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E-mail: sacredmusic@musicasacra.com; Website: www.musicasacra.com

Editor: William Mahrt
Managing Editor: Jeffrey Tucker
Associate Managing Editor: Jennifer Donelson
Editorial Assistant: David Sullivan
Editor-at-Large: Kurt Poterack
Typesetting: Judy Thommesen
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EDITORIAL

Microphone

By William Mahrt

ircea Eliade begins his classic discussion of sacred space with "Space is not homogenous." Sacred space is structured and differentiated and thus represents order and purpose; in this it is distinguished from profane space, which is unstructured and represents chaos.[1] There are practical ramifications of such an insight. The spaces of a church are differentiated—each serves a particular purpose. The liturgy uses these spaces for its own purposes; indeed, the variety of spaces in a church results from their use in the liturgy. Acoustics are an important part of sacred spaces, and of course, for sacred music, for the singing of the liturgy. But the acoustics of our churches have been significantly impacted—by the overuse of the microphone, with ramifications for the liturgy.

Prof. Kevin White, in a thoughtful essay in *First Things*[2] complains about the effect of the microphone upon the liturgy: it irons out differences in style between the parts of the service and between the voices of the participants; it obscures the focus upon the altar and the focus of the address of the priest to God; and it brings to the liturgy a consistently loud sound like that of political rallies, sports events, airports, etc., i.e., an undistinguished mass of secular activities. All of this is antithetical to the recollection and quiet expectation of the liturgy; the microphone is thus an extraordinary innovation upon it.

Prof. White is following up on an article by Marshall McLuhan, "Liturgy and the Microphone."[3] McLuhan had famously addressed the revolution created by the invention of printing, particularly in a book entitled *The Gutenberg Galaxy.*[4] By substantially increasing access to the visual medium of printing, not only was the propagation of ideas accelerated, but "intense individualism and intense nationalism" were cultivated. This had a major impact upon the liturgy; in countries whose language was not Latin-based, the demand for the vernacular replaced the use of Latin, and an emphasis upon preaching was increased.

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[1]Mircea Eliade, *The Sacred and the Profane: The Nature of Religion,* tr. Willard R. Trask (New York: Harcourt Brace, 1959), pp. 20–45; see also ibid., *Patterns in Comparative Religion: A Study of the Element of the Sacred in the History of Religious Phenomena,* tr. Rosemary Sheed (New York: Sheed & Ward, 1958), pp. 367–409; ibid., ed., *Encyclopedia of Religion* (New York: Macmillan, 1987); and Louis Bouyer, *Rite and Man: Natural Sacredness and Christian Liturgy*, tr. M. Joseph Costelloe (Notre Dame, Ind.: University of Notre Dame Press, 1963).

[2]Kevin White, "Drop the Mic," *First Things,* 228 (December 2012), 19–21.

[3]Marshall McLuhan, "Liturgy and the Microphone," *The Critic,* 33, no. 1 (October–December 1974), 12–17; reprinted in McLuhan, *The Medium and the Light: Reflections on Religion,* ed. Eric McLuhan & Jacek Szklarek (Toronto: Stoddart, 1999), pp. 107–116; I thank Prof. White for the reference to this article; see also in the same collection, "Liturgy and Media: Third Conversation with Pierre Babin," pp. 141–149.

[4]Toronto: University of Toronto Press, 1962.

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

McLuhan also pointed out another similar quite recent revolution: the microphone substantially increased access to the acoustic medium; large crowds could be addressed without recourse to "vehement exhortation"; the impact upon the liturgy was also major: a congregation could be addressed in an intimate and conversational way; the priest turned around to face the people; and Latin was abandoned for the vernacular. That the microphone allowed an intimate and conversational tone, even in large congregations, had an undesired side-effect: the elevated style suitable to a sacred rite was also abandoned, and the tone became chatty; this ambiguity of style, together with the stance facing the people, led to an ambiguity of address: clearly such talk was addressed to the congregation, but the principal object of address in the liturgy is God; traditionally, this kind of address had been distinguished from other speech by a kind of sacred rhetoric, a liturgical style that made it unmistakable that this was not an everyday conversation.

