., and 564.

freethinking Venetians. He dared to juxtapose his new style (*il nuovo stile*) along side the old (*il stile antico*). Certain pieces were incorporated from the composer's madrigals, a fact well known to musicologists.[37] Monteverdi just about got away with intermixing his "jokers," five secular songs which he inserted in between the sacred music. Stretching a point, he named them sacred concerti, three of which are love songs whose texts are taken from the Song of Songs. Moreover, it was not unusual for composers of the time to quote one's own work from one piece to another. Such was the case with "Orfeo" whose overture appears in the Vespers.

SACRED MASS SETTINGS

Beautiful and sacred choral works like Mass settings by Bach or Beethoven do not qualify as music of and for the liturgy. Because of their excessive length and idiosyncratic character, the *B Minor Mass* and the *Missa Solemnis*, if used, would prolong and dwarf the liturgical action by attracting attention to themselves. The concert hall is best suited for these masterpieces of sacred music. Nonetheless, these inspiring sacred works transmit a glimmer of divine glory that was their original inspiration.[38]

THE PIPE ORGAN AND OTHER INSTRUMENTS

Known as "queen of the instruments," the pipe organ is a veritable orchestra and functions well as a solo and accompanying instrument. Since the ninth century, it has been consistently used in the church. Organ accompaniment supports the classic hymn tradition, which needs the strength of Baroque four-part accompaniments which were perfected by J.S. Bach. He ranks first among all those represented in the vast organ repertory. An unintended consequence of the postconciliar liturgy minimized the role of the organist, many of whom lost their positions to "pastoral musicians." This drastic and tragic change has deprived the faithful of experiencing a rich organ repertory despite official documents singling out the pipe organ as adding "a wonderful splendor to the Church's ceremonies, powerfully lift[ing] up men's mind to God and to higher things."[39]

Known as "queen of the instruments," the pipe organ is a veritable orchestra and functions well as a solo and accompanying instrument.

In addition to, or in place of the pipe organ, other instrumental combinations are suitable for liturgical use: two or three flutes, two or three viols, a combination of flutes and viols, brass and timpani for solemn and festive occasions. In the absence of an organ, the harp, flutes, viols (string family), classical guitar(s), or the combination of all are well suited to the image of the celestial liturgy because of their gentle and buoyant sounds or their majestic and stately sonorities.

INCULTURATION: ONE HEART AND ONE VOICE

Our parish communities are blessed with diverse cultures whose people worship side by side. Still, the wholesale admittance of new music from whatever culture without prior evaluation raises questions

[37] Reese, *Renaissance*, pp. 423, 437–41, and 446ff.

[38] Whether Mass-settings by Mozart, for example, are intrinsically religious remains an open question.

[39] SC, ¶120.

of quality and comfort level of other groups. Pastoral concerns should be based on objective norms. Respecting other cultures must be accompanied by promoting beautiful music, expressive of prayer with universal appeal and ecclesial unity.[40] Music should not become a wedge issue dividing one group from another.[41] An outline is provided below with some observations.

1. The choice of sacred music for any given parish should have universal appeal.

2. Objectively speaking, some sacred music is superior to others. If we did not make value judgments, parishes would still be singing "Whatsoever You Do to the Least of My Brethren," "They Will Know We Are Christians By Our Love," and "This Little Light of Mine." This is not elitism but fact. Bolstering this point, Ratzinger observes that

> the postconciliar pluralism has created uniformity in one respect at least: it will not tolerate a high standard of expression. We need to counter this by reinstating the whole range of possibilities within the unity of the Catholic liturgy.[42]

Accordingly, our parish liturgies need more purified and beautiful music not more sub-standard material passed off as sacred. The prevalent ideological view that European church music should take a back seat to music of other cultures warrants the two responses below:

> The challenge is regrettable because it denies Euro-American society its right to an indigenous worship, a right to which only other cultures now seem entitled. It does not follow that in order to free other cultures from a domination by Western styles, the West must be free of it too, or that the West must not adopt as its own the styles of worship belonging to other cultures. This is perverse.[43]

The postconciliar pluralism has created uniformity in one respect: it will not tolerate a high standard of expression.

Ratzinger challenges objections to music sung in European countries:

> It is strange, however, that in their legitimate delight in the new openness to other cultures, many people seem to have forgotten that the countries of Europe also have a musical inheritance which plays a great part in their religious and social life! Indeed, here we have a musical tradition which has sprung from the very heart of the church and her faith. One cannot, of course, simply equate the great treasury of European church music with the music of the church, nor, on account of its stature, consider that its history has come to an end. . . . All the same, it is just as clear that the church must not lose this rich inheritance which was developed in her own matrix and yet belongs to the whole of humanity. Or does this "esteem" and a "suitable place" in the liturgy apply only to non-Christian traditions? Fortunately the Council clearly opposes any such absent conclusion.[44]

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[40] *Catechism of the Catholic Church*, ¶1157.

[41] Ratzinger, *A New Song*, p. 119f.

[42] Ratzinger, *A New Song*, p. 123.

[43] James Frazier, "Music Review," *Worship,* 70 (1996), 276–277, quoted in Ruff, *Sacred Music and Liturgical Reform*, pp. 34–35.

[44] Ratzinger, *Feast of Faith*, pp. 125–26.

Our parish communities are already a rich mosaic of nationalities, and a strong musical unity must be found in their liturgies. This music is Gregorian chant. The General Instruction of the Roman Missal declares that certain parts of the ordinary ought to be sung at international gatherings as a sign of musical unity, but our parishes now have that distinctly international character. This practice should become the norm, and the faithful should be taught the easiest chants of the ordinary without delay.[45] Then, at the other parts of the liturgy, the pastor and parish staff may decide how best to deal with musical options provided they comport with the dignity and sacredness of the liturgy and the given community. Once the easiest chants have been learned, the congregation may graduate to the less easy. In this way, the parish church expresses Christian unity and passes on the treasury of sacred music to the next generation of Catholics. It is not unusual for parishes in Europe to sing the ordinary chants and the indigenous music of the locale at a Sunday Mass. This lovely reality proclaims the church's unity in diversity, both liturgically and musically.

The parish community should feel at ease with the music chosen for the liturgy. In some cultures, music has strong complex rhythms built into their religious music, where clapping, swaying, and dancing are integral to ritual. African-American communities in the south developed their own music for worship. The *chiaroscuro* of their spirituals and gospel songs, mostly unaccompanied, can evoke emotional chills, especially on Good Friday, for these communities have emerged from deeply-shared suffering transformed into sparks of light. African-American spirituals and American folk songs-turned-gospel hymns may appear deceptively simple but carry with them an intricacy and depth not unlike Russian sacred music. Many were composed in a minor tonality and should be judged within the Western musical system.

The largest number of immigrants come to the United States from Hispanic countries, but Asian and African countries are also well represented. They are a gift to the church because of their deep respect for the sacredness of life, for family, and for their faith. Catholics from Hispanic and African countries generally worship in a high-spirited and strongly emotional way, expressed decidedly in their music. Hispanic, Cuban, Haitian, and South American cultures are heavily influenced by folk, calypso, and jazz rhythms that are foreign to less expressive cultures. Recently, Los Angeles Archbishop José Gomez exhorted Hispanics to rediscover beauty in the new evangelization of America.[46] How is this to be realized in their sacred music? How does their non-religious music differ from the music they sing at liturgies celebrated especially for them? This music must also be purified and be subject to evaluation. Indian and Asian cultures are less outwardly expressive, much of their music having been built on fixed patterns not of the Western system. In Gregorian chant, melodic structures belong to fixed patterns that predate it.

It is not unusual for parishes in Europe to sing the Ordinary chants and *the indigenous music of the locale at a Sunday Mass.*

If a diverse parish community is worshiping at a liturgy, and some groups are faced with singing music whose emotion they genuinely do not feel, they will object by remaining silent; they may leave the parish or the church. What music is suitable for liturgies of these cultures? Music that has been

[45] General Instruction of the Roman Missal (2007), ¶41.

[46] Kevin J. Jones, "LA Archbishop Charts Missionary Course for Hispanic Theology's Future," Catholic News Agency Online, October 13, 2011 <http://www.catholicnewsagency.com/news/archbishop-gomez-future-hispanic-theology-should-be-missionary>.

purified to distinguish it from its secular counterpart, hymns that are well constructed and expressive of prayer.

BEAUTY AND REVERENCE

Beauty is proper to Eucharistic worship, for it is enacted and re-enacted in love. This love assumes a reverent beauty, the dynamic movement toward God and the truth and goodness of Catholic faith. Beauty is proper to the sacred arts that serve the liturgy, because with the sacramental signs they represent the primary way in which the mystery of the Incarnation continues to be effective in the church. The beauty of the liturgy pleases, delights, and gives deep satisfaction to the intellect by way of the senses. It is not beautiful because it delights us; we enjoy the liturgy because it is beautiful.[47] Because the overall liturgical celebration appears pleasing as it unfolds, the beholder, seeing the form, is drawn to it, delighted by it. One is grasped by its form and grasps it as lovely. Or, as one grasps its beauty, one is apprehended by it. The arts of the liturgy, whether in word, sound, color, or in stone, reflect and mediate the saving mysteries of Jesus in symbolic ways. In a particular way, sacred music proposes to convert the heart thereby transforming it into Christ. According to Benedict XVI, "anyone who has ever experienced the transforming power of great liturgy, great art, great music, will know this."[48]

[47] Paraphrase taken from Francis J. Kovach, "Aesthetic Subjectivism and Pre-Modern Philosophy," *Proceedings of the American Catholic Philosophical Association,* 40 (1966), 211.

[48] Ratzinger, *Feast of Faith*, p. 116 and note 37.

Cynewulf's Carol

By Ian Payne

One day in the run-up to last Christmas, while browsing through the seasonal carol literature and anthologies, as many choral musicians must do as they seek to imbibe the Yuletide Spirit, especially if they have seasonal concerts to arrange, I was struck by a fascinating paragraph in Erik Routley's classic study, *The English Carol.* The author had been discussing the history of the Festival of Nine Lessons and Carols, one of whose most famous international musical manifestations has long been the event broadcast from King's College, Cambridge, every Christmas Eve. Although first employed at King's in 1918, however, this particular type of service actually first saw light of day in Truro Cathedral in 1880, just three years after that diocese's foundation.[1] Referring to the 1911 event in Truro, Dr. Routley wrote:[2]

> In 1911 . . . an elaborate book full of words and music was issued for the Truro [Christmas Eve] service, with a Preface by the then bishop (C. W. Stubbs, 1845–1923). In this book the words of the carols are largely written by Stubbs himself, and the music composed or arranged by T. Tertius Noble (1867–1950). . . . The opening carol of the 1911 service is a hymn in seven verses, each of six tens, on the Great O's of Advent. But one remarkable discovery is among the carols, taken from Cynewulf's *Christ* (about A.D. 750), beginning in its modern version:
>
> They came three Kings who rode apace
> To Bethlem town by God's good grace,
> Hail, Earendel!
> Brightest of angels.
>
> Foudre! It was a duteous thing
> Wise men to worship childe King;
> God-light be with us,
> Hail, Earendel !

As a self-confessed antiquarian and lover of traditional carols, I re-read the author's description many times, not least because I found it almost impossible to believe that these two verses could have been translated as they stand from an ancient English (let alone an Anglo-Saxon) poet. Nevertheless, I decided to take the author's statement at face value, seek out the original text and do some digging. How wonderful, I thought, if a genuine Old English carol text were lurking somewhere, ready to be added to the Middle English 'greats' in the repertory, such as *Adam Lay Ybounden*, *A Babe Is Born Ywis*, *I Sing of a Maiden*, *Lullay My Liking,* and many others,[3] and possibly even to be rewarded by attempts at a musical setting or two.

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[1] Erik Routley, *The English Carol* (London: Herbert Jenkins, 1958), p. 228.

[2] Routley, *English Carol*, p. 229.

[3] There is a good selection in *The Oxford Book of Carols*, ed. Percy Dearmer et al., 2nd ed. (London: Oxford University Press, 1964); and *University Carol Book*, ed. Erik Routley (London: EMI Music Publishing, 1978).

The initial results of my research were disappointing. The Old English *Crist* is actually three poems, usually now designated "I–III" or "A–C"; and only the second one is certainly by the enigmatic ninth-century (and possibly Mercian) poet who signed the name "Cyn(e)wulf" in runic symbols at the end of three Old English poems, though he may have written the other two parts of *Crist* as well. It is a complex text. But what is important here is that the first 439 lines of *Crist I* (from which the "Earendel" passage comes) have been described as containing "Advent lyrics . . . most of whose twelve sections are loose translations and elaborations of the O-antiphons for Advent";[4] while the section containing the "Earendel" reference, lines 71–163, also deals with the Incarnation.[5] The passage relevant to Earendel and the Truro carol occupies lines 104–08:

Eala earendel, engla beorhtast,	(Hail, Earendel, of angels the brightest,
Ofer middangeard monnum sended,	Over earth sent unto Man,
ond soðfæsta sunnan leoma,	and true radiance of the Sun,
torht ofer tunglas, þu tida gehwane	bright above the stars, Thou every season,
of sylfum þe symle inlihtes![6]	of thyself, forever illuminest)[7]

As I had suspected, and as the above translation confirms, the two modern verses from the 1911 Truro carol printed by Dr. Routley were not actually "taken from" the *Crist* poem at all, though the final couplet of the first verse obviously provided a direct Old English source for the "Hail, Earendel" refrain. Indeed, this is one of the very phrases of Old English that so inspired the young J. R. R. Tolkien in formulating his own ideas. As Patrick Curry has observed:

> *Earendel* is glossed by the Anglo-Saxon dictionary as "a shining light, ray," but here it clearly has some special meaning. Tolkien himself interpreted it as referring to John the Baptist, but he believed that "Earendel" had originally been the name for the star presaging the dawn, that is, Venus. He was strangely moved by its appearance in the Cynewulf lines. "I felt a curious thrill," he wrote long afterwards, "as if something had stirred in me, half wakened from sleep. There was something very remote and strange and beautiful behind those words, if I could grasp it, far beyond ancient English." … [In 1914] he wrote a poem [: "The Voyage of Earendil"]… This notion of the star-mariner whose ship leaps into the sky had grown from the reference to "Earendel" in the Cynewulf lines. But the poem that it produced was entirely original. It was in fact the beginning of Tolkien's own mythology.[8]

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[4] Robert Boenig, *Anglo-Saxon Spirituality: Selected Writings* (Mahwah, N.J.: The Paulist Press, 2000), p. 53.

[5] Barbara C. Raw, "Biblical Literature: the New Testament," in Malcolm Godden and Michael Lapidge, eds., *The Cambridge Companion to Old English Literature* (Cambridge: Cambridge University Press, 1991), pp. 227–42, at p. 234; for interested readers, a concise description of the whole poem is at 232ff.

[6] *Cynewulf's Christ: An Eighth Century English Epic*, ed. and tr. I. Gollancz (London: David Nutt, 1892), pp. 10–11, 159; note that in Old English orthography ð and þ represent "th."

[7] This is my translation, which I have tried to keep both as literal as possible, and line-by-line with the original; Gollancz's translation reads: "Hail, heavenly beam, brightest of angels thou, sent unto men upon this middle-earth! Thou art the true refulgence of the sun, radiant above the stars, and from thyself illuminest for ever all the tides of time," *Cynewulf's Christ*, 11; Gollancz repeats his translation in his *Hamlet in Iceland* (London: David Nutt, 1898), p. xxxvii, except that "heavenly beam" is there rendered "heavenly Light."

[8] From Patrick Curry, "Enchantment in Tolkien and Middle-earth," in Stratford Caldecott and Thomas Honegger, eds., *Tolkien's* The Lord of the Rings: *Sources of Inspiration* (Zurich: Walking Tree Books, 2008), pp. 99–112, here quoted from a copy of the essay at <http://www.patrickcurry.co.uk/papers/Enchantment-in-Tolkien.

Many lovers of Christmas music will share Tolkien's response when reading these lines for the first time, even if only in Modern English translation. Much Anglo-Saxon literature, though a product of post-Christianization literacy, retains (like Christmas itself) elements of its remoter pagan past, and the name "Earendel" itself, with its many ancient Germanic cognates, is certainly such an element.[9] In Norse mythology, for example, long before Tolkien adopted this mysterious Anglo-Saxon name in his own mythology, the thirteenth-century *Prose Edda* tells how Aurvandill (the Norse equivalent of Earendel, and a sort of Germanic Odysseus sometimes equated to the constellation Orion) lost a toe to frostbite that was cast into heaven by Thor as the star Rigel;[10] but whether it had a similar heroic connotation to the Anglo-Saxons (as *Crist*'s nineteenth-century editor Israel Gollancz believed possible) must remain doubtful.

Clearly, the meaning of the enigmatic "Earendel" is central to its significance in any Advent-carol context. Given the little that may be gleaned from the literary context, its meaning in Old English, though disputed by scholars, seems more likely to have had some more specific astronomical significance than simply "ray" or "shining light."[11] Routley, in company with other scholars (like Tolkien) who assumed it to mean the planet Venus, had read somewhere that it was a "fanciful name for the Star which guided the wise men."[12] He was probably right, for in two of the Anglo-Saxon glossaries it is equated with the Latin *Iubar*,[13] which the classical author Varro took to mean Venus the Morning Star, otherwise known to the Romans as *Lucifer* (from *lucem ferre*, or "bearer of light").[14] This was also Grimm's reading;[15] and Tolkien followed suit in a draft letter of August 1967 where, speaking of his own fictional character Eärendil as "a herald star, and a sign of hope to men," he wrote:

> Also its form strongly suggests that it [i.e. the Old English word "Earendel"] is in origin a proper name and not a common noun. This is borne out by the obviously

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pdf>, from which the additions in square brackets are taken; however, for Tolkien's own dating of his poem to "before" (rather than "in") 1914, see below, note 27.

[9] See especially Jacob Grimm, *Teutonic Mythology*, tr. J. S. Stallybrass, 4 vols. (London: George Bell and Sons, 1882–88), Vol. I (1882), pp. 374–6.

[10] See Gollancz, *Hamlet in Iceland*, xxxvi; also Brian Branston, *The Lost Gods of England* (London: Thames and Hudson, 1957), pp. 124–6.

[11] These are the only two meanings given it in Joseph Bosworth, *An Anglo-Saxon Dictionary*, ed. T. Northcote Toller (Oxford: Clarendon Press, 1882).

[12] Routley, *English Carol*, 229; note, however, that according to the leading astronomers who have written recently on the subject, Venus is most unlikely to have been the "Star of Bethlehem"; more probably it was a nova, or possibly a conjunction of Jupiter and Saturn; see, respectively, Mark Kidger, *The Star of Bethlehem: An Astronomer's View* (Princeton, N.J.: Princeton University Press, 1999), pp. 259ff.; and David Hughes, *The Star of Bethlehem Mystery* (London: Corgi, 1981), pp. 227–8.

[13] See Gollancz, *Hamlet in Iceland*, xxxvi–xxxvii; Bosworth-Toller, *Anglo-Saxon Dictionary,* also cites Earendel's equivalence with Old-English *leoma* (= ray or beam) and Latin *aurora* (= the dawn); in the so-called "Corpus Christi" glossary, for example, the Latin *Iubar* is translated twice, once as *earendel* and again as *leoma*; *An Eighth-Century Latin-Anglo-Saxon Glossary*, ed. J. H. Hessels (Cambridge: Cambridge University Press, 1890), p. 71.

[14] For example Varro confirms that Venus was called Vesper when an evening star; "but before sunrise the same star is called Iubar" (*ante solem ortum quod eadem stella vocatur iubar*); Pliny the elder, in an influential work well known to the Anglo-Saxons, states that Venus, when the morning star "rising before dawn it receives the name of Lucifer" (*ante matutinum exoriens Luciferi nomen accepit*); so a case can be made from linguistic evidence, but it can never be conclusive; see Varro, *De Lingua Latina*, VI. 6, tr. Roland G. Kent, 2 vols. (Cambridge, Mass.: Harvard University Press, 1938), vol. 1, p. 6; and Pliny the Elder, *Natural History*, II. 6. 36, tr. H. Rackham, 10 vols (Cambridge, Mass.: Harvard University Press, 1949), vol. 1, p. 190.

[15] Grimm, *Teutonic Mythology*, Vol. II (1883), 723.

> related forms in other Germanic languages; from which . . . it at least seems certain that it belonged to astronomical-myth, and was the name of a star or star-group. To my mind the A[nglo]-S[axon] uses seem plainly to indicate that it was a star presaging the dawn (at any rate in English tradition): that is what we now call *Venus*: the morning-star as it may be seen shining brilliantly in the dawn, before the actual rising of the Sun. That is at any rate how I took it.[16]

To return to the place of Old English Earendel in an Advent carol, there is one other reference to the name in an Advent context.[17] It occurs in one of the so-called tenth-century *Blickling Homilies* and may well bear out the "morning star" interpretation. . . . Here Earendel seems to be equated with John the Baptist, heralding the birth of Christ and the light of God, the true Sun. The passage reads in translation: "and now the birth of Christ (was) at his appearing, and the new day-spring (or dawn) was John the Baptist. And now the gleam of the true Sun, God himself, shall come."[18] In his own commentary on this passage, Gollancz translates Earendel as "day-spring" or "dawn"; but as he admits elsewhere,[19] it could just as easily be rendered by "morning star" or "day star." Tolkien, in a footnote to the letter quoted above, concludes that in both *Crist* and *Blickling*, Earendel, though "[o]ften supposed to refer to Christ (or Mary)," more probably "refers to [Saint John] the Baptist . . . a *herald*, and divine messenger," while Christ is denoted by the *soðfæsta sunnan léoma* that comes later.[20]

So, after some basic background research, what may perhaps be dubbed Dr. Routley's "Cynewulf's Carol" turns out to be neither wholly Anglo-Saxon nor the work of Cynewulf, though one of the 1911 poem's couplets, closely translated from a single line of Old English, certainly fits the former category. Rather, it is the work of a much later hand: Dr. Routley believed this to be the very Bishop Stubbs who wrote–"in a ponderous, declamatory style"—the words of most of the carols in the 1911 Truro service book.[21] Fortunately, deeper digging into Bishop Stubbs's career and writings produced two further discoveries, including a copy of the original carol setting.

First, although I have been unable to locate a copy of the 1911 service book,[22] I did track down an early carol book in which this very item, with its accompanying music by T. Tertius Noble, was also published—independently of the 1911 service book, but in the same year.[23] In his introduction to the volume, in which "The Carol of the Star" with all ten verses occupies pages 10–11, Stubbs states that all the carols "have been written by me during the last twelve years . . . and published year by year in . . . New York . . .

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[16] Letter no. 297 ("Drafts for a letter to "Mr. Rang") in *The Letters of J. R. R. Tolkien: A Selection*, ed. Humphrey Carpenter (London: HarperCollins, 1995), pp. 379–87 (at p. 385); original emphasis.

[17] There are, in fact, only two extant mentions of Earendel in surviving Old English verse and prose (i.e. excluding glossary entries), namely the two discussed in this article.

[18] "[O]nd nu seo Cristes gebyrd æt his æriste, se niwa eorendel [*sic*] Sanctus Iohannes; & nu nu se leoma thære sothan sunnan God selfa cuman wille"; in the margin of his translation, Morris adds that "He was the Dawn that appeared announcing the Sun (Christ)"; *The Blickling Homilies of the Tenth Century*, ed. and tr. R. Morris (London: Trübner, 1880), pp. 162–3.

[19] Gollancz, *Hamlet in Iceland*, xxxvii.

[20] *The Letters of J. R. R. Tolkien*, 385, note; original emphases.

[21] Routley, *English Carol*, 228–9.

[22] I am grateful to the office staff of Truro Cathedral, and to the Cornwall County Archivist, for searching on my behalf.

[23] It is entitled *The Truro Carol Book*: *Twelve Christmas Carols and the Pre-Christmas Antiphons By The Right Reverend Charles W. Stubbs, D.D., Lord Bishop of Truro, and T. Tertius Noble, Organist of York Minster* (Truro: Netherton and Worth, 1911); at the time of writing, Cornwall Library Service holds several copies.

with musical settings by my son-in-law, Mr. Noble." Stubbs's authorship of the lyric printed in part by Erik Routley is therefore attested by his own writings.

Secondly, evidence that Stubbs knew and admired the original Old English *Crist* is provided by a substantial essay on the subject which he delivered at Cambridge in the 1904–5 series of Hulsean Lectures. Entitled simply "Cynewulf," it was subsequently published in a collected volume of his lectures.[24] The bishop's brief comments on the Earendel passage show clearly how he interpreted it.[25] Having reached that portion of *Crist I* containing lines 104–8, he enthuses as follows, somewhat over-stating his case, and offers a rather free interpretation (and florid translation) of the lines:

> Then the chorus seems to break into the dialogue with a variant of the antiphon, *O oriens splendor lucis*, a little lyric which is probably one of the earliest of English Christmas carols: "Hail Earendel—soothfast and sunbright / Sunbeam enlightening—all the tides of time / Come Thyself illumine—souls lost in darkness / Come Thou Lord of Triumph—Thou Giver of Thyself."[26]

Yet there is no mistaking the extent to which Stubbs came under the spell of this name and passage, much as Tolkien was to do just a few years later.[27]

Finally, then, searching for Cynewulf's "carol" and Earendel has not only positively identified the author of the 1911 carol discussed by Routley, and turned up all ten verses; it has also illuminated two Anglo-Saxon Advent texts which may be set to music to produce a genuine "Old English carol" of sorts. And this is what I have done elsewhere in my own attempt at a setting. I am by profession a musicologist and editor of early music (much of it sacred), not a composer, which helps explain some of the quasi-English Renaissance musical language in my own setting.[28] But both my setting and the above discussion are offered in the Spirit of Christmas, almost exactly a hundred years after Stubbs and Noble published their original, so that perhaps others may feel tempted to set to music any or all of these texts, and (given Stubbs's rather dated and over-blown language, epitomized by the quaint expletive "Foudre!"[29]) especially those in Old English.

T. Tertius Noble

C. W. Stubbs

[24] C. W. Stubbs, *The Christ of English Poetry* (London: J. M. Dent and Co., 1906), pp. 3–61.

[25] There is, however, a curious contradiction here: in a note on p. 49 of his *Christ of English Poetry* Stubbs states his belief that Earendel "connotes "the sun" as a poetical designation of Christ," while he called his printed carol "The Carol of the Star" and states that Earendel was "[t]he mythical name of the Star of Bethlehem"; he appears to have changed his viewpoint in the period between 1906 and 1911.

[26] *The Christ of English Poetry*, pp. 18–19. The relevance of the antiphon O Oriens splendor lucis æternæ ("O Rising Brightness of the everlasting Light") here is that it is one of the so-called "seven greater O's," or "solemn invocations to the Advent Christ." traditionally sung at vespers on December 17–23, and that on which Stubbs believed this particular passage of *Crist I* is based; Stubbs, *The Christ of English Poetry*, pp. 16, 44.

[27] In the draft letter cited in note 16 above Tolkien tells us that he was struck by the beauty of "Earendel" "[w]hen first studying A[nglo]-S[axon] professionally (1913–)," and that his own "'poem' upon Earendel" was composed "[b]efore 1914."

[28] <http://www.scoreexchange.com/scores/95154.html>.

[29] So transcribes Routley, presumably from the service-book version; in his carol book, Stubbs preferred "Pardie!"

REPERTORY

The Communion *Tollite hostias* and Heinrich Isaac's Setting from the *Choralis Constantinus*

By William Mahrt

The *Choralis Constantinus* of Heinrich Isaac is an extensive collection of compositions in four-part polyphony for the Mass Proper, including some one hundred settings of Gregorian communion antiphons. Its communions are particularly useful in today's liturgy, since communion time very often lasts for several minutes and these pieces allow for an extended performance by way of alternation in combination with the chant antiphon and psalm verses. An example is the communion *Tollite hostias*.[1] Both the Gregorian chant and the polyphonic setting by Isaac show interesting aspects of text setting.

Tollite hostias, et introite in atria ejus: adorate Dominum in aula sancta ejus.	Bring up sacrifices and enter into his courts; adore the Lord in his holy temple. Ps. 95: 8–9

This text seems to follow the conventional arrangement following the principle of *parallelismus membrorum*, in which each verse consists of two complete, complementary clauses; however, the conventional division into verses contradicts this, as follows:

7. Afferte Domino, patriae Gentium: * afferte Domino gloriam et honorem.	7. Bring ye to the Lord, O ye kindreds of the Gentiles, * bring ye to the Lord glory and honor:
8. Afferte Domino gloriam nomini ejus. * Tollite hostias, et introite in atria ejus.	8. Bring to the Lord glory unto his name. * Bring up sacrifices, and come into his courts:
9. Adorate Dominum in atrio sancto ejus. * Commoveatur a facie ejus universa terra.	9. Adore ye the Lord in his holy court. * Let all the earth be moved at his presence.

This is the ascription of verses given in missals and graduals and in editions of the Vulgate Bible; it suggests that the text of the communion antiphon is made up of parts of two different verses. Yet the principle of parallelism also admits of three-part verses;[2] this suggests a more logical arrangement: the

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[1] For the Eighteenth Sunday after Pentecost in the extraordinary form and the Twenty-fourth Sunday in Ordinary Time in the ordinary form.

[2] For the principle of parallelism, cf. Robert Alter, *The Art of Biblical Poetry* (Berkeley: University of California

three clauses each beginning with "Afferte" belong to the same verse (7), and then the following three brief clauses, each beginning with a different imperative verb, belong to the next (8).

> 7. Afferte Domino, patriae Gentium: † afferte Domino gloriam et honorem: * afferte Domino gloriam nomini ejus.
>
> 8. Tollite hostias, et introite in atria ejus: * adorate Dominum in atrio sancto ejus.

Indeed, this is the division traditional in antiphonaries, which contain whole psalms set out in verses for singing, and it indicates that the text of the antiphon is the integral text of a single psalm verse, the eighth verse.

There is an interesting anomaly in the text, however: while the first half of the verse uses "atria," the second half uses "aula" rather than "atrio." This comes from the difference between the three traditional Latin translations, Roman, Gallican, and Hebrew, being the version of the Roman Psalter. While the Gallican Psalter is the normal liturgical text, the Roman Psalter stems from the pre-Vulgate translations, and the presence of its readings is witness to the persistence of older practices in liturgy, even though the Gallican version claims to be an improvement. In this case, the use of near synonyms rather than two different cases of the same word enhances the parallelism by a certain diversity. "Atria" translates as courts, while "aula" has a broader range of meanings, including court, temple, or hall.[3] Both the Gallican and Roman versions are translations from the Septuagint, the Greek translation of the scripture current in the time of Our Lord and frequently quoted by him. The Hebrew Psalter, however, reads somewhat differently: "Levate munera: et introite in atria ejus: adorate dominum in decore sanctuarii," giving the memorable Anglican version of its second half, "O worship the Lord in the beauty of holiness."[4] [See chant on following page.]

The chant antiphon shows two unusual features.[5] First, its initial contour is a descending one. The usual contour for a chant antiphon is an arch: it begins low, rises to a peak and descends back to its point of origin. This piece, however, descends from its initial note, not only in its first word "tollite," but also in the succession of phrases. The text consists of three clauses, each introduced by an imperative verb: "tollite," "introite," and "adorate." The first phrase, beginning "tollite," centers upon the descending third d–b;[6] the second, beginning "introite," moves to the descending third c–a on "in atria ejus," while the third, "adorate Dominum," adds another third below a–F on "Dominum." I have

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Press, 1985); for "triadic lines" see p. 35 and passim; parallelism gives rise to the bipartite structure of the psalm tone, in which the triadic lines are accommodated by the use of the flex.

[3] Blaise gives, among the possible meanings in medieval usage, sheepfold, court, palace, residence, basilica, and sanctuary; Albert Blaise, *Dictionnaire Latin-Français des auteurs Chrétiens, Revu spécialement pour le vocabulaire théologique par Henri Chirat* (Strasbourg: Le Latin Chrétien, 1954), p. 106.

[4] The three traditional versions of the Psalter can be found in Jacques Lefèvre d'Étaples, *Quincuplex Psalterium* (1513), facsimile edition, Travaux d'humanisme et Renaissance, 170 (Geneva: Librairie Droz, 1979), f. 140r; the English translation from the Hebrew version occurs in the King James Bible (1611) as well as in the Psalter of Miles Coverdale (1535), and <http://www.synaxis.info/psalter/5_english/c_psalms/CoverdalePsalms.pdf>, which is traditional to the *Book of Common Prayer*.

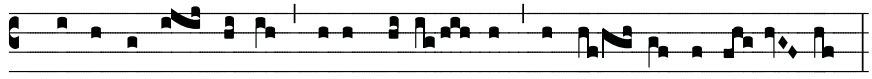
[5] *Graduale Romanum* (Sablé sur Sarthe: Abbaye Saint-Pierre de Solesmes, 1974), p. 338f; hereafter GR.

[6] Letter names for pitches follow the Guidonian system: upper-case A–G for the octave entirely below middle C; lower-case a–g for the octave which includes middle C; and double lower-case aa–ee, for the corresponding pitches entirely above middle C.