Few realize the acoustic significance of the innovation: whereas previously the priest led the liturgy, and he was heard to do so from the altar. The microphone, however, propagated his speech from loudspeakers from the periphery of the building, and so it was not acoustically evident where the speech came from. There is now a less clear acoustical distinction between priest and congregation, since his voice comes from the space occupied by the congregation. "Without a microphone, the speaker is at a single center, while with the microphone he is everywhere simultaneously" (p. 110): the center is everywhere, the margins nowhere.

When the Mass is sung, there is no need for a microphone.

I can remember, when my choir was transferred to a new church, my first impressions: microphones were used and the loudspeakers were too loud; they were placed somewhat far from the priest, from the middle to the back of the church; this had the comical effect that anyone sitting at the front of the church saw the priest preaching in front of him, but heard him sounding from behind.

McLuhan's observations suggest further reflection. The liturgy is hierarchical, with the priest leading, lectors, acolytes, choir, and congregation in roles, each with its particular place in the hierarchy. This is important, because such a hierarchy does not stop with the priest, rather since it addresses God, he stands at the head of the hierarchy; the hierarchical nature of the liturgy is a path to God; along the way, tradition teaches, the Angels are singing along, enhancing the hierarchy as well. The priest's part is heard from the focal point of the architecture, the altar; this enhances another aspect of the hierarchy: the priest's role is clarified spatially, but also the several parts of the liturgy which take place at different points in the architecture, the chair, the ambo (or the ambos on epistle and gospel side), the place of the choir, etc. It is important that these spatial distinctions can be heard. Broadcasting everything through microphone and loudspeakers homogenizes the distinction of roles, and obscures the object of the hierarchical focus, the address of God. It "obsolesces" the architecture, according to McLuhan (p.110).

There is an alternative to the microphone, the traditional one: when the Mass is sung, there is no need for a microphone; traditionally, singing was the principal way of projecting a

liturgical text, and this was epitomized by the high Mass—the Mass in which all the parts to be pronounced out loud were sung. The singing of the Mass is actually a hedge against the abuses White recounts. It projects a sacred text throughout a large church in an elevated style suitable to the sacred, without a microphone; with a microphone, the priest slips into the rhetoric of the talking heads of television; the lector abandons the chanting of the lesson, and the style falls into the chatty, which does not suit the sacred.

My choir used to sing a Solemn Mass at the Stanford Memorial Church, a very resonant building which seats over a thousand people. Our frail Benedictine celebrant pulled himself together and sang his parts of the Mass loudly and clearly. He could be heard well from the back rows of the church; we still needed, however, to provide him with a microphone for the sermon. The singing obviated the need for a microphone.

White complains that over the microphone the purposeful distinction in style between the various texts of the Mass is homogenized. But in the sung Mass, these distinctions are highlighted by the various melodies to which they are sung. Even the lessons receive a definite differentiation of tone, the Old Testament receiving a slightly harsh declamatory tone, the Epistle a highly rhetorical one, and the Gospel a simple but elevated one. Each of the various parts of the Mass receives a melody which characterizes its unique function within the whole, purposefully distinguishing it from the others in a way which makes the whole liturgy shine forth as beautiful—not art for art's sake, but art in the service of the liturgy. In this kind of high Mass, congregations can participate in singing, especially the Ordinary of the Mass, but they can also experience the purposeful recollection elicited by parts sung by the choir or cantor. This is a higher kind of active participation, one described by Pope John Paul II:

> Active participation certainly means that, in gesture, word, song and service, all the members of the community take part in an act of worship, which is anything but inert or passive. Yet active participation does not preclude the active passivity of silence, stillness and listening: indeed, it demands it. Worshippers are not passive, for instance, when listening to the readings or the homily, or following the prayers of the celebrant, and the chants and music of the liturgy. These are experiences of silence and stillness, but they are in their own way profoundly active. In a culture which neither favors nor fosters meditative quiet, the art of interior listening is learned only with difficulty. Here we see how the liturgy, though it must always be properly inculturated, must also be countercultural.[5]