Graduale Romanum:

Tól- li- te hó- sti- as, et intro- í- te in á- tri- a e- jus:

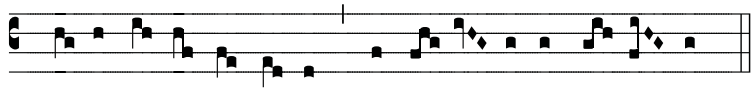
Klosterneuburg:



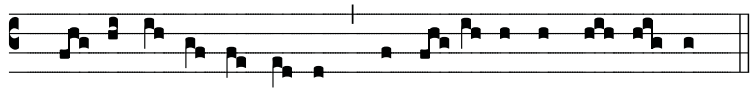
Tól- li- te hó- sti- as, et intro- í- te in á- tri- a e- jus:

Graduale Pataviense:

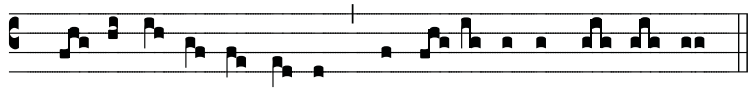
Tól- li- te hó- sti- as, et intro- í- te in á- tri- a e- jus:



ad- o- rá- te Dó- mi-num in au- la sancta e- jus.



ad- o- rá- te Dó- mi-num in au- la sancta e- jus.



ad- o- rá- te Dó- mi-num in au- la sancta e- jus.

elsewhere pointed out that when a text is in the imperative mood, expressing a command, the melodic contour is often descending, imitating the tone of voice in an imperative sentence.[7]

This descent is particularly striking in its final segment ("adorate Dominum"), since its bottom note is a tritone below the final of the mode, which is prominent in the first phrase. This is an unusual configuration for mode four, which is usually placed with its final on E; here it is "transposed," with its final on b. The difference between these two positions is the single note, F-natural, a tritone below the final when it is on b; in the untransposed position, the corresponding note would be b-natural, a perfect fourth below the E final. Of the eighteen mode-four communions in the original repertoire, only two others are placed on b;[8] these both begin with an ascending and then descending G triad, with the F placed immediately

[7] William Peter Mahrt, "Word-Painting and Formulaic Chant," in *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard J. Schuler,* ed. Robert A. Skeris, (St. Paul: Catholic Church Music Associates, 1990 [1992]), pp. 113–144, here 120–123; and available online at <http://musicasacra.com/books/cum_angelis_canere.pdf>; reprinted in Mahrt, *The Musical Shape of the Liturgy* (Richmond, Va.: Church Music Association of America, 2012), pp. 185–216, here 195–199.

[8] *Dilexisti justitiam* (GR 506) and *Ab occultis meis* (GR 113); there is a third communion in the GR, *Per signum crucis,*

below it, quite a natural relation. In *Tollite,* the F is reached by a quick descent and its arrival is a surprise; it seems to have gone too far down. The previous descents, d–b, then c–a, might have been followed by b–G, but instead, the last descent is a step lower, a–F. Moreover, this position a tritone below the final is a note below the defined ambitus of mode four, thus a very unusual pitch. This prominent descent to the lowest point in the piece reflects the meaning of the text: it is a gesture of adoration, "a profound bow, a prostration before the majesty of God."[9]

The distance between the final and the F a tritone below is emphasized by the frequency of b in the first and last phrases. This is set in relief by comparison with Northern versions of this melody (here from the Klosterneuburg manuscript and the *Graduale Pataviense*),[10] where the focus at the beginning is entirely upon c; except for the first three notes, all b's are placed as neighboring notes to c. This c is a perfect fifth above the low F, a strong consonance, and thus in the northern version of the chant, the low F is not as prominently emphasized by so striking a contrast. The role of c is stronger in Passau, where b is scarcely touched upon in the first half of the piece. In contrast, the final phrase in Passau is centered upon the third b–d, almost to the exclusion of c; the Phrygian melodic cadence c–b, which plays an important role in the versions of the Graduale and of Klosterneuberg, is conspicuous by its absence in Passau.

Heinrich Isaac's *Choralis Constantinus* consists of Mass Propers, which systematically set the given Gregorian melody for each piece. In his setting of *Tollite hostias,* the melody is carried by the soprano voice in a lightly paraphrased version. This position in the top voice as well as its prevailing long-note rhythm give the chant a prominence and makes it clear that this piece derives from the liturgical melody. In the counterpoint, an old principle obtains: tenor and soprano voices make perfect counterpoint by themselves, which means that there are no essential fourths between these voices and all the cadences occur between them; this is quite different from much contemporaneous counterpoint, where a fourth between these voices is justified by a fifth below the tenor, which creates a slightly more homogeneous harmony, with a little more importance to the bass. Here the independence of tenor and soprano gives the piece a linear character that is complementary to the prominence of the chant melody. These are the structural voices of the piece, between which the cadences all occur;[11] consequently, in rehearsal for performance, it is useful to rehearse these two voices together to achieve a parity; once they make a secure duet, then the other two voices can fill out the counterpoint in a complementary fashion.

This particular piece belongs to those composed for the imperial chapel of Maximilian I in Vienna,[12] and the chant upon which it is based is a northern version, much like the Passau version above. The prominence of c rather than b in this version gives the polyphonic piece an interesting tonal shape.

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for the Feast of the Holy Cross (GR 600), which is, however, only a contrafactum of *Ab occultis meis.*

[9] Dom Dominic Johner, O.S.B., in *The Chants of the Vatican Gradual,* tr. the Monks of St. John's Abbey (Toledo: Gregorian Institute of America, 1948), p. 325; see also <http://musicasacra.com/pdf/chants_johner.pdf>.

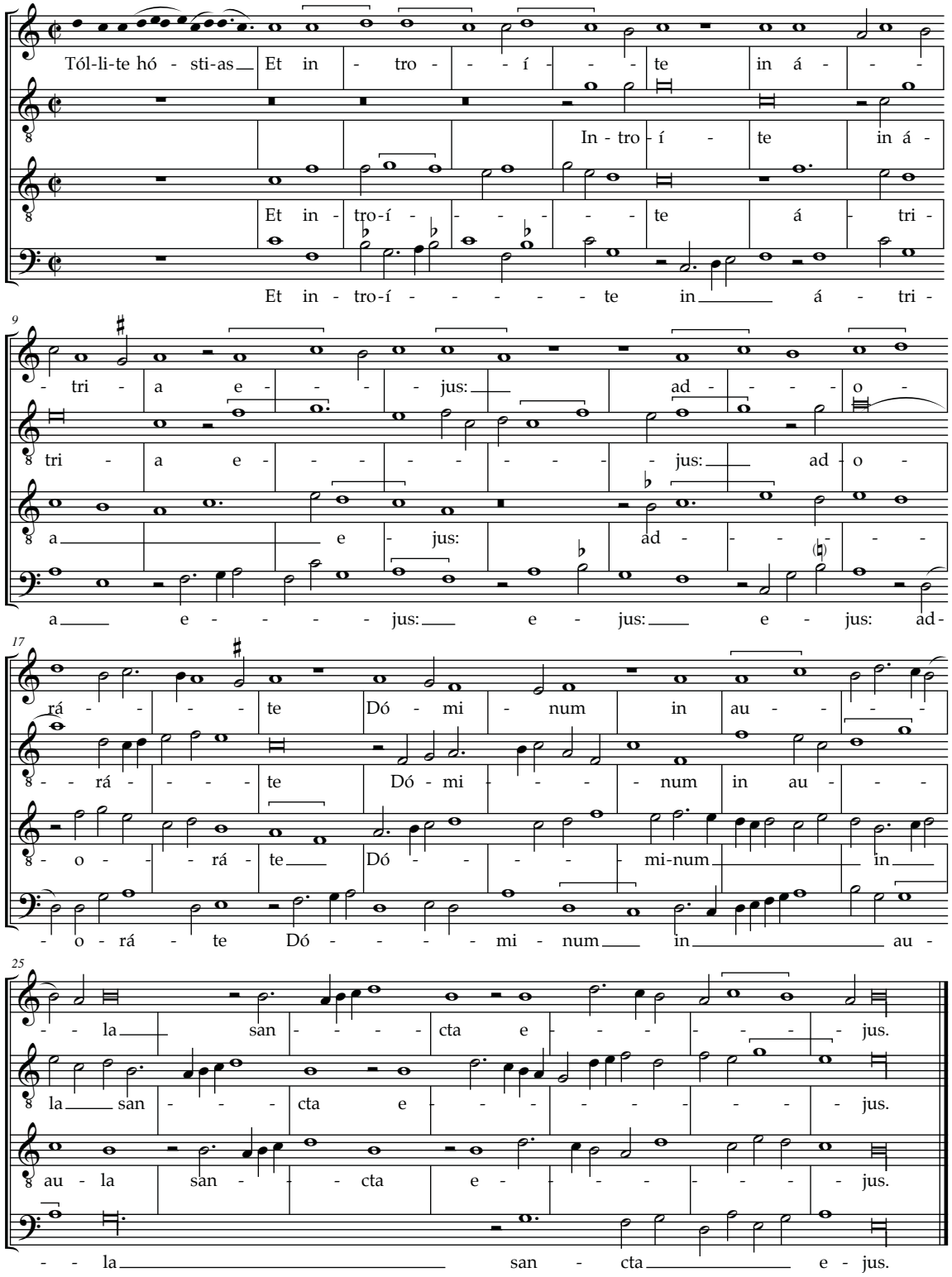
[10] *Le Manuscrit 807 Universitätsbibliothek Graz (XIIe siècle), Graduel de Klosterneuburg,* Paléographie musicale, 19 (Berne: Herbert Lang, 1974), f. 159r; *Graduale Pataviense* (Vienna: Johannes Winterburger, 1511), facsimile edition, ed. Christian Väterlein, Das Erbe deutscher Music, vol. 87 (Kassel: Bärenreiter, 1982), f. 114r; Passau was the parent diocese of Vienna, and the liturgy of Vienna followed that of Passau; thus the version of the melody used in the imperial court is likely to be quite close to that of the Passau Gradual.

[11] Cadences consist of a sixth expanding to an octave, the tenor descending with the soprano ascending after a suspension; cadences occur at measures 6, 10, 14, 19, 25, and 31.

[12] The attribution of Isaac's proper compositions to local liturgies, particularly Constance or Vienna, is complicated and has been studied in several scholarly works; a good summary is Reinhard Strohm, "Henricus Isaac, ¶2, (2), Mass Propers" *Grove Music Online* <http://www.grovemusic.com>.

Tollite Hostias

Heinrich Isaac



Cadences center upon c and a (a cadence consists principally of two voices, the tenor moving down a step and the soprano moving up a step after a suspension to an octave with the tenor). When, finally, the chant melody allows a cadence to b, the final of the piece, the bass makes it deceptive by moving to G (m. 25). This is a Phrygian cadence (tenor moves down a half step, soprano moves up a whole step) and it is the first indication that the piece will end with a cadence on B. It also calls attention to an interesting representation of the text, described below.

Emporer Maximilian I

Because of the prominence of C, the low F on "adorate Dominum" has no sense of the dissonance that it had in the Vatican chant version; it is still the lowest note in both soprano and tenor, occurring only this once in both voices. The lowness of this note is emphasized by the bass moving to a D and C, its lowest pitches, though not the only occurrence of them.

The most interesting setting of the text occurs toward the end of the piece precisely at the first cadence on B (m. 25), upon the word "aula," when the chant melody arrives on the word which in the Roman Psalter varies the previous "atria." In this "avoided" cadence,[13] the bass moves to a G, and then holds it for the duration of three measures, over which the upper three voices elaborate a motive in close imitation, filling out the G triad with echoing motion. This certainly calls attention to this special word, but I suggest it is more than that: this is Isaac's representation of an aula, a hall, in which the live acoustics reverberate with the sound of the active triad.

The earliest sources for the texts of the Propers of the Mass (eighth through tenth centuries), indicate psalms to be sung with the communion antiphons.

The ramification of the use of a Phrygian cadence on B, in a self-sufficient pairing of tenor and soprano, is that the bass does not have to end the piece with a B sonority; rather it moves to E below the final B of the tenor and soprano, making a perfect consonance for the final sonority. This is a usual Phrygian cadence for the period, and is an aspect of polyphonic modality that does not yet conform to later tonal models for cadences. Such Phrygian cadences, however, ultimately were developed into what came to be called a plagal cadence.

The earliest sources for the texts of the Propers of the Mass (eighth through tenth centuries),[14] indicate psalms to be sung with the communion antiphons. Normally, for an antiphon on a psalm text, the source psalm is prescribed, and this is the case for *Tollite hostias*: Ps. 95. In the wake of a decline in reception of communion by the laity, psalm verses were dropped; but today, with frequent reception of communion, they are again useful. For the performance of the chant antiphon, a psalm verse can be

[13] The most frequent type of avoided cadence is one in which the bass voice avoids its normal progression to a perfect interval below the tenor, moving instead to an imperfect interval; here, the normal progression would have been to an E.

[14] René-Jean Hesbert, ed. *Antiphonale Missarum Sextuplex* (Rome: Herder, 1935; reprint, Freiburg in Breisgau: Herder, 1967), for this communion at #193.

sung, and then the antiphon repeated.[15] Isaac's composition can be incorporated by replacing some of the repetitions of the chant antiphon, e.g.: antiphon–psalm–Isaac–psalm–antiphon–psalm–Isaac, etc.

With chant-based polyphony as with chant itself, attention has to be paid to setting the pitch. The transposed chant antiphon needs to be pitched lower than written.[16] As a rule of thumb, I begin by setting the reciting tone of the mode on sounding a to see if that is a satisfactory range for the choir. This would mean pitching the antiphon down a fifth (the notated reciting tone of mode four on b would be e), beginning on sounding G for a chant-only performance; the psalm verses are best sung to the same pitch. Isaac's polyphony is scored somewhat high, but a transposition down a fourth would be far too low. I set it down a just a half step, which then leaves the chant antiphon itself beginning on sounding a-flat, a fourth down from that, a pitch that suits it well. Many of Isaac's communions work well at the same pitch as their respective chants, but others need such a transposition.

The singing of the Mass Propers in Gregorian chant is the most fundamental way in which music can be intimately linked to the liturgy.

The singing of the Mass Propers in Gregorian chant is the most fundamental way in which music can be intimately linked to the liturgy. The singing of motets on voluntarily chosen texts is a way to bring the beauty of polyphony to the liturgy. The singing of such proper compositions as those from the *Choralis Constantinus* combines these two functions in a synthesis that is at once properly liturgical and amply beautiful. ℭ

[15] The psalm verses are now available in two editions, the first using the Vulgate Psalter: *Versus Psalmorum et Canticorum* (Paris: Desclée, 1962), p. 131f. <http://musicasacra.com/pdf/psalmorum.pdf>; the second using the New Vulgate Psalter: *Communio* (Richmond, Va.: Church Music Association of America, 2007), pp. 264ff. available for download of individual communions at <http://musicasacra.com/communio>; in the case of Psalm 95, the difference between the two psalters is negligible.

[16] The position of a chant on the staff is due primarily to the placement of the mode on a diatonic system; in actual practice, one needs to set the pitch at a convenient range for the voices. Thus, for instance, Mixolydian has a notated range of G to g, while Hypodorian has a range of A to a; these extremes of range need to be adjusted to the range of the voices; I usually set the octave range of each mode to about C to c or D to d; the unusually high range of the present antiphon is due to the need to notate a tritone below the final of mode four; the only place where this is possible is with the final on B.

DOMINICA XXIVA

Communion *Ps 95: 8, 9*

IV

T Olli-te hó- sti- as, * et intro- í- te in á-

tri- a e- jus: a-do-rá- te Dó-mi-num in au- la

sancta e- jus.

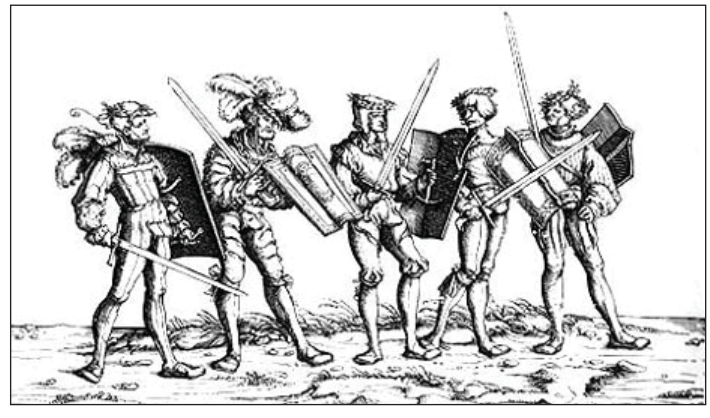
℣. *1, 2, 3, 4, 5, 6, 7–8a, 11–12a, 12b–13ab, 13cd*

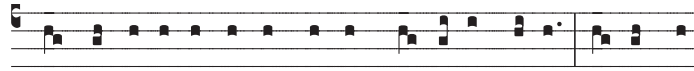
1. Cantá-te Dómi-no cánti-cum novum, cantá-te Dómi-no,

omnis terra. Tóllite.

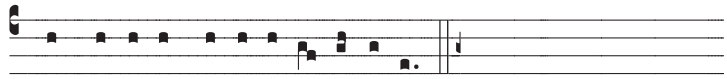
2. Cantá-te Dómi-no, be-ne-dí-ci- te nó-mi-ni e-jus, an-

nunti- á-te de di- e in di- em sa-lu-tá- re e- jus. Tóllite.

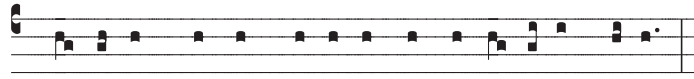




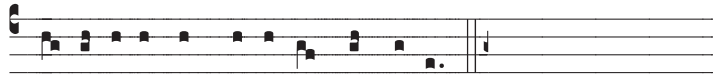
3. Annunti- á-te inter gentes gló- ri- am e-jus, in ómni-



bus pópu-lis mi-ra-bí-li- a e- jus. Tóllite.

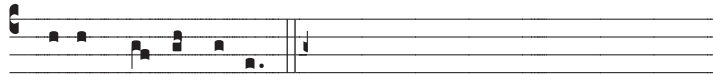


4. Quó- ni- am magnus Dómi-nus et laudá- bi- lis nimis,

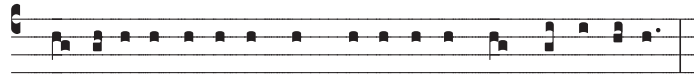


ter-rí-bi-lis est super omnes de- os. Tóllite.

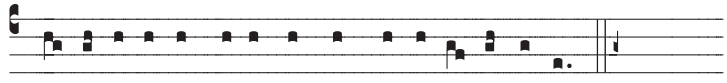
5. Quó- ni- am omnes di- i génti- um in-áni- a, Dó-mi-nus



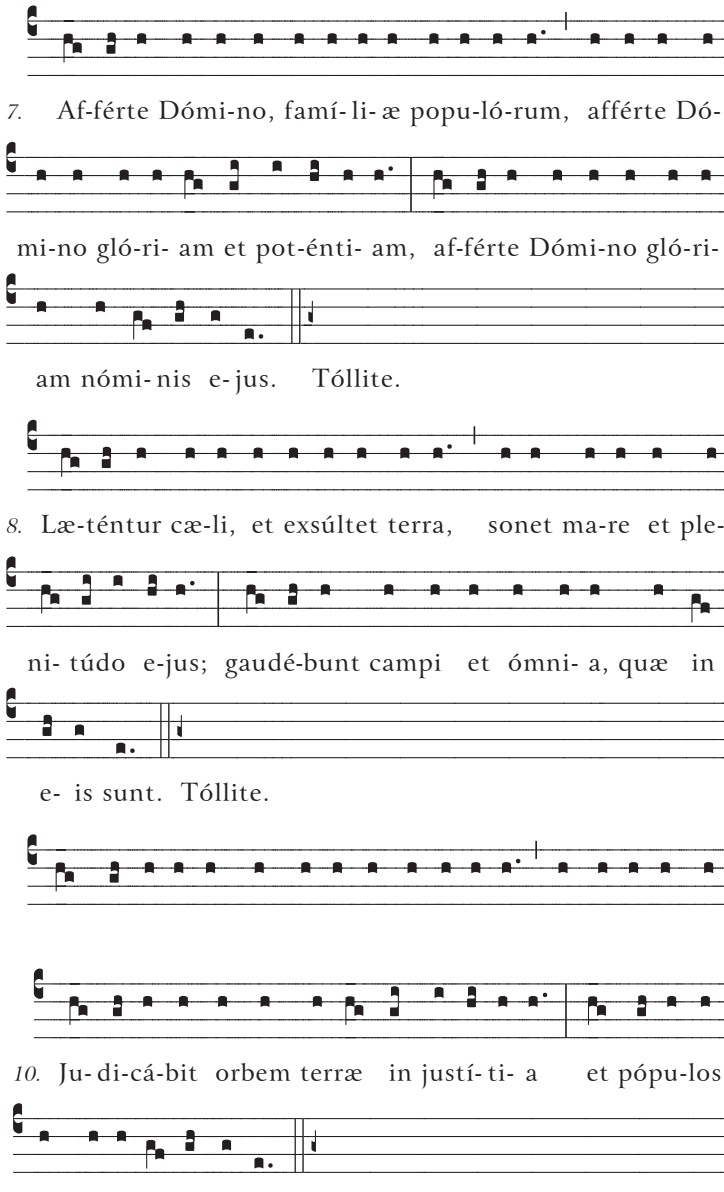
autem cæ-los fe-cit. Tóllite.



6. Magni-fi-cénti- a et pulchri-túdo in conspéctu e-jus,



pot-énti- a et decor in sanctu- á-ri- o e- jus. Tóllite.



Bring up sacrifices and come into his courts: adore ye the Lord in his holy court. *1.* Sing ye to the Lord a new canticle, sing to the Lord, all the earth. *2.* Sing ye to the Lord and bless his name, show forth his salvation from day to day. *3.* Declare his glory among the Gentiles, his wonders among all people. *4.* For the Lord is great and exceedingly to be praised; he is to be feared above all gods. *5.* For all the gods of the Gentiles are naught, but the Lord made the heavens. *6.* Praise and beauty are before him, holiness and majesty in his sanctuary. *7.* Bring ye to the Lord, O ye kindreds of the Gentiles, bring ye to the Lord glory and honor, bring to the Lord glory unto his name. *8.* Let the heavens rejoice, and let the earth be glad, let the sea be moved, and the fullness thereof; the fields and all things that are in them shall be joyful. *9.* Then shall all the trees of the woods rejoice before the face of the Lord, because he cometh, because he cometh to judge the earth. *10.* He shall judge the world with justice, and the people with his truth.

DOCUMENT

Implications of a Centenary: Pontifical Institute for Sacred Music (1911–2011)

By Monsignor Valentin Miserachs Grau

The Pontifical Institute for Sacred Music was founded by Pope Saint Pius X in 1911. The Papal Brief *Expleverunt,* in which the new school was approved and praised, is dated November 14 of that year, even though the academic activities had begun several months before, on January 19. A Holy Mass to beseech graces was celebrated on January 5. The whole academic year 2010–2011 has been dedicated to commemorate the centenary of the foundation of what was originally known as the "Higher School of Sacred Music," later included by Pope Pius XI among the Roman Athenaeums and Ecclesiastical Universities under the name "Pontifical Institute for Sacred Music."

In the atmosphere of liturgical and musical renewal that characterized the second half of the nineteenth century and in the context of the research into the pure sources of sacred music that led to Pope Saint Pius X's Motu Proprio *Inter sollicitudines* [*Tra le sollecitudini*], it became evident that it would not have been possible to carry on the program of the reform without schools of sacred music. It was within the Associazione Italiana Santa Cecilia (AISC) [Italian Association of Saint Cecilia] that the idea came to establish a higher school in Rome, the most suitable place for it, being the center of the whole Catholic world. From the first plans until the opening of the school, thirty years elapsed!

The Pontifical Institute for Sacred Music was foreseen since its very beginning—and it has remained substantially faithful to this vocation—as a center of advanced formation specializing in the main branches of sacred music: Gregorian chant, composition, choir conducting, organ, and musicology. It is not, then, a conservatory, with the study of different musical instruments, but a university center specifically devoted to sacred music. It is obvious, of course, that music in general underlies sacred music: in the course of composition, for instance, one must start, as in any conservatory, with the study of harmony, counterpoint, and fugue; then follow with the study of variations, sonata form, and orchestration, before arriving at the great, exquisitely sacred forms (motet, Mass, and oratorio). The Pontifical Institute has recently adhered to the Bologna Convention and has consequently adapted its own syllabus and courses to the new parameters proposed by it. It is in this spirit that an advanced biennium of piano has been newly introduced, although this subject was already largely present as a complementary matter in our curriculum.

I should underline the fact that in the year just elapsed, the Pontifical Institute has reached a historical maximum of 140 students, of whom a third come from Italy and the remainder from the five continents. In addition to the study of the various musical disciplines, we have to report other

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exquisite musical activities, like the beautiful season of concerts—with the relevant participation of our teachers and students—and, of course, periodical solemn liturgical celebrations in chant.

The Pontifical Institute for Sacred Music is not a normative church body, but a school for learning, studying, and practicing how to become a leaven and a model for service to the different churches throughout the Catholic world.

Pope Saint Pius X
1835–1914

In order to commemorate in a suitable way such an auspicious anniversary, we began by organizing the concert season 2010–11 according to the historical framework of these last hundred years, with reference to the subjects of our teaching and to the most relevant figures that distinguished themselves in the life of the Pontifical Institute. I would like to mention the Holy Mass celebrated by myself in the ancient Roman Rite in the church of Santi Giovanni e Petronio in the Via del Mascherone on January 5, 2011, exactly as it happened a century ago, on the same day and in the same church, when our first president Father Angelo De Santi, S.J., wanted to open the activity of the infant school with a Holy Mass celebrated intimately with the attendance of a few professors and students. I have celebrated in the ancient Roman Rite both for historical accuracy and to give joy to a number of professors and students who some time ago asked me to celebrate the Holy Mass in the extraordinary form.

The most relevant acts took place in the last week of May: the publication of a thick volume entitled *Cantemus Domino*, that gathers the different and many-sided features of our hundred-year history; the edition of a CD collection of music by the Institute; the celebration of an important International Congress on Sacred Music (with the participation of more than one hundred speakers and lecturers), that was closed by an extraordinary concert and a Solemn Mass of Thanksgiving. During the Congress, the honorary doctorate was conferred upon three relevant figures related to sacred music; and they held brilliant and highly-valued magisterial lectures.

I would like to underline that the Holy Father Benedict XVI has been in some way present in the centennial commemoration through a letter addressed to our Grand Chancellor, the most eminent Lord Cardinal Zenon Grocholewski, in which His Holiness recalls the merits of the Institute during its hundred-year history and emphasizes how important it is for the future to continue working in the path of the great Tradition, an indispensable condition for a genuine updating (*aggiornamento*), having all the guarantees that the church has always prescribed as essential characteristics of liturgical sacred music: holiness, excellence of form (true art), and universality—in the sense that liturgical music should be acceptable to everybody, without shutting itself in abstruse or elitist forms and, especially, without descending to trivial commercial products.

This one is a sore point: the rampant wave of false and truly dreadful liturgical music in our churches. Nevertheless, the will of the church clearly appears in the words of the Holy Father I have just mentioned. He had already addressed us in the allocution given during his visit to the Pontifical Institute on October 13, 2007. Moreover, still fresh in our memory is the chirograph that Blessed Pope

John Paul II wrote on November 22, 2003 to commemorate the centenary of Saint Pius X's Motu Proprio *Inter sollicitudines* (November 22, 1903), in which Pope Wojtyla incorporated the main principles of this fundamental document without forgetting what the Second Vatican Council clearly expressed in Chapter VI of its Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*. By doing that, Blessed John Paul II practically walked the same path of that Holy Pope who wanted his motu proprio to have the force of a "juridical code of Sacred Music." Now we must wonder: if the will of the church has been clearly declared also in our times, how is it possible that the musical praxis in our churches distances itself so evidently from the same doctrine?

We must consider several problems at the root of this question, for instance the problem of repertoire. We have hinted at a double aspect: the first is the risk of being shut in a closed circle, wishing to essay new compositions considered as being of high quality in liturgy. We must say that the evolution of musical language towards uncertain horizons makes the breach between "serious" music and popular sensitivity more and more profound. Liturgical music must be "universal," that is acceptable to any kind of audience. Today it is difficult to find good music composed with this essential characteristic. I do not discuss the artistic value of certain contemporary productions, even sacred, but I think that it would not be opportune to insert them into the sacred liturgy. One cannot transform the "oratory" into a "laboratory."

The second aspect of the problem derives from a false interpretation of the conciliar doctrine on sacred music. As a matter of fact, the post-conciliar liturgical "renewal," including the almost total lack of mandatory rules at a high level, has allowed a progressive decay of liturgical music, to the point of becoming, in most cases, "consumer music" resembling the most slipshod easy-listening music. This sad practice sometimes determines attitudes of petulant rejection towards genuine sacred music, of yesterday and today, perhaps composed in a simple manner but according to the rules of art. Only a change of mentality and a decisive will for reform—that I am afraid is far to come—would be able to bring back to our churches good musical praxis and, together with it, the conscientiousness of celebrations, that would not fail to entice, through the value of beauty, a large public, particularly young people, currently kept away by the prevailing amateurish practice, falsely popular, and wrongly considered—even though in good faith—as an effective instrument of reaching them.

One cannot transform the "oratory" into a "laboratory."

Regarding the power of involvement of which good liturgical music is capable, I would like to add only what is my own personal experience. By a fortunate chance, I serve after almost forty years, as *Kapellmeister* at the Roman Basilica of Saint Mary Major, where every Sunday and on feast days the Chapter Mass is celebrated in Latin, with Gregorian chant and polyphonic music accompanied by organ (and by a brass sextet on the highest solemnities). I can assure you that the nave and the aisles of the basilica are packed and not rarely people come after the ceremonies to express their gratefulness, moved to tears as they are, especially by the hymn to the *Madonna Salus Populi Romani* (Our Lady, Salvation of the Roman People). They often cannot hold back the excitement and begin to burst out clapping. People are thirsting for good music! It goes directly to the heart and is capable of working even resounding conversions.

Another compass of good liturgical music—always recalled by the teaching of the church—concerns the primacy of the pipe organ. The organ has always been considered as the prince of instruments in the Roman liturgy and consequently has enjoyed great honor and esteem. We know well that other rites use different instruments, or only the chant without any kind of instrumental accompaniment.

But the Roman Church, and also the denominations born from the Lutheran Reformation, see in the pipe organ the preferred instrument for liturgy. In Latin countries, the use of the organ is almost exclusive, whilst for the Anglo-Saxon tradition the accompaniment of the orchestra is frequent in celebrations. This fact is not due to a whim or by pure chance: the organ has very ancient roots and has been praised across the centuries in the course of its historical development. The objective quality of its sound (produced and supported by the air blown into the pipes, comparable to the sound emitted by the human voice) and its exclusive sonic richness (that makes of it a world in itself and not a mere ersatz of the orchestra) justify the predilection that the church fosters for it. It is rightly so that the Second Vatican Council dedicates inspired words to the organ when stating that "it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things,"[1] in which it recalls the preceding doctrine both of Saint Pius X and Venerable Pius XII (especially in the splendid Encyclical Letter *Musicae sacrae disciplina*). By the way, I would like to remark that the most successful publication of the Pontifical Institute is the booklet *Iucunde laudemus*, that gathers together the most relevant documents of the church's magisterium regarding sacred music. Just in these days, since the first edition was sold out, we have re-edited this work, updated with further ecclesiastical documents, both from the preceding teaching and the one of the reigning pope.

The rediscovery of Gregorian chant is a sine qua non for giving dignity back to liturgical music.

In our quick review of the main points underlying a good liturgical musical praxis, we have now arrived at a question last but not least, one that should be considered primary: the Gregorian chant. It is the official chant of the Roman Church, as the Second Vatican Council reasserts. Its repertoire includes thousands of ancient, less ancient, and even modern pieces. Certainly, we can find the highest charm in the oldest compositions, dated back to the tenth and eleventh centuries. In this case also it has to do with an objective value, since Gregorian chant represents the synthesis of European and Mediterranean chant, related to genuine and authentic popular chant, even that of the remotest regions of the world. It is a deeply human and essential chant that can be traced in its richness and variety of modes, in its rhythmic freedom (always at the service of the word), in the diversity and different styles of its individual pieces, according to whom its singing is assigned, etc. This is a chant that has found in the church its most appropriate breeding ground and constitutes a unique treasure of priceless value, even from the merely cultural point of view.

Therefore, the rediscovery of Gregorian chant is a sine qua non for giving dignity back to liturgical music, not only as a valid repertoire in itself, but also as a source of inspiration for new compositions, as it was in the case of the great polyphonists of the Renaissance, who—following the guidelines of the Council of Trent—created the conventions bearing their wonderful works proceeding from the Gregorian subject matter. If we have in Gregorian chant the master path, why not follow it instead of persisting in scouring roads that in most cases drive nowhere? But to undertake this work it is necessary to count on talented and well-prepared people. This is the goal of the Pontifical Institute for Sacred Music. It is for these noble ideals that it strove throughout the last hundred years and will continue to strive in the future, in the dedication to paying an essential service to the universal church in a primary

[1] *Sacrosanctum Concilium*, ¶120.

field such as that of liturgical sacred music. Saint Pius X was so persuaded as to write in the introduction of his Motu proprio *Inter sollicitudines* these golden words:

> Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable dispositions of Providence, but of every local church, a leading one is without question that of maintaining and promoting the decorum of the House of God in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments, to assist at the Holy Sacrifice of the Altar, to adore the most august Sacrament of the Lord's Body and to unite in the common prayer of the Church in the public and solemn liturgical offices. . . .
>
> We do therefore publish, motu proprio and with certain knowledge, Our present Instruction to which, as to a juridical code of sacred music, We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all.

It would be desirable that the courage of Saint Pius X find some echo in the church of our times.

ARCHIVE

Liturgical Music and the Liturgical Movement (1966)

by William F. Pohl

The current revival of liturgical devotion has brought about, and in part has proceeded from, extensive investigations of liturgical history and theology. On the one hand, the historical source documents have been made available and studied. On the other hand the supernatural reality of Christian worship has undergone painstaking re-examination in the light of the sacred scriptures and the writings of the fathers. These efforts have culminated in the Constitution on the Sacred Liturgy of the Second Vatican Council. As a result, the actual offering of the liturgy, once thought (it is said) to be a merely formal and exterior requirement of religion, is now seen to be the very center of Christian life. As the Constitution says, "the liturgy is the summit towards which the activity of the Church is directed; at the same time it is the fount from which all of her power flows."

Yet, one vast area of problems concerning the liturgy has been discussed only slightly, and mostly in vague and metaphorical terms. And these problems must be resolved if the restoration and reform of the liturgy so ardently desired by the church is to be brought about. The area we refer to is that of the *psychology of liturgical participation.* The liturgy has been considered at great length in supernatural or theological terms, and in historical terms; there is also need to discuss it in natural or philosophic terms. For liturgy involves human activity, and the nature of this activity determines the means required to bring it about.