The singing of the Mass parts by the celebrant sets his role apart from the others, but also integrates the service and draws the other musical elements into the whole. Indeed, the American bishops' recent document *Sing to the Lord* makes a strong exhortation for the priest to sing his parts. Moreover, when he does so, it is unambiguous that he is doing something quite distinct from the magnified hubbub of microphoned secular activity. Not only is it distinct

[5]Pope John Paul II, Ad Limina Address to the Bishops of Washington, Oregon, Idaho, Montana, and Alaska, October 9, 1998, <http://www.vatican.va/holy_father/john_paul_ii/speeches/1998/october/documents/hf_jp-ii_spe_19981009_ad-limina-usa-2_en.html>.

but it .is elevated, suited to addressing the most high God. It is set apart from the secular, it is sacred. It conveys the sacredness of the liturgy, something we are just now beginning to recover with the new translations, with the movement for the singing of the Propers of the Mass, and with the singing of the priest.

Epilogue

What I have proposed is an ideal, a paradigm. In the real world, compromises are sometimes necessary. Thus, even though the whole Mass be sung, the homily may need the microphone. Even though the lesson be sung, if it is not heard clearly, perhaps a microphone is necessary. This necessity stems mainly from the fact that our churches are consistently the subject of acoustical dampening. This is, however, not always the case, nor need it be. In the building of the new cathedral in Oakland, the acoustical consultant advised that acoustically dampening materials be installed and then microphones be used for practically everything. The response of the cathedral staff was NO! We want this to be a place that is ideal for music. It is now a very live building. This history should be repeated again in the future. Several years ago, my choir made a trip to Prague; we sang a Mass in a different church each day for ten days, mostly singing complete polyphonic Masses. We sang in some very large churches, and I was quite apprehensive that the sound of our little choir would be lost in such large rooms. But every last one supported the singing remarkably. They had never been subjected to acoustical treatment and so our sound carried throughout the church.

The principle, "less is more," should guide the use of the microphone.

When it is judged that a microphone is needed, certain cautions should prevail. The level of the microphone should be only so high as to make the speech audible; most often it is far too loud. When the congregation sings, the microphone should be switched off; neither the cantor nor the celebrant should be heard over the singing of the people. Every effort should be made so that the sense of focus is maintained. In general the principle, "less is more," should guide the use of the microphone. ℭ

ARTICLES

Georgia Stevens, R.S.C.J., and the Institutionalization of Gregorian Chant at the Pius X School of Liturgical Music

By Francis Brancaleone

When Mother Georgia Stevens of the Religious of the Sacred Heart died on March 28, 1946, the brief, understated obituary which appeared in the *New York Times* the next day hardly gave a hint of the magnitude of her personality or the immense impact she had on the furtherance of American Catholic church music for thirty years. Her role at first was to serve as the behind-the-scenes partner of Justine Ward, originator of the Ward Method of music instruction, an important contribution to the elementary school education of Roman Catholic school children both in the United States and abroad. However, as Stevens came into her own as Director of the Pius X School of Liturgical Music at Manhattanville College, with the publication of her own series of music instruction books and with the relaxing of the rules of cloister by the religious order, she became recognized in her own right as an important force in the education of religious and lay music educators.

> [She] envisioned a school which would train teachers, who in turn would train more teachers, in the highest standards of liturgical music. . . . She lived to see the School established as an American authority on liturgical music; one of the first American schools and one of the most important American efforts to implement the ideals of St. Pius X.[1]

Georgia Lydia Stevens was born on May 8, 1870 in Boston to Henry James Stevens, a direct descendant of John Stevens, who settled in Andover, Massachusetts in 1638, and Helen (Granger) Stevens, the daughter of Edward Granger, the proprietor of an iron works in Pittsford, Vermont. H. J. Stevens was born at Ashdale Farm, North Andover, Massachusetts, educated at Phillips Academy and Harvard University, and was a partner in the law firm Stevens & Durant in Boston throughout his adult life. Georgia's father was a Latin and Greek scholar and a voracious reader who also enjoyed farming the ancestral land in North Andover. Georgia

Francis Brancaleone is Professor of music at Manhattanville College and can be reached at Francis.Brancaleone@mville.edu.