"The liturgy is the summit towards which the activity of the Church is directed."

An outstanding problem of this sort (and, considering the difficulties involved, perhaps the farthest from solution) is that of music: what its contribution to religion might be, and what sorts of music are most effective in securing proper liturgical participation. Historically music has had an eminent place in the liturgy. It was an integral part of the Passover meal and synagogue services, of the early Latin liturgies, and of the Oriental liturgies up to the present day. It is treated at great length in the liturgical legislation of the church, from the earliest times, through the era of the Tridentine reforms, up to our own time. Yet, aside from exegetical, or symbolic, discussions, much current writing on the liturgy seems virtually to ignore it. And none need be reminded of the present unfortunate state of liturgical music, in which much of what is done contributes very little to religion, if it does not in fact oppose it.

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Liturgical music is, nevertheless, an area of sharp disagreement. Some consider Gregorian chant a relic of the Dark Ages, worth of study and admiration perhaps but totally out of place in contemporary worship; they prefer music of modern composition. Others would avoid music written later than the sixteenth century. Still others would eliminate the services of organists and trained musicians and give all the singing to the congregations. Some champion can be found for every available style of music, and nearly everyone considers some sorts of music preferable to others. The various issues are in urgent need of clarification.

Liturgical music is an area of sharp disagreement.

This paper will point out a way of distinguishing the psychological effect of music, and will illustrate it with the history of music. It will then consider the place of these effects in liturgy, and will criticize certain recent practices. For a discussion of the more specific question of congregational singing from the point of view of this paper, see the author's "Congregational Singing."[1]

THE PSYCHOLOGY OF MUSIC

The immediate goal of musical activity certainly must be some human good. We might begin by asking whether this good is confined to the sensual level, that is, whether its effect is merely pleasure, or whether music affects also the higher levels of the personality.

Aristotle, while observing that it is difficult to determine precisely the nature of music, sees its possible effects as threefold, corresponding to his division of the faculties of the soul:

> For it is not easy to say precisely what potency it possesses, nor yet for the sake of what object one should participate in it—whether for amusement and relaxation, as one indulges in sleep and deep drinking (for these in themselves are not serious pursuits but merely pleasant, and "relax our care," as Euripides says; owing to which people actually class music with them and employ all of these things, sleep, deep drinking, and music, in the same way, and they also place dancing in the same class); or whether we ought rather to think that music tends in some degree to virtue (music being capable of producing a certain quality of character just as gymnastics are capable of producing a certain quality of body, music accustoming men to be able to rejoice rightly); or that it contributes something to intellectual entertainment* and culture (for this must be set down as a third alternative among those mentioned.[2]
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> * The term διαγωγη [*diagoge*], "pastime," is idiomatically used of the pursuits of cultured leisure—serious conversation, music, the drama.

He goes on to distinguish better and worse musical pleasures. He also discusses the effect of music of catharsis, or purging of the emotions, and elaborates on the moral effects of the various musical modes. However, he gives no further explanation of the third possible effect.

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[1] William F. Pohl, "Congregational Singing," *Caecilia,* 91 (1964), 63–70 <http://musicasacra.com/publications/caecilia/1964_2_caecilia.pdf

[2] Aristotle, *Politics,* VIII (1339a); translation and footnote of H. Rackham, Loeb Classical Library (Cambridge, Mass.: Harvard University Press, 1959).

These effects, however, can be discerned, distinguished, and experienced in music-making as we have it today. Moreover, the music of the different historical periods was written for a variety of purposes, and these purposes may be discerned in that music even now. We shall indicate this briefly for some of the main historical styles.

The full richness and variety of medieval music is not generally recognized. By close study one learns to distinguish the dozen or so distinct styles of Gregorian chant—for example, the transcendently joyful melismatic style of the graduals, Alleluias, and tracts, the dramatic expressiveness of the little-known offertory verses,[3] the smooth and pleasant style of the late hymns and sequences. Yet, one can discern in medieval liturgical music a pre-eminent goal, especially in late medieval music, where it is immediately evident in listening to an moderately competent performance. This goal is to effect in the listener an ascetical and contemplative joy, a joy akin to the delight of intellectual discovery. And this observation is born out by the study of the technical devices employed in the music of the late Middle Ages. In this music there is extensive use of various "mathematical" or "intellectual" devices similar to those used in the architecture of the time, for example the isorhythmic tenor, which is an audible representation of the music of the spheres.

Though the Renaissance brought about drastic changes in thinking in most fields, in music the movement was rather one of transition. The key figure was Josquin Des Prez (ca. 1450–1521), who, while employing the musical techniques of the Middle Ages, developed in his music a humanistic expressiveness. Thus, Josquin's music declaims its text to an extent not found in earlier music, and combines an educative effect with that of intellectual delight. The aesthetic principles first realized by Josquin later formed the basis of the music of Lassus, Palestrina, Victoria, Byrd, and their contemporaries.

In the early seventeenth century, the beginning of the Baroque period, there occurred a sharp break in musical thinking,[4] exemplified in the work of Claudio Monteverdi, one of the very first composers of operas. Monteverdi and other early Baroque composers discovered the possibility of music of a wholly dramatic kind, in which the notes are completely subordinated to the emotional content of the text. The "rediscovery" of the classical authors had just taken place; the proponents of the new music held that they were returning to the music of classical antiquity; and, in respect of purpose, they probably were. Writing in the style of Palestrina continued, and various medieval styles persisted, including Gregorian chant, but beside this stood a new music which sought to move its hearers in a moral way, to rouse and effect a catharsis of emotions. This new music later gave rise to numerous works of great and lasting religious value, of which Bach's Mass in B Minor and Handel's *Messiah* are the most famous examples.

In the Baroque period there occurred a sharp break in musical thinking.

We may distinguish in Baroque music a third current, which achieved greater prominence as instrumental music developed. This music, exemplified in the chamber works of Vivaldi, aimed primarily neither at intellectual delight, as did much medieval music, not at dramatic effect, as did the "new music" of the Baroque, but at pleasing the hearers.

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[3] Cf. Karl Ott, ed., *Offertoriale* (Tournai: Desclée, 1935).

[4] For a more detailed account, cf. the standard work of Manfred Bukofzer, *Music in the Baroque Era* (New York: Norton, 1947).

It is often said that the music of J. S Bach sums up that of the past. One can, indeed, distinguish three levels in his work. The first level is that of the organ chorales,[5] which are similar in form to the motets of the fifteenth century, and which effect a similar contemplative joy. The second level is that of his cantatas, sacred and secular, which derive their forms from the dramatic Baroque music, and which serve a dramatic or educative purpose. (They are sometimes called "musical sermons.") The third level is that of his chamber music, influenced by and often borrowed from, Vivaldi.

Yet there are works of Bach which do not fall principally into any one of these categories, for example the secular keyboard music. In these works one finds a close balance of joy, dramatic effect, and pleasure. This close balance is also a characteristic of the music of the Classical period, that is, the period of Haydn and Mozart. This music avoids the asceticism of medieval music and the acutely histrionic quality of some Baroque music. And this balance is doubtless partly responsible for the continuing interest in Classical music.

The music of the nineteenth century continued both the dramatic and the "instrumental" traditions of the Baroque. There was little composition in the tradition of medieval liturgical music. Contemplative joy vanished from music.

It is difficult to generalize about the music of the twentieth century. The tradition of dramatic composition continues. Some composers follow the Classical tradition, e.g., Stravinsky. A large part of modern music, however is devoted to the effect of pleasure (or, in the case of some works, displeasure or nausea). The material qualities of the sound itself are of primary importance, so that the choice of instruments is all important. This is in sharp contrast to fifteenth-century music, in which the instrumental parts call for no particular instruments, but were to be played with whatever was available. And modern performances, even of older works, often seek to please through the bodily movements of the performers themselves, a phenomenon already observed by Aristotle in ancient times.[6]

It is difficult to generalize about the music of the twentieth century.

In summary, then, as observed by Aristotle, the psychological effects of music can be classified as intellectual delight, dramatic effect or education, and pleasure. Furthermore these effects are produced by different musical pieces in different proportions, and it is possible to generalize about the effects dominant in various styles of music Thus intellectual delight is dominant in medieval liturgical music, dramatic effect in the "new music" of the Baroque, and pleasure (or its opposite) in much modern music.

Equally important, however, in determining the effects of music is the style and quality of performance. And it is possible, by means of improper performance, to produce effects quite different from those intended by the composer. Thus one hears sentimental performances of Gregorian chant, and histrionic performances of fifteenth century polyphonic music. The higher the effect desired, the more difficult it is to obtain. Thus a performance of Gregorian chant which is capable of effecting contemplative joy is rarely encountered nowadays.

We wish to determine how these effects relate to liturgy. But first we must answer some general questions on the proper effects of liturgical participation on the personality.

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[5] Chorale preludes, not to be confused with the chorale harmonizations for congregational singing.

[6] *Politics,* 1341 b 15.

THE PSYCHOLOGY OF THE LITURGY

The liturgy is by definition a communal act, in a natural as well as a supernatural sense. Yet, in many places in recent times this communal character has become obscured. The usual Sunday service in our churches was for a long time either the mumbled Low Mass or the incompetently sung High Mass, in which any devotion on the part of the congregation came about by private acts, such as individual prayer and meditation, the silent reading of the missal, or the silent music of the rosary.

The need to restore the communal character of the liturgy is now generally admitted. Yet, before this can be done, more must be determined of the proper psychology of the liturgy. To say that the Mass is a meal sheds some light, but does not solve the problem, since various sorts of meals have different psychological characters. For some meals serve merely to satisfy the needs of nourishment and relaxation; others serve for exchange of news, transaction of business, or as ceremonial occasions; still others are occasions of intellectual enjoyment. The Mass is also a mystery and a sacrifice. But these have to do more with its essence, and do not indicate immediately what its proper psychology is.

"The direct and principal effect of devotion," says St. Thomas,[7] "is the spiritual joy of the mind." Though different schools of spirituality express this differently, it may safely be said that devotion, *a fortiori* liturgical devotion, belongs primarily to the contemplative level. Religion, embracing as it does the whole man, is not restricted to the contemplative level, but affects man at the moral and sensual levels as well. Thus, religious activity is susceptible of two errors or vices which oppose contemplation: *sentimentality,* which may be defined as the exaggeration of the sensual element, and *pietism,*[8] which is here used to mean an exaggeration of the moral or educative element in religion.

Sentimentality may be divided further into *common* sentimentality, in which the feelings involved are those common to all, and *esoteric* sentimentality, in which the feelings involve are those of a select group.[9]

The need to restore the communal character of the liturgy is now generally admitted.

There is some general appreciation nowadays of the dangers of sentimentality. The same cannot be said of pietism, which has infected the liturgical movement to some extent. It will therefore be discussed at some length.

Perhaps the clearest example of pietism, and one in which its essentially negative character can be clearly seen, is Calvinism in its original form. The Calvinists of the sixteenth century discarded most of those things which were a means of joy and an aid to contemplation in the liturgy. They smashed stained glass and statues, wrecked organs, and banished the traditional music of the church. In place of these things they put lengthy, moralizing sermons and music of a simplified sort. This later gave way to music of a dramatic and "popular" kind, of which the melodies, as often as not, were borrowed from the theater.

Luther was relatively conservative, and the Lutheran liturgy, to judge from musical evidence, retained its deep spiritual joy for a long time. The Lutherans continued Catholic musical traditions, for example the organ Mass and organ hymn (in which alternate verses of the chant are replaced with

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[7] *Summa Theologica,* II–II, Q. 82, art. 4.

[8] This term is adopted from the name of a Lutheran movement of the seventeenth and eighteenth centuries (see below).

[9] Much modern writing on Gregorian chant seems to suffer from the latter.

organ versets),[10] while enriching them with newly composed congregational songs. However, in the late seventeenth and early eighteenth centuries, the movement of Pietism spread through Lutheranism. This sought, among other things, to bring the Lutheran liturgy more into line with the Calvinist. J. S. Bach found himself in the middle. His organ chorales represent the last flowering of the tradition of the organ hymn; his church cantatas, magnificent in spite of their shoddy texts, were written for the requirements of the new piety. Pietist tendencies seem to have remained dominant in Lutheranism, though there are today various movements to return to the religion of Luther.

The liturgical reforms begun by the Council of Trent attempted to purify and simplify the rites, and to eliminate the accretions of the Renaissance. Nevertheless the Catholic liturgy in the Baroque suffered at various times and places from excesses, which though opposed to Calvinism in that they employed sumptuous means, shared the fault of pietism. The liturgy became, for a time, active rather than contemplative; it sought to move the will, to increase militancy. And sometimes it employed music which was bombastic and theatrical. Its grandiose art and architecture are characterized by movement and sensuous life. The ceremonies became pageantry.

Having sacrificed its contemplative character, Christian worship in the West degenerated in some measure into sentimentality in the last century. The communal spirit, the life, departed from the Catholic liturgy and took up its abode in sentimental "devotions."

The famous motu proprio of St. Pius X has had a largely negative effect. Sentimental abuses have been eliminated, or at least curbed, but the positive part of his program, to which the general restoration of the traditional music of the church was central, has not been carried out. On the other hand, the Protestants, notably the Lutherans and Episcopalians, have taken the lead in church music, and have initiated strong movements toward returning to their original liturgical and musical heritage, which is inseparable from the Catholic tradition.

Christian worship in the West degenerated in some measure into sentimentality in the last century.

Recently there have been tendencies in the Catholic Church to revive the liturgy along lines different from those laid down by St. Pius X, chiefly by an emphasis of the educative, the dramatic and textual, elements of the Mass. Many of these new practices, everyone agrees, make a positive contribution to the perfection of the liturgy, and some are genuine restorations. Some of these practices, on the other hand, are dubious, and their failure to gain general acceptance cannot be attributed entirely to ignorance, conservatism, or ill will. In this category we reckon the commentary, certain kinds of psalmody, and certain styles of reading the lessons.

Take the commentary first. It is useful, perhaps, to have an occasional "demonstration" Mass in order to explain the ceremonies to those who have not had the opportunity for proper instruction in them. However, the commentary is fast becoming, in certain places, a permanent feature of the liturgy, even, or especially, at the most solemn times of the year. By "commentary" we mean not the few whispered words (written in advance and to-the-point) envisaged by the Instruction of the Sacred Congregation of Rites of September, 1958. We mean the extensive discussion, delivered in a tone of voice

[10] For musical examples of this usage cf. Samuel Scheidt, *Tabulatura Nova,* in Scheidt, *Werke,* vol. VI, VII, ed. Gottlieb Harms & Christhard Mahrenholz (Hamburg: Ugrino, 1953; this contains an introduction on the Lutheran liturgy at the beginning of the seventeenth century, VII, <8>–<12>.

suitable to the sermon, which interrupts and delays the progress of the ceremonies, becoming thereby a unifying and structural element in the service, and which contains *exhortations* as well as *instructions,* so that the sermon engulfs the service. Now this practice is psychologically wrong in principle, for the liturgy cannot have its proper effect while it is being discursively dissected. Moreover, and at a different level, the commentary is opposed to the music, for music is very fragile, and its effect is destroyed by any spoken interruption. And the "music" of the liturgy lies as much in the uninterrupted movement of its parts as in the notes to which these are sung.

There seems to be no need for commentary of any sort if other means are properly employed. The congregation can be directed to sit or stand by gestures of the precentor or prayer-leader. Explanations of the texts are properly given at the sermon, or before the service begins. And the extensive pastoral preparation needed for special times of the year, such as Holy Week, can be incorporated into the sermons of the preparatory season. A short lecture before the service will serve to explain details of any special participation such as processions. All this, of course, requires planning and organization.

Secondly, there is increasing indiscriminate use of a kind of "psalmody" with vapid tunes, lachrymose or poorly composed antiphons, and accompaniments which are musically indistinguishable from cinema background music. The chief merit of the "psalmody" is that congregations learn it easily, though this advantage is achieved by using elements of vulgar culture offensive to many people. Thus "Mother Dearest" and other "old favorites" have been swept out of the churches by our reformers; but when the house is clean, something as bad or worse rushes in to take their place.

Thus some of our services are taking on all the noisy brashness of a television commercial.

A third such practice concerns the reading of the lessons. The traditional way was to sing them, using the ascetical but beautiful Gregorian tones. This gave the readings a contemplative quality; it rendered difficult mumbling and jabbering, and prevented histrionic exaggeration of the texts. But there is now a growing practice of reading them in a melodramatic tone of voice. This practice brings the lessons more strongly to the attention of the congregation, but does so by rousing the feelings excessively, and thus opposes contemplation. Moreover, in sung services it prevents the music from having its proper effect by interrupting it.

Thus some of our services are taking on all the noisy brashness of a television commercial. The participant's ear is assaulted by the general noisiness, his throat clutched and spine tingled by the sentimental music, and his thoughts disturbed by the constant interruptions of the commentator. The advantage of the former silent service was its freedom. Now everyone is required to participate in enthusiastic "group activities," whether or not they are to his taste.

The practices we have criticized are defended by some as being necessary for the instruction of the people. Certainly the liturgy contains elements of instruction, and properly so. Yet, by *exaggerating* education, these practices destroy the immediate object of education, which is contemplation. They thus suffer from pietism.

As we have indicated, pietism is nothing new. Many Protestants even regard it as being a hundred years behind the times. Only, in place of Baroque or Romantic pageantry, we now have modern

pageantry. And some of the latest devotional and liturgical practices are outright revivalism. As Jungmann says:

> One group of liturgists in the Enlightenment absolutely misjudged the essence of the liturgy and wanted to make of divine service a human service designed for instruction and moral admonition.[11]

The same mistake is being made today.

Thus the vital question in our day is whether the liturgy can be brought alive in its proper communal spirit, with full popular participation, while avoiding pietistic excesses. This writer maintains that it is possible, and we shall discuss the function of music in achieving it.

MUSIC AND THE LITURGY

Liturgy can be studied on several levels: history, essence, material realization, symbolism, purpose. Though liturgical music relates to all of these, the present discussion will be restricted to the last. We ask: what is the purpose of liturgical music?

It is generally held that the *primary* purpose of liturgical music is to give praise and glory to God. Yet, this praise and glory does not come about from external acts by themselves, but with God, as is clear from St. Thomas.[12] Thus exterior liturgical participation is profitable only if it brings about interior participation. Hence this interior participation is the *immediate* purpose of liturgical music.

In what way, then, should music accomplish this? What are the proper psychological effects of liturgical music? The Second Vatican Council gives a clue when it says:

> Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether is adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites.[13]

We shall see that these three effects come from the three general effects of music already distinguished.

Music confers greater solemnity upon the sacred rites. Music like the vestments, incense, images, and lights, pleases the senses. When used to accompany the liturgy it has a refreshing effect, and if well-performed makes even long services seem short. These are its proper effects of pleasure.

Music fosters unity of minds. It is the vehicle for a communal act. And when most successful, it unites the participants in a way which must be observed to be believed, whether it is sung by congregation, choir, or ministers. Furthermore it secures attention to the texts being sung. And later, in recalling the melodies, one recalls the words and meditates on them. These are its proper effects of instruction and education.

Music confers greater solemnity upon the sacred rites.

Music adds delight to prayer. This effect is as difficult to describe as it is nowadays rarely experienced. The hearers' cares and

[11] Joseph Andreas Jungmann, S.J., *The Mass of the Roman Rite (Missarum Sollemnia),* 2 vols., (New York: Benziger, 1951), vol. 1, p. 153.

[12] St. Thomas Aquinas, *Summa Theologica,* II-II, Q. 81, art. 7; also "It profits one nothing to praise with the lips if one praise not with the heart;" ibid., II-II, Q. 91, art. 1)

[13] Constitution on the Sacred Liturgy, Chapter VI, ¶112.

distractions pass away. The community is removed, as it were, for a while to heaven and becomes unaware of the passage of time. Their minds and hearts are opened for contemplation.

In most liturgical music this contemplation is allied to the text, which music has a way of making penetrate to the heart. And, if properly done, it makes even familiar texts ever fresh. The contemplative effect of music is by no means limited to enhancing the text, however. Organ music comes to mind here, even though in its proper liturgical use[14] this is an imitation of, and substitute for, the text. A clearer case is that of the melismatic chants such as the graduals, tracts, and Alleluias. In these pieces some syllables receive extensive free melodies (melismas), some as long as seventy notes. Speaking of the *jubilus,* the melisma sung on the final syllable of "Alleluia," St. Jerome says:

> By the term *jubilus* we understand that which neither in words nor syllables nor letters nor speech is it possible to express or comprehend how much man ought to praise God.[15]

Thus in listening to the Alleluia we are to be caught up in a high kind of prayer, a prayer beyond words. And liturgical music can have a high function indeed.

We have summarized the possible effects of liturgical music under three heads: music confers greater solemnity, fosters unity of minds, and adds delight to prayer. Yet, doubtless some will deny the possibility of these effects. It is common experience nowadays that liturgical music serves mainly to disrupt and detract from the dignity of the service, to create dissension and discord, and to make the service dreary. The Alleluia does not catch us up in prayer, but bores us. Why, in common experience, does the reality fall so far short of the ideal?

One of the myths of church music is that Gregorian chant has some intrinsic and extraordinary power.

The chief problem, in this writer's experience, lies in the quality of performance. In very few churches are real standards of musicianship set. One hears record after record even of famous church choirs, all too many of them dismal. Most of the professional records of polyphonic music are either too slow, often at a half or a fourth the proper tempo, or else are thoughtlessly rushed. One hesitates to criticize monastic choirs, since presumably they sing as they wish. Yet, many slow monastic performances are hardly capable of securing proper popular participation in a parish church.

We have put quality of performance first. Some will ask: is not the kind of music done more important? This writer has heard liturgical performances of pieces that border on the theatrical or sentimental, but are well sung in a reserved style, which properly enhanced the dignity of the occasion and secured fine popular participation. And on the other hand, one has heard performances of Gregorian chant which ruined the service.

One of the myths of church music, though one which has received some staggering blows lately, is that Gregorian chant has some intrinsic and extraordinary power, so that it cannot fail to have religious effects, one is tempted to say *ex opere operato.* If then the people are bored by it, it is their fault, not

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[14] Cf. *Caeremoniale Episcoporum,* Book 1, Chapter 28.

[15] St Jerome, *Breviarium in Psalmos*; Migne, *Patrologia Latina,* 26, Psalm 32, p. 970; tr. Gustave Reese, *Music in the Middle Ages* (New York: Norton, 1940), p. 63.

that of the music. Against this notion it must be reiterated that church music does little good unless it moves the minds and hearts of the people to devotion. When a good church musician judges his own efforts, he looks at the faces of the people as they leave the church. If there is joy to be seen there, he knows that he has succeeded.

Nevertheless, the great music of the church—Gregorian chant, Renaissance polyphony, and Baroque organ music—*if well performed*—cannot fail to move all present, learned and simple alike, to devotion. And though the difficulties of learning to perform this music are great, greater in some respects than those of any other music, it is of all music the most effective in securing proper participation.

On rare occasions, truly good performances of liturgical music are to be heard, both congregational and choral, and even in small parish churches. The effect is wonderful beyond belief. All present are formed into a single community, made aware in contemplation of their participation in the sacred action.

Contemplation can be attained by long meditation and study, although few have the leisure and inclination for these activities. One can attempt to bring it about in the liturgy through sermons or commentary. But without the immediate and powerful aid of the music, these things will work only for a few. Thus well-performed music is an indispensable means for the general and popular restoration of the true spirit of the liturgy.

COMMENTARY

What Is Stage Two?

By Jeffrey Tucker

We English speakers have sailed through the most substantial change in the Catholic Mass in forty years, and have finally corrected a very flawed problem at the core of the experience of Mass goers, one that destabilized several generations of the faithful and created a massive disconnect between our practice and our tradition. At last we have a translation that is faithful to the Latin original, theologically serious, and aesthetically liturgical.

To those who have despaired that nothing will ever improve, those who have believed decline is somehow written into the fabric of our times, take notice: a dramatic improvement has in fact happened, seemingly against all odds. Authentic progress is possible with work and prayer! With the basic structure in place—what can you do so long as the language of the liturgy is not right?—the question arises concerning the next step. What is stage two of the reform? The music issue is most certainly next on the list. Aside from the text, this is the issue that deals most substantially with the core of what we experience at liturgy. The core question is whether the music at liturgy is there to provide popular entertainment and inspiration or whether it is there to honor God by giving a beautiful and solemn voice to the liturgical texts themselves.

The Vatican seems to be alert to this issue. Early in the Fall of 2011, Pope Benedict issued a motu proprio that reorganized the Congregation for Divine Worship. To what end, no one knew for sure. Now it has been reported that the congregation will establish a new "Liturgical Art and Sacred Music Commission" that will begin to take up the music question. Adam Bartlett has linked the two events and speculated that this was the reason for the shakeup, finally to do something about the problem that everyone knows exists but few have the willingness to confront in any kind of legislative way.

The core question is whether the music at liturgy is there to provide popular entertainment and inspiration or whether it is there to honor God.

We can hope for much more than the usual generalized declarations that Gregorian chant should have first place at Mass, that not all music is appropriate at Mass, and that the style of music should be an extension and development of the chant genre. Those points are excellent ones, to be sure, but they have been made again and again for decades, even centuries, but nothing really changes. They are on the verge of becoming platitudes, slogans without real operative meaning. There are several reasons for this: they are too vague and subject to interpretation, people do not really know what it means to give

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chant pride of place, and it is impossible to develop and extend something you do not know anything about in the first place.

What the commission really needs to take on is the issue of the Mass texts themselves. Can we freely dispense with them and replace them with texts of our own composition and choosing? Or must we defer to the liturgy as we have received it and ennoble that liturgy with music appropriate to the task? This is the real question. To put the matter plainly, the Vatican needs to rewrite its own legislation as regards music. It must make the propers of the Mass the mandatory sung text. Mandatory. No exceptions. It must absolutely forbid them to be replaced by something else. This change in the legislation alone would do far more than yet another cautious statement about the lasting value of the church's treasury of sacred music.

To review the history here, the idea that the propers of the Mass can be displaced has absolutely no precedent in the history of our faith. I can hear the critic now attempting to correct me on the point: "before the Second Vatican Council, we never sang the propers; at Mass, we sang various hymns at the entrance, offertory, and communion, and it is no different today." That's true enough but here is the major difference. When the people were singing hymns in preconciliar times, the celebrant was saying the propers of the Mass. He said the entrance antiphon, the communion proper, and so on. They were not neglected completely; they were part of the Mass but at low Mass, they were restricted to the priest alone.

To put the matter plainly, the Vatican needs to rewrite its own legislation as regards music.

There can be no question that a major ambition of the liturgical reform was to do something about the problem that the low Mass had become the primary form of the Mass that nearly all Catholics experienced week to week. The goal—and this comes through in the writings of the liturgical movement dating back to the early part of the twentieth century—was to raise the bar and make every Mass a sung Mass. The Mass was no longer to be the preserve of the celebrant but rather those prayers, including those propers, were to be publicly shared and made part of the audible experience of the Mass for everyone.

For this reason, it really was a catastrophic concession that the propers of the Mass can be replaced by other songs that we alone decide are appropriate substitutes. The concession was made as an afterthought, the option four that was thrown in to deal with the unusual contingency, but it proved to be a moral hazard of the worst sort. It quickly became the norm, and suddenly we found ourselves in an even worse position than we were before the council convened. Not only were the propers not sung, they were not said either. They completely dropped out of the picture.

Many people have pointed out that the new edition of GIA's flagship hymnal, called *Worship*, contains for the first time an index item that draws attention to the entrance antiphon for Mass. People have sent this to me and said it represents progress. I suppose it does. But consider the irony. A mainstream book of some one thousand pages that purports to offer music for the Mass has a few inches in the way back that actually addresses the sung proper of the Mass—and this is cause for celebration? It's incredible to think that this is what it has come down to.

If you want to see a vision of the future, take a look at Jeffrey Ostrowski's *Vatican II Hymnal*. Here we have one book that is all about music and all about the liturgy, a book in which the two are not separate but a united whole. The propers of the Mass are there in English and Latin, along with the

readings and plenty of music for the whole of Mass. It also provides some traditional hymnody but clearly as supplemental material designed to enhance our experience as a Catholic people and give us additional music with which to praise God. The balance is correct here. The title itself sums up the point: this is much closer to what the council fathers envisioned.

I've not previously mentioned another visionary project by Adam Bartlett, the *Lumen Christi Missal.* What I appreciate most about this book is the clarity of vision, which comes through in the stunningly beautiful typesetting. As I looked at the first draft, I thought: this is so advanced, so effervescent, yet so solid. I stammered a bit at realizing what I was seeing here. This Missal offers a serious challenge to the way we think of the sung liturgical structure. It gives us readings, the texts of the antiphons of the *Graduale Romanum* and *Roman Missal*, musical settings of the Mass ordinary, Psalms (including weekday Psalms), plus weekly antiphons from the Missal and seasonal antiphons (primarily from the *Graduale Romanum*, but also from the Missal and *Graduale Simplex*) for entrance, offertory, and communion. These antiphons are through-composed with the idea that the assembly can participate in singing them if the propers are not sung in their fullness by the schola. There are no occasional hymns; one hundred percent of this book is drawn from the liturgical text.

Gregorian chant, yes, but with a practical and realizable strategy going forward.

In some way, I would say that Bartlett's book is really the first music book that takes seriously the ordinary form of Mass in English as a ritual of the Catholic faith with a voice all its own, and it is a voice that it is serious, substantial, and special. There is not a hint of nostalgia in this work (not that nostalgia is always bad); rather, we see here a settling down of a uniquely conciliar vision for how the liturgy is to be conducted in light of both tradition and the need for development. How many parishes will be bold and (dare I say) progressive enough to embrace this project? Already, there are many people who have signed up to receive notification when the project is complete. Perhaps it will end up in two or five percent of the best parishes. Fine. That's a great beginning. I predict that this could be the beginning of something wonderful in our future.

In any case, these are two of many such projects underway. They are in their infancy, and it will be some time before we begin to see them used more broadly. They all point the way forward. Gregorian chant, yes, but with a practical and realizable strategy going forward. These books move us beyond slogans toward real practice. As the Vatican commission fires up its work toward a musical reform, these books need to be widely circulated as models for how to tackle stage two of the reform of the reform.

Continuity and Change in the Choir Loft

By Mary Jane Ballou

These can seem like tricky times for choir directors and singers in the Roman Catholic Church. The new translation of the Roman Missal into English has spawned new settings, workshops, and endless articles. Some parishes have added or expanded offerings of the Mass in the extraordinary form. In some places priest shortages have forced the consolidation of parishes or the reduction in the number of Masses celebrated. In other parishes, changing demographics require celebration of the novus ordo in additional vernacular languages. Choir directors leave, sometimes voluntarily and sometimes not. The soprano who can always be counted on takes a job in another city. Others decide to spend more time with their families or move to another volunteer opportunity in the church. New singers come into choir and don't know "the routine." A new pastor may demand an entirely different musical style or remove old favorites from the repertoire. Heraclitus nailed the situation twenty-five hundred years ago with his pithy "Nothing endures but change."

Any and all of these circumstances can unsettle a choir and its director. Things may seem chaotic and the distressed chatter during rehearsals leaves very little time for singing. A sense of helplessness can overtake the group and the director is not immune. Changing situations remind us of how little power we in fact have. At the same time, the twentieth-century psychologist Viktor Frankl observed that "the last of human freedoms is the ability to choose one's attitude in a given set of circumstances." It is precisely the attitude of the director and the "lead singers" in a choir that will determine how successfully the larger ensemble navigates its way through the change.

These can seem like tricky times for choir directors and singers in the Roman Catholic Church.

The choir director is generally the bearer of tidings from the pastor. Sometimes a change can be something that you, as the director, want. When delivering the message, remember that some of your singers may not feel the same. Acknowledge the disagreement, but don't waste rehearsal time trying to talk people around to your opinion. In the case of the decision with which you do not agree, self-restraint is in order. While it is tempting to join in the ensuing moaning and groaning, resist! If there is nothing to be done about the change, little is gained by prolonging the misery. If you disagree with the decision, it is all right to it express that disagreement, but you need to make it clear that you accept the decision and then move on.

"No-pass-through management," as this is known, has three clear advantages. The first is that your choir will not squander its energy. The second is that you won't be perceived by your pastor as an adversary. Finally, you need to remember that your singers may not all be of one opinion on the issue. Some may be happy; others, outraged. Some may have no opinion at all. The last thing you want is an atmosphere in which everyone is taking sides. Your role is to deliver the news, allow for ten minutes of collective reaction among your singers, and start the rehearsal. While this may seem cold-blooded, it is the best strategy for maintaining your choir's equilibrium and retaining your position.

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Every choir has members who are its "opinion leaders," as sociologists say. In times of change these singers play an important role in holding the group together. If you are a director, ask for their help. If you are one of those singers, your acceptance of the change will help the choir remember its larger purpose. Give your director a hand.

In addition to "change from the top," there are changes within the choir itself. Choir members move, change jobs, have family responsibilities, and sometimes simply need a break. On occasion a rash of singers coming and going can be frustrating. Planning is difficult if you never know whether there will be an adequate tenor section for Christmas. I once directed the choir that lost three singers in three months to the seminary. While I was delighted that they would pursue their vocations, it left me with a wildly unbalanced ensemble. Many of us need to "plan for the worst and hope for the best," knowing that the end result will probably be somewhere in the middle.

Singers who leave the choir are not traitors, slackers, or enemies. Neither directors nor other singers should take these departures personally. Say goodbye with a smile and add that you hope they'll be back soon. Do not complain to the remaining choir members about how you've lost a great voice or some of them may leave as well! Often there can be unexpected benefits to these departures. Singers who've been unwilling to join in light of the reigning section leaders may appear. The shy tenor in the second row may have a lovely voice you overlooked because Baritone Barry always got the solo bits at Christmas. Be flexible. Be optimistic. And remember that you can always use chant!