[1]"Mother Stevens of Pius X School," *The New York Times*, March 29, 1946, in Proquest Historical Newspapers, *The New York Times (1851–2002); Mère Georgia Stevens*, uncorrected typescript of *Annual Letters* for the deceased, unsigned, 1946, p. 1, in Society of the Sacred Heart Archives, St. Louis, Miss. NB: Annual Letters are the memorial tribute read at a funeral service for the deceased which relate her life and history in the order; Mary Grace Sweeney, "Pius X School of Liturgical Music," *Musart*, (April–May 1959), 14.

Lydia was the third of five children, all girls.[2] The family enjoyed a comfortable life-style and a social status commensurate with their lineage, position in the community, and wealth. The sisters married well. Gertrude Mend, the eldest, married George Otto Kuhnhardt while next in line Mary Sweetser married Edward Sherman Dodge. Of the twins who were born six years after Georgia Lydia, Helen Granger married John Gardner Coolidge, and Isabel remained unmarried. George Kunhardt (this seems to be an alternate spelling) was a mill owner who manufactured equipment for other mills and had an estate, known as "Hardcourt," built in 1906 in North Andover.[3] Edward Sherman Dodge graduated from Harvard in 1877 and was a partner in the law firm Dodge and Dodge, which had been started by his father John Calvin Dodge as John C. Dodge & Sons of Boston.[4] J. G. Coolidge traced his roots back to Thomas Jefferson and claimed Isabella Stewart Gardner as an aunt. Between 1914 and 1918, Ashdale farm, with its family connections dating back to 1729, was remodeled into an elegant summer residence and used by the Coolidges until 1962. It is still known as the Stevens-Coolidge Place and has been preserved as a museum with beautiful landscaping and gardens and art works from Asia, America, China, and Europe which the couple had collected on their many travels.[5]

On August 4, 1914, at the outset of World War I, J. G. Coolidge wrote to President Woodrow Wilson and volunteered his services "for any emergency work of a diplomatic character, at home or abroad, with or without remuneration." By early December, he had been appointed Special Agent to the American Embassy in Paris (he spoke French), and he and Helen were on their way. Earlier (1902–1909), he had served as Secretary of Legation and *Chargé d'affaires* in Peking, as Secretary of Embassy and *Chargé d'affaires* in Mexico, and as Minister Plenipotentiary in Nicaragua.[6]

As a young girl, Georgia Lydia was filled with energy and spirit, and, although sometimes unpredictable, was by nature an affectionate child. Major portions of her early years were happily spent on the ancestral farm, a lovely estate property, exploring nature. A precocious youngster, her primary education was provided at home where her musical talent was recognized early on, so that at the age of seven a teacher from Boston was engaged to give her violin lessons.[7]

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[2]*National Cyclopaedia of American Biography* (New York: J. T. White, 1947), s.v. "Stevens, Henry James."

[3]"North Andover Reconnaissance Report: Essex County Landscape Inventory," Accessed August 4, 2006, <www.mass.gov/dcr/stewardship/histland/reconReports/northAndover> (site discontinued). Subsequently, it was owned by the Society of Jesus and was renamed Campion Hall, and although it is on Andover's National Register of Historic Places, it has been approved recently for condominium development.

[4]"Dodge and Dodge (Firm). Records, 1888-1902," Harvard Law School, Accessed August 2, 2006, <http://oasis.harvard.edu:10080/oasis/deliver/~law00048>; "John Calvin Dodge," Bowdoin College: George J. Mitchell Department of Special Collections & Archives, Accessed August 6, 2006, <library.bowdoin.edu/>. The firm continues today as Edwards Angell Palmer and Dodge and is ranked eighth in the Massachusetts top 100 law firms.

[5]Stevens-Coolidge Place-The Trustees of Reservations, Andover Street, North Andover, Mass.

[6]John Gardner Coolidge, *A War Diary in Paris: 1914–1917* (Cambridge: privately printed at the Riverside Press, 1931), pp. 3–4.