Change can walk in the door with new singers. In addition to their voices, new singers bring their expectations and their experiences. While we all claim that we would love more trained voices, the appearance of a tenor accustomed to sight-reading motets can unnerve a director who will feel as though *she* is auditioning for him. What about the new soprano pining during rehearsal for the "up-tempo" music from her last parish? It is the director's job to meet these challenges by finding the best place for the experienced singer and explaining the liturgical philosophy of the music program.

New singers can disrupt a cozy schola or choir that has settled into a comfortable routine of expected repertoire and personal friendships. One director friend of mine could not understand why new sopranos disappeared after two or three weeks. Finally she followed up with a couple of the recent drop-outs and learned that one of the old timers was letting people know that "actually, we don't need any more singers right now." While you may never encounter that dire situation, you should make sure that new singers are welcomed. New singers don't know the routines and repertoire. Try to minimize the chance that they will embarrass themselves by forewarning them. This also provides a handy opportunity for refreshing the choir's collective memory. The new members give you an excuse for talking about attendance, on-time arrival, cleaning up those cough drop wrappers, and not slouching while rehearsing.

While choirs and scholas should be filled with Christian charity and hospitality, reality reminds us that they are populated by human beings. Don't forget to check up with the new singers privately a month or so down the line. Listen with an open mind to criticism or suggestions. However, remember that all you need to do is listen. You are under no compulsion to explain, justify, or restructure, but the experience may be instructive. One option is to pair the new singer with someone in same vocal part who can help with the music and pass on "choir customs." Again, here's a role for the established singers that can diffuse any potential conflict.

Everything you have just read is common-sense wisdom, but a reminder never hurts. Think of yourself as the captain of a ship on the high seas. While you cannot control the weather that comes your way, you can help your choir navigate the winds of change and arrive safely at next Sunday's Mass. Here's wishing you good sailing!

How to Get Started with Chant

By Jeffrey Tucker

All the activity in the Catholic music world has inspired many people who have not been involved to think about trying it out. They been sitting in the pews for years, enduring the music or just tuning it out but not really considering trying to help. But the new missal and all this talk of new kinds of music for liturgy has inspired them.

The first thing is to get over the intimidation factor. Most of these people do not play any instrument and they do not read any form of music. They feel like they lack expertise, which is why they long ago gave up trying to give pointers to the pastor or the hired musicians. They are outgunned and outclassed, they assume, and don't have the wherewithal to take on the parish establishment.

(Actually, many priests feel this way. They worry that because they can't play piano and can't speak the puzzling language of musicians, they can't really exercise any real authority over the music in the parishes, so they have to leave it to the experts. They fear the topic and worry that by dipping into it, they will be shown up. Truth be told, musicians often count on this and even try to manipulate these fears.)

Well, if you think about it, music in the Catholic Church was sustained for more than a thousand years by singers only (no people who play instruments) and none of them could read music because there was no music to read (the musical staff wasn't invented yet). For these thousand years, they sustained the chant tradition by singing and listening, that is, learning "by rote." So the people who consider themselves to be "musically illiterate" are in excellent company.

Music in the Catholic Church was sustained for more than a thousand years by singers only.

The great challenge of being a singer for liturgy is being able to declaim a text with confidence and pitch stability. At liturgy, there is only one chance to sing "Lord, have mercy" at the Kyrie or "Holy" at the Sanctus. These are the scariest moments for any singer at the Catholic Mass, the times when we fear messing up, the times when the heart bounds and the fingers get cold.

To sing these intonations again and again with confidence is the great challenge. The singing is exposed. The singer must break the silence, which itself is beautiful. Indeed, it is hard to improve on silence. You need a pitch your head and the first time you vocalize that pitch is the very time when you must start singing "for real." Will it be there? Will it sound funny? Everyone will be staring at you if you are up front, and that itself is alarming.

Fear strikes at the last instant. This is called the "choke." It happens to the best. The more experience you have, the less chance there is that this choke will happen. The only way to gain experience is to sing and thereby risk messing up. But this must be done. Be ready to bury the ego and jump.

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So how do you prepare? Do it in private spaces. Seize on the words "Lord, have mercy" and sing them to the pitch in the missal, the first three notes of the major scale. Try it in the morning. In the shower. In the car. In your office. At home walking from room to room. In front of a few people, and then by yourself again. Do this ten times whenever possible.

Experiment with different articulations, ways of breathing, volumes, and different starting pitches. Sing it in as many different ways as you can. Then settle on the one way that makes the most sense. Do that again and again. Try to become louder. Sing with the mental image that you're blowing dust off a desk five feet away. Then imagine you are singing in a large concert hall. Pay careful attention to the way you begin, remembering that this is where the flubs occur.

In less than a week or two, using this approach, anyone can develop a competent voice for liturgy. Of course the conditions will change once you are in front of a hundred plus people but then you will at least have some experience to draw on.

Experienced singers will look at what I just wrote and think: this is crazy. Who can't sing three notes? Well, experienced singers do look at it this way. But in all the teaching I've done over the last year, I've found that the ability to stand up and sing three notes without accompaniment, with a pitch that travels from imaginary to real in a instant, and to do it with strength and conviction—this is the hardest of all things that new singers need to learn.

And guess what? Most singers in the Catholic church today cannot in fact do this! And this is because they haven't tried, much less practiced. Instead they depend on the three great crutches of singers: accompaniment to give them comfort, microphones to enable them to sing shyly with more breath than pitch, and sheet music to hide their face so they don't have to look up and out.

If you can sing three notes in church without these three crutches, you will immediately be better than most singers in the Catholic church today.

The singing of the Mass Propers in Gregorian chant is the most fundamental way in which music can be intimately linked to the liturgy.

Most of the challenge is mental. But mental is a big deal when it comes to singing. In the backdrop of all of this stands the gigantic industry of recorded, professional music that trains us all to believe that music comes from tapes, iPods, iPhones, speakers in stores and cars, and only the most amazing professionals in the world would ever dare to stand in front of an audience and sing. If we believe that, if we go along with what the current culture of music production is telling us, we would never sing in church.

But look what the church is asking and has always asked. Every parish is expected to raise up enough singers from within the parish to cover all the liturgical needs of the church in that one microcosm. All the texts of the liturgy are to be sung by a local human voice or many voices.

What this means is that your parish needs you. It doesn't need more karaoke stars or pop idols or electronically produced instruments. It needs human beings who are aware that they have been given a gift of vocal production and that they are being called to use that gift as an offering back to God. And this means the voice alone. The voice alone must be capable of rendering all the sung texts of the liturgy.

This is the skill that must be practiced and eventually mastered. You can start right now wherever you are.

The Revival of Catholic Musical Creativity

By Jeffrey Tucker

Years ago, I lamented that the end of the age of Catholic musical creativity had seemed to be upon us. In the 1980s, we became aware of these vast treasures of polyphony thanks to the secular popularity of great music of the Renaissance. On CDs, we listened to the amazing work of a thousand years and we wondered: what happened? Where are Josquin, Palestrina, Victoria, Mozart, Bruckner? What happened to smash this tradition? The documents of the Second Vatican Council talk about beauty, chant, and polyphony but all we hear in our parishes is something else entirely.

Then chant became popular the same way. We listened in our cars, in our living rooms, on our iPods. Chant was everywhere but in our parishes. Why did all musical greatness seem to be in our past but nowhere in the present and highly unlikely in the future?

Thinking about this more I began to understand. The liturgy was unstable, and composers aren't drawn to that. Choirs were being disparaged and put down. Excellence in music was under attack in favor of a chic amateurism. The beautiful was unfashionable because it supposedly contradicted the real world in which we live our lives. Liturgy was supposed to be more like reality television than prayerful theater. No wonder the composers had lost interest. The musicians had all been chased away.

Well, that was all before this year. In 2011, we've seen an incredible outpouring of fantastic composition by excellent musicians, structured for liturgical use using the musical and textual language of the liturgy itself. The books and collections are pouring out faster than even close observers can follow, and this new material is completely unlike the usual fare we've been treated to over the last decades, which has been essentially pop music with made-up, feel-good lyrics. The new approach to composition takes the liturgy and its tradition seriously.

In 2011, we've seen an incredible outpouring of fantastic composition by excellent musicians.

This is an astonishing turnaround, something that could only be expected by a person of a mighty faith and optimism.

What has inspired all of this? There are many factors. The Propers of the Mass have been rediscovered as source texts after decades of neglect. The proliferation of the extraordinary form of Mass has given hope that order can prevail over chaos. Papal liturgy has been seriously upgraded. Gregorian chant is back as a living form of music.

More than anything else, the appearance of the third edition of the Roman Missal has provided incredible encouragement that the church has once again begun to take its liturgical task seriously. The language is solemn, rhetorically high, and dignified. It is not pop language, so it strongly suggests in its own linguistic structure. Pop music is not the appropriate approach. The missal calls for chanted music that comes from the liturgy itself. This is what has inspired so much creative energy.

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Most serious musicians I know are very excited about the opportunity. They sometimes wake in the morning with a melody in their heads and quickly write it out, just like in the movies. They fill in the other parts and, next thing you know, they have a Mass setting ready to go. There are many sites that are now posting these for free. Other composers have established their own commercial sites where you can buy the Mass for seventy-five dollars and make as many copies as you want. Then of course there are the conventional sources for music.

Catholic musicians are increasingly taking these resources for granted, so it can be hard to appreciate fully the difference between now and, say, five years ago. There was hardly any Catholic music online. Composers were not really doing the Catholic thing. There was little inspiration and plenty to inspire depression. The chant movement was in its infancy. The idea of the new missal had long been rumored but most people figured it was eons away and there was not much hope for it at any point in the future.

And now suddenly, it is upon us. We are amazed to see a flurry of new names who are leading the way in new composition: Kevin Allen, Jeffrey Ostrowski, Adam Bartlett, Richard Rice, Arlene Oost-Zinner, Aristotle Esguerra, David Hughes, Fr. Samuel Weber, Brian Michael Page, Bruce Ford, Ian Williams, Kathy Pluth, David Friel, Chris Mueller, Richard Clark, Noel Jones, Charles Culbreth, Jacob Bancks, and so many others. Many of these people never imagine that they would find themselves in the ranks of Catholic composers. They were reluctant to accept the role, but they still answered the call.

We are all privileged to be alive in these times of the revival of the highest of the sacred arts.

We are all privileged to be alive in these times of the revival of the highest of the sacred arts. This is the dream of so many people for so long. Back in the sixties, a generation of musicians saw an astonishing collapse take place before their very eyes. No matter what they did, they could not stem the tide. Not only did their worst predictions come true, they were surpassed and then some. Even more shocking was that the collapse lasted much longer than anyone could have expected. Forty-five years is a long time to wait. And forty years is a long time to live with a missal text that was nowhere near being what it should be.

The sufferings of those generations should be kept in mind as we go forward. They worked, prayed, wrote, and did their best to keep beauty alive in times when it was not appreciated or encouraged. They knew that it would return someday, but most did not live to see this day. They are our benefactors and we should be grateful and pray for them. They kept the tradition alive, and now it is thriving again, being refurbished to hand on to the next generation. ℭ

The Brilliance of László Dobszay

By Jeffrey Tucker

The more I understand about the topic of Catholic music, the more it seems that music and liturgy are really inseparable. The mark of a truly mature musician in the Catholic church is the understanding that it isn't really about the music after all but rather the integral contribution that music makes to the overall ritual.

A goal of the liturgy reform at Vatican II was to achieve this more fully; the effect has been the opposite: to shatter completely the relationship between the loft and the sanctuary. The main objective today is draw them together again. This is more important than any other personal taste in music or parish political agenda.

One man who worked very hard over the last decades to explain the problem and provide solutions was the Hungarian musicologist and chant expert László Dobszay (1934–2011). I was stunned to hear of his death, and I'm sure many others feel the same way. He was a visionary, a genius, a truly innovative and brilliant thinker who understood the Roman Rite like few other living people. He was a mentor to me through his writings and his drive. He was also a very dear man.

The presence of a mind like this in the world makes a person like me absolutely afraid to write anything at all, simply because he possessed universal knowledge of a topic that I can only hope to understand in fragments. But rather than look down on what I wrote or tell me that I should stop until I had mastered what I need to know, he was always incredibly encouraging, enthusiastic, gentle, helpful, and happy to see that so many people in his last years had taken up his cause.

He must have felt like a lone warrior for all those prior decades. A champion of Dobszay's work has been Fr. Robert Skeris, who worked to bring Dobszay's writing to an English-speaking audience. When I first read the Skeris-edited book *The Bugnini Liturgy and the Reform of the Reform*, I was absolutely stunned. It seemed to bring everything together for me. I even recall reading the book while standing in line to pay for groceries!

It seems that music and liturgy are really inseparable.

Here was a severe critic of the structure and rubrics of what is known as the ordinary form today who was by no means an uncritical champion of the older form of Mass. Neither politics nor nostalgia interested Dobszay. He was passionate about the truth above all else. And the two truths that this book drove home were 1) the Roman Rite is intended to be a sung liturgy, and 2) the Propers of the Mass are the source text for what is to be sung by the choir.

A reform that he championed was once considered outrageous: he wanted the permission completely repealed that allowed Mass propers to be replaced with some other text. The propers must never, under any conditions, be neglected. I've come around to this view. So have many, many others. In fact, it is a rather common view now, and one that even finds growing support in each successive translation of the General Instruction on the Roman Missal.

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Of course he was a master in understanding the Gregorian tradition, and a true champion of the universal language of the Roman ritual. However, he was also nearly alone, for many years, in being an advocate of sung vernacular propers in the ordinary form.

For years, I couldn't understand his thinking here. Why vernacular? Well, Dobszay saw that there was a step missing in the achievement of the ideal if we expect to take a leap from the prevailing practice of pop songs with random text to Latin chant from the *Graduale Romanum*. That step was to sing the Mass texts in the vernacular according to a chant-based idiom drawn from our musical tradition.

He turns out to be remarkably correct on this point. In fact, he was the true inspiration behind the *Simple English Propers*, the book that has enabled regular parishes to start singing chant for the first time. This book and so many others are part of the legacy that he left in this world. In fact, I would even suggest that the new translation of the Roman Missal that is being implemented this Advent owes much to his influence.

Just this week, I had a conversation with a dedicated church musician who had converted to the chant cause and implemented sung propers in Latin in her parish. This approach was making gains in Mass after Mass for two solid years. Then one day the pastor came to her and said: "I'm not really sure that the introit you are singing really serves its purpose. I think the people are afraid of the Latin, regard the schola as somewhat separate from everything else, and I fear that this approach is alienating people."

She was stunned and of course bristled. But what the pastor says goes, as we all know. Tragically, progress stopped. Now the parish is back to singing English hymns that are not part of the Mass proper. They are just hymn selections chosen the same week from a check list of possible pieces to sing. The choir was no longer singing the liturgy; it was singing something else.

So what went wrong? It would be perhaps too easy to say that the pastor was a liberal holdover who didn't get the Roman Rite. His impressions may or may not have been right, but it is crucial to consider that his objection was not to Mass propers but rather to Latin. It was the Latin that the congregation had not really been prepared for. This was the sticking point.

I'm realizing this myself. The vernacularization of the liturgy is something we need to come to terms with as we think about strategies moving forward. It is simply a matter of thinking through, very carefully, the stages of reform. We do not want to leap ahead until the ground is prepared. Perhaps, then, it would be best to begin with English propers and work toward Latin as seems pastorally wise in parts of the Mass such as communion, or perhaps only at selected Mass times.

This was precisely what Dobszay had concluded after years of working with choirs and parishes in Hungary. This is why he spent an equal amount of his time on Latin as on Hungarian propers, and why he pioneered so many efforts to restore Mass propers to their rightful place regardless of the language.

The critique of this might be: you are neglecting the greatest masterpieces of music that the church has to offer in favor of reductions and doing so only for practical reasons! To this I would respond: these masterpieces are not being heard right now. Right now, people are singing pop music that has nothing to do with the Mass. This approach must end before we can really achieve much else. Vernacular adaptations can be beautiful and they can lay the groundwork for future progress. We have to get on the right track before we can get to where we need to be going.

The right track does not include pop music. Sung propers in plainchant integrate with the Christian liturgy so that it can become a seamless whole again. Dobszay understood this. He was very wise, and way ahead of his time. Though he has left this world, his writings and personal inspiration provide a template for the current generation of Catholic musicians to making lasting progress in healing the great division between liturgy and music.

Why Are Seminaries Afraid of the Extraordinary Form?

By Fr. Christopher Smith

I had just entered the seminary when Cardinal Ratzinger's book, *The Spirit of the Liturgy,* came out. I had an English copy expressed to me and brought it with me into the chapel as my spiritual reading during our daily community Holy Hour. One of the older men knelt next to me as I was engrossed in Ratzinger's chapter on rite and whispered, "Do you want to get kicked out of the seminary? Change the book cover now." All of my attempts not to publicize the fact that I actually knew the old Latin Mass had apparently been blown out of the water by this defiant act of wanton schism. Suddenly seminarians began to knock on my door and counsel me how to survive the seminary, and so I exchanged Ignatius Press's book cover for one entitled *The Pastoral Letters of Paul VI.*

Apparently it was too late. I was a marked man. Not surprisingly, the superiors were made aware of my "problem," but for the most part, they left me alone. I refused to be duplicitous about my love for the Latin Mass, and I also went along with the liturgical customs of the house without trying to reform or denounce them. I did from to time steal away from the house to go to a Latin Mass, carefully folding my cassock up into my overcoat and hiding my collar with a scarf, feeling all the while a little bit like Superman waiting for a small cubiculum where I could transform into my true self. Only once was I ever "discovered" as I was serving a Low Mass for a curial prelate in the private chapel of a Roman noble family that was having an annual open house, as it were. Nothing was ever said.