[7]Bea Hargrove, *Two Manhattanville Nuns: Mother Claude Stephens by Mary Phelan Patterson; Mother Georgia Stevens* (Purchase, New York: Manhattanville College of the Sacred Heart, 1945–1948), pp. 30–32. She was called "George" by her father, because he had been hoping for a son when she was born. Because of this and her sometimes tomboyish behavior, they grew to have a special relationship.

Although raised as an Anglican in an environment that valued the traditions of that church, at the age of twelve she was sent to a private boarding school, the Academy of the Sacred Heart, called Elmhurst, in Providence, Rhode Island. Because the school had a reputation for good teaching, in particular for teaching the French language and good manners, it seems that quite a number of young Protestant women were sent to study there. She stayed for almost two years, but by her own admission, she returned home because she was not happy conforming to the strict regimen. Apparently her quick intelligence, which allowed her to grasp the lessons before most of her peers, and her lively spirit were not always compatible with the rules of the convent. Subsequently, she continued her education at Miss Gilliat's School in Newport, Rhode Island.

Recognizing that she had talent and a strong passion for music, when she reached eighteen, her father sent her to study at Hoch's Konservatorium in Frankfurt-am-Main.[8] Established in 1878, the school, which is now known as the Frankfurt College of Music and Performing Arts, maintains an impressive international reputation and has had many important musicians as students. Edward MacDowell, Ferruccio Busoni, Ernest Bloch, and Paul Hindemith studied there while Joachim Raff, Clara Schumann, and Engelbert Humperdinck all taught there.[9] Georgia studied at the Conservatory for two years with the German concert violinist Hugo Heermann (1844–1935). Heermann had been a student of the great Joseph Joachim, the dedicatee of Johannes Brahms's Violin Concerto in D Major, Op. 78; Joachim had introduced the concerto to Paris, New York, and Australia.[10] Heermann's letters to Georgia's father indicate that her teachers were impressed with her talent sufficiently to encourage her to prepare for a career as a concert artist or professor of violin. Therefore, it was thought necessary that, better to serve her art, she should have a better instrument. A fine Steiner (Stainer) violin was purchased. It soon assumed the character of an alter-ego, which she affectionately dubbed her "fiddle."[11]

After two years of study at the Conservatory, she returned home and began studies with Charles Martin Loeffler, second concertmaster of the Boston Symphony Orchestra. Although he is remembered today primarily as a composer, he also enjoyed a very successful career as a concert artist. Like Heermann, he, too, had been a student of Joachim and performed the American premieres of important works by Saint-Saëns, Bruch, and Lalo. He was an extremely demanding teacher, whom Georgia idolized, and he instilled in her a desire to pursue the highest mastery of her art.

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[8]Sacred Heart Archives, *Annual Letters*, 2; Ibid., 32–33.

[9]Conservatory website, accessed August 17, 2012, <www.dr-hochs.de>.

[10]W.W. Cobbett and John Moran, "Heermann, Hugo," *Grove Music Online*, ed. L. Macy, accessed August 3, 2006, <http://www.grovemusic.com>; *Baker's Biographical Dictionary of Musicians*, 6th ed., ed. Nicolas Slonimsky, (New York: Schirmer, 1978), s.v. "Heermann, Hugo."

[11]Sacred Heart Archives, Annual Letters, 2, and Hargrove, *Two Manhattanville Nuns,* 33. The instruments of violin maker Jacob Stainer (Steiner), 1617–1683, were renowned for their beautiful tone and were often compared to those of the Italian masters. See *Aeiou encyclopedia*, accessed August 4, 2006, <http://www.aeiou.at/aeiou>, s.v. "Stainer (Steiner), Jakob."

> It was from his absolute rejection of the near-good, of the technically mediocre that she derived her own fierce, unswerving perfectionism. . . . Certainly, he remained her musical ideal throughout her life, and the often-heard, reverent "Loeffler always said . . . " was her preamble to a profound, emphatic musical conclusion that brooked no further argument. [12]

She felt deeply the loss of her father in 1891, which affected the family emotionally and financially. During that time, to help supplement the family finances, she even contemplated a career in acting and took several successful auditions. She might even have been successful given her buoyant personality and wholesome good looks (see illustrations nos. 1 and 2), but the family was not about to allow this, and so she continued her violin study while giving lessons herself. She did, however, sustain a flair for the dramatic throughout her life.