In my deacon year, however, I had a very strange experience which made me realize the odd dynamics that are often at work in seminaries when it comes to the Latin Mass. We had a Lenten tradition called "fraternal correction" in which any member of the house could call another member on the

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floor for anything which he considered wrong. I had escaped four previous Lents without feeling the need to engage any of my brothers in this somewhat contrived version of what we did every day living together, nor having to feel the brunt of someone else's issues at my expense. Not this time.

One of my confreres came up to me in the magazine room and expressed his concern that I was a Lefebvrist. My superiors were already content that I had told them I was more than happy being a priest in the contemporary church as she is today, and not as she might be at some mythical time in the future, so I was rather annoyed at this sincere desire to save me from my own schismatic self. I attempted to explain that not everyone who is attached to the pre-Vatican II liturgical tradition is a schismatic, but was apparently unsuccessful. One of my superiors attempted to come to my aid. He said, "You think Christopher is a Lefebvrist because he likes Latin and Gregorian chant. Well, then I am a Lefebvrist too. And so is the church, because she made it very clear at Vatican II that we were supposed to have Latin and chant in the Mass."

The problem was that I realized that neither my superior nor my confrere knew who Marcel Lefebvre was, or anything about the genesis and the complicated nature of the traditionalist phenomenon. Neither had any experience of what we called back in the day the indult Mass, and they would not have known anyone who actually was a priest of the Society of St. Pius X, if it had not been for one of our alumni who had jumped ship to them a few years before.

Not everyone who is attached to the pre-Vatican II liturgical tradition is a schismatic.

The whole experience left me rather sad. It made me realize that there are many good men in the church, who are products of and involved in seminary formation who do not understand why anyone, least of all a seminarian, would be interested in the extraordinary form. There is no knowledge at all, or only partial, circumstantial, and anecdotal knowledge, often negative, that they have of others who express an interest in that liturgy.

Shortly after the abortive attempt at fraternal correction, I had an exam with a famous Italian liturgist. He was famous for giving everyone perfect scores, and all he asked was that you come in and talk about one chapter from the books he assigned us to read in class. Five minutes, and you were done and had a nice advance on your grade point average. There was a chapter in one of his books which compared the Ordinary of the Mass in the older and the newer forms. So I began to talk about that chapter. "How do you know anything about this?" he asked angrily. I replied that it was in the book, and tried to show him where it was in the book that he had told us to read in class, but he would not be moved. And so began a forty-five minute oral exam in which he grilled me on everything in the books, which I had studied and knew. I was dismissed from the exam and given a barely passing grade. Imagine my surprise when he showed up at the seminary to give a talk to my class on the liturgical reform. He started off with, "Well, of course, none of you know anything about what the Mass was like before Vatican II." My class knew about the exam from hell I had just had with him and started snickering. Looking for an answer as to why the giggling, I calmly said, "Well, I actually served the old Latin Mass this morning before I came to your exam today."

I would never counsel a seminarian to do the same. Nor do I offer anything I have ever done as a model! But what I gained from that experience was that I could not dispassionately engage a famous liturgist about the old Mass with something as objective as what the differences are between the two forms.

So in my seminary experience I encountered two phenomena: a lack of knowledge and a positive hatred of one form of the church's liturgy. Since then, we have had Ratzinger elected pope, as well as

Summorum pontificum and *Universae ecclesiae*. The nature of the game has changed, even if there are some who are unwilling to admit it.

REASONS WHY SEMINARIES SHOULD BE AFRAID OF THE EXTRAORDINARY FORM

But a question must be asked: Are there any legitimate reasons why a house of priestly formation should be leery of the extraordinary form? As far as most seminaries go, *Ecclesia Dei adflicta* has not landed, much less *Summorum* and *Universae*. The day to day liturgical life of the seminaries has changed very little since Pope Benedict XVI took office, even as seminarians in some parts of the world have done an admirable job of trying to educate themselves about the rite. Some seminaries offer a few extraordinary form Masses a year and some optional training in the old rite, but I am not aware of any diocesan seminary in which it is a normal part of the life.

Much to their credit, seminary rectors and faculty realize that they are preparing their men for ministry in a church in which they will find a variety of liturgical expressions. Whether that pluralism is always legitimate or not is a good question, but young priests have to be capable of serving in parishes where the good news of Pope Benedict XVI has not yet reached. Some might be afraid that emphasis on the extraordinary form might render them incapable of reaching the people in the pews.

Many seminarians have a genuine love of the old Mass, but the tradition has not been handed down.

Also, the more that curious seminarians delve into the extraordinary form, the more they will have a lot of questions, not only about the mechanics of the extraordinary form but about the whole liturgical reform itself. These are uncomfortable questions, and seminary faculty must have not only a wide learning to answer those questions, but much patience to accompany seminarians through their questioning.

Seminary superiors also are loath to divide the community in any way. There is a fear that encouraging the extraordinary form might split seminarians in their fraternity and cause them to break off into cliques of liturgical preference, and that this division would be magnified in parish life. Parishes, rectories, and schools would feel the weight of extraordinary-form-happy clergy intent on changing how they "have always done" things until the biretta-wearing, Latin-talking upstart comes to town.

Seminary staff are also aware that the enthusiasm of youth is often not tempered by the virtue of prudence nor seasoned by the practical knowledge that comes with experience in parish ministry. One phenomenon that has come about is the seminarian who has taught himself all he knows about the extraordinary form. The autodidact often knows less than he thinks he does, and, with the best intentions in the world, annoys people unnecessarily. I was reminded of this recently as I was sitting in choir at an extraordinary form Solemn Mass. Although the clergy were seated in their proper order, a seminarian spent his whole time fretting about giving the signs to the senior clergy he thought were ignorant of when to sit, stand, bow, and use the biretta. As it happens, he was frequently wrong and I spent the whole Mass distracted by his trying to be a holy helper.

Many seminarians have a genuine love of the old Mass, but the tradition has not been handed down to them in a living organic way. And when one tries to resurrect the tradition by way of books, videos, and self-help, there are too many holes in the fabric to make a rich vesture in which to clothe the church's liturgy. As most seminarians' experience of the liturgy has been more or less exclusively the

ordinary form, there is also the inescapable temptation to graft a novus-ordo mentality onto a liturgy whose *mens* is quite different.

There are not a few people responsible for the formation of priests who see all of the above phenomena and think to themselves, "We don't want to touch this with a ten foot pole." And of course, what does a good seminary rector do when he knows that tradition-unfriendly bishops will pull their guys out of their seminaries if they begin to teach the extraordinary form?

REASONS WHY SEMINARIES SHOULD WELCOME THE EXTRAORDINARY FORM

None of the above phenomena, which are real, should impede seminaries from a joyous welcome to the extraordinary form in their daily life. By this point, it should be patently obvious to everyone that a significant proportion of the men interested in the seminary are also, if not positively enthusiastic, at least not unfavorable, to the extraordinary form. Of course, this is true only in certain countries and in certain regions of those countries. But even where there is little or no interest, there are still reasons why seminaries can welcome the extraordinary form.

The most important reason is that the magisterium has made it very clear that there are two forms of the same Roman Rite and that both are equal in dignity. If all priests of the Latin Rite have the right to celebrate both forms, it follows that seminaries should then form all priests in both forms. Then, they will be ready to fulfill the requests of those faithful who desire the extraordinary form and they will broaden their own pastoral horizon.

The enthusiastic welcome of the extraordinary form into seminary life will also unmask the tension that has been growing over extraordinary-form-friendly seminarians in houses of formation. If they are not formed properly in the seminary to be able to offer the extraordinary form, many will embark on an autodidactic parallel formation which will keep their minds, hearts, and often their bodies out of the seminary formation environment. When seminarians begin such an autodidactic parallel formation, the tendency is to develop a form of duplicity to be able to engage in such formation. And given the state of the clergy in today's church, no seminary can afford to give seminarians a blank check to get their formation elsewhere.

Any seminary can integrate the extraordinary form into seminary life.

A PLAN FOR INTEGRATING THE EXTRAORDINARY FORM INTO SEMINARY LIFE

But how can the extraordinary form be integrated into seminary life? First, all of those involved in priestly formation must come to accept what Pope Benedict XVI has done for the Roman liturgy: he has declared that there are two forms of one Roman Rite, and every priest has a right to celebrate both. If that is true, the question must be asked: why is every seminarian in the Latin Rite not trained in both forms? Some seminaries have offered some limited training to those who are interested in it, but that still makes it seem like the extraordinary form is a hobby for some priests, or some kind of eccentric movement barely tolerated within the church, and not of equal value with the ordinary form.

Yet before any seminary can integrate the extraordinary form into seminary life, it must offer comprehensive training in the Latin language and sacred music. These two subjects, which were once part of every seminary's training, have been relegated to a few optional classes in many places, when they should undergird the curriculum.

Many seminaries, in an attempt to prepare their men for the reality of life in the parishes to which they may one day be destined, often offer Spanish Masses or folk Masses or other kinds of liturgical styles for seminarians to participate in. Whether or not this is a good type of formation is not the scope of this article, but it also brings up a question: if ordinary form and extraordinary form are two forms of the Roman Rite existing side-by-side, for the universal church, how can they not both be celebrated side-by-side in the seminary? For the community Mass of a seminary, one wonders why Low Mass, Dialogue Mass, Sung Mass, and Solemn Mass cannot be part of the weekly rotation of Masses celebrated in seminary communities.

There are indications that, in many seminaries, the men themselves are pushing their seminary rectors and faculty to recognize the validity and the possibilities of the celebration of both ordinary and extraordinary forms in their communities. There is open discussion of this topic, with much less fear than there was in my time, which was not all that long ago. The openness and transparency with which the liturgical questions can be asked, confronted, and resolved bodes well for the future. Far from producing one-sided priests who leave the seminary bitter liturgical Nazis bent on reforming their parishes to their liturgical opinions, the frequent celebration of the extraordinary form in seminaries can foster an atmosphere of serene liturgical formation in which men can better appreciate both forms and learn how to more effectively open up the riches of the liturgy for the People of God.

WHAT CAN HAPPEN WHEN THE EXTRAORDINARY FORM IS INTEGRATED INTO SEMINARY LIFE

I was recently at a cathedral down South on a weekday and I wanted to celebrate a private Mass. As I was vesting in my Roman chasuble and my altar server, a seminarian, was preparing the altar for my extraordinary-form Mass on the feast of Saint Dominic, a newly ordained priest was vesting in a Gothic chasuble and a layman was preparing another side altar for his ordinary-form Mass on the feast of Saint Jean-Marie Vianney. My newly ordained priest friend has not yet learned the extraordinary form, but is interested. We both went to side altars at the same time to offer two forms of the Roman Rite, with clergy, seminarians and laity in attendance. It just happened that way, not something planned. Later that week, my newly ordained priest friend sat in choir at an extraordinary-form High Mass that the seminarian and I helped to sing, and I concelebrated the ordinary form in the same cathedral where he was ordained. The Director of Religious Education for the cathedral, a young woman theologian and student of liturgy, happened to be present at all of these occasions, and she commented on how, in our own way, we were making real Pope Benedict's vision of the Roman Rite in two forms. No one was confused, no one was angry, no one was ideologically motivated to criticize the other.

The younger clergy have a tremendous opportunity to be conversant in the two forms of the Roman Rite.

The younger clergy have a tremendous opportunity to be conversant in the two forms of the Roman Rite, and in doing so, to build bridges where previous liturgy battles had separated the faithful from each other. Seminary superiors are right to want to avoid at all costs further liturgical polarization in the church. But continuing to marginalize a form of the Roman Rite which has been restored to its full citizenship within the church will only continue to polarize people. Giving the extraordinary form its due in priestly formation will be the way forward beyond opposing camps into a church where both forms can co-exist side-by-side in harmony.

REVIEW

Kevin Allen's Motets

By Susan Treacy

Cantiones Sacrae Simplices: Twelve Easy SATB Motets, with Optional Psalm Tones in English & Latin, 1st edition, by Kevin Allen. Corpus Christi, Tex.: Corpus Christi Watershed, [2011]. 72 pp. $28 ($16 for 10 or more) <www.ccwatershed.org/purchase_simple_motets>

Commissioned by Corpus Christi Watershed, Kevin Allen's new anthology of motets for SATB choir *a cappella* is filled with gems of stunning beauty. The composer's aim was "to present a collection of simple motets, using liturgical texts that can be sung as Propers or at any other time during the course of the Church Year."[1]

Mr. Allen's sacred choral music features a polyphonic style that pays homage to Orlando di Lasso, yet his harmonic language is accessibly modern. What is it that makes these motets simple? Can they truly be sung by a beginning choir? The composer states that he has "taken care to limit vocal range and complicated rhythms, in addition to keeping the length of the motets relatively short."[2] Many parish choirs would not find these motets to be simple, but they should take heart! Corpus Christi Watershed has again collaborated with vocal wonder Matthew J. Curtis—singing soprano, alto, tenor, and bass—to provide practice videos of the motets. Each motet features a "Balanced Voices Practice Video," in which all four voices can be heard in a finished performance. In addition, there is a practice video for each voice in the following formats: "Part Predominant," "Part Muted," and "Part Left Channel." This will assure that each choir member has access to a performance that is sung with beautiful vocal tone, perfect intonation, and superb artistic interpretation. Another benefit to parish choirs is that the vocal parts stay within comfortable ranges. For the choir lacking tenor voices, altos could sing the tenor parts with little difficulty.

Allen's harmonic language is accessibly modern.

In order to make these motets even more useful for parish choirs, Corpus Christi Watershed has added optional psalm verses that may be sung, if needed, along with the motets. The verses are provided in Latin (with square notation) and in English (with stemless modern notation). For a couple of the motets the reviewer would suggest some different options for executing the psalm-tone verses that use Gregorian psalm tones. Tone 4 would work as well as Tone 2 for *Justitiae Domini*, and the same psalm tone could also be used for *Domine convertere.*

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[1] Kevin Allen, "Preface," *Cantiones sacrae simplices.*

[2] Ibid.

Kevin Allen's *Cantiones sacrae simplices* is coil-bound in beautiful and ornate covers inspired by the Kelmscott Press of William Morris or Pothier's *Les melodies grégoriennes d'après la tradition,* as published by Desclée. English translations of all the texts are included in the volume.

Just a few quibbles: The "Index" is actually a Table of Contents, and at its end is an invitation that in order "to take advantage of free training videos . . . or to order these motets on compact disc, please visit: ccwatershed.org/choir." This URL will not take one directly to the training videos, but by clicking on *Cantiones sacrae simplices*, the correct page can be reached. The correct URL is also listed at the top of this review. Because it is lacking in the volume, a table to the liturgical use of Kevin Allen's *Cantiones sacrae simplices* is included below, so that choir directors can use the appointed liturgical texts for their "proper" purpose, where possible. It is hoped that the second edition of *Cantiones sacrae simplices* will include such a table. In the meantime, perhaps it can be put up on the Corpus Christi Watershed website. That said, the motets can of course be used at any Mass.

A companion audio CD featuring Matthew J. Curtis is also offered on the Corpus Christi Watershed website for a cost of $15.99. Every parish music director would do well to purchase these motets for use at Mass. These are works that approach in their "movement, inspiration, and savor the Gregorian form," and are indeed most "worthy of the temple."[3]

Cantiones sacrae simplices
Liturgical uses

Motet	Proper Chant	Ordinary Form	Extraordinary Form
Dominus dabit benignitatem	Communion	Advent 1 (A, B, C)	Advent 1
Meditabor in mandatis tuis	Offertory	Lent 2; Week 29	Lent 2[4]
Justitiae Domini	Offertory	Lent 3; Week 16	Lent 3
Bonum est confiteri	Offertory	Week 4	Septuagesima
Domine convertere	Offertory	Week 8	Sunday within the Octave of Corpus Christi
Ego clamavi	Communion	Week 9 (A, B, C)	Pentecost 22
Illumina faciem tuam	Communion	Week 4 (B, C)	Septuagesima
Unam petii a Domino	Communion	Week 11 (A, B, C)	Pentecost 5
Circuibo et immolabo	Communion	Week 12 (B)	Pentecost 6
Panem de caelo	Communion	Week 18 (A, B, C)	Pentecost 13
Panis quem ego dedero	Communion	Week 19 (A, B)	Pentecost 15
Domine memorabor	Communion	Week 22 (B, C)	Pentecost 16

[3] Pope St. Pius X, Motu Proprio, *Tra le sollecitudini*, ¶ 3.

[4] In the extraordinary form, this chant is also specified for Ember Wednesday in Whitsun Week, where it has an Alleluia appended to it. Mr. Allen is encouraged to set this Alleluia to music!