At that time, her life was filled with music: playing at social events and even sitting in on rehearsals with the eminent Kneisel Quartet, as well as performing or listening at musical soirees in the Stevens's home which she and fellow musician-friend Lydia Edwards arranged. Performing musicians traveling to Boston were often to be found playing impromptu sessions in the home with Georgia and Lydia.[13]

Illustrations Numbers 1 and 2 — A Youthful Georgia Stevens

Even though she had withdrawn from Elmhurst in 1883, she maintained a connection by often returning to give concerts and teach some of the students. They enjoyed her participation with them in recreation, and in particular, the beauty of her violin playing during the Mass. It was during a long visit in the spring of 1894 that she decided to convert to Roman Catholicism

[12]Ellen Knight, "Loeffler, Charles [Karl] Martin," *Grove Music Online*, ed. L. Macy, accessed August 3, 2006, <http://www.grovemusic.com>; Sacred Heart Archives, *Annual Letters*, 33.

[13]Sacred Heart Archives, *Annual Letters,* 2–3; Hargrove, *Two Manhattanville Nuns*, 34.

because of a vision she had after one of these performances.[14] Her family was understandably upset, but she prevailed and was baptized on October 16, 1894. Her friend Lydia Edwards, who was her sponsor, entered the Religious of the Sacred Heart herself some years later.

For the next twelve years, she busied herself with studying, teaching and playing concerts, charitable work and also making several trips to Europe with her sister and friends. In 1898, Georgia requested a meeting to discuss her vocation with the Mother General of the Order, Reverend Mother Digby, who was visiting the United States. On a later trip to Paris which she undertook before entering Kenwood,[15] the Mother General met with her every day for six weeks. At that time, the two compared notes regarding the similarity in the way they had each received their calling. She went to Kenwood as a postulant on December 23, 1906, and was greeted with some surprise, perhaps even skepticism, because of her age. Upon entering, fully understanding that she was about to replace music as her first love, she put down her violin and said: "Now! That's the last I shall see of you!" However, the Reverend Mother Margaret Moran at Kenwood had no intention of having her give up her beloved music, and the very next day asked her to accompany the singing of Christmas carols. Her inspired performance that evening became a legend.

In the spring of 1894 Georgia Stevens converted to Roman Catholicism.

Another amusing legend was born that same Christmas Eve when Stevens hurried in to midnight Mass at the last minute only to find that all of the black veils worn by the postulants were in use. She found a large picture-hat somewhere and was all set to enter, which undoubtedly would have caused quite a stir, but she was stopped just in time. Another learning experience she encountered was figuring out how to deal with household chores, the requisite tools for which she was neither gifted nor well prepared, considering her background. But she took on the challenge vigorously and with a lively spirit of self-derision, and her natural good humor ultimately prevailed. She received her habit on April 20, 1907.[16]

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[14]Hargrove, *Two Manhattanville Nuns,* 34–35, 40. In 1894, Georgia Stevens went back to Elmhurst for a prolonged visit, and during that time (before Pius X's important motu proprio on liturgical music forbade much instrumental music) she would often play violin solos during the Mass. One such day after the Benediction, emotionally distraught, she quickly left the organ loft to return to her room. Later, she confessed that on that particular day the word of God came to her like a ray of light. It was as if He was present on the altar and she felt faith enter her with conviction. A few days later it was announced to the Elmhurst community that Mademoiselle Stevens intended to become Catholic. See Sacred Heart Archives, *Annual Letters*, 3.

[15]The Kenwood Convent of the Sacred Heart is located in Albany, N.Y. The Academy of the Sacred Heart has occupied the former Rathbone Mansion there since 1859. It became the single Novitiate for the United States and Canada in 1899.

[16]Hargrove, *Two Manhattanville Nuns*, 35–38, 40. On page 5 of the Annual Letters, the date she received her habit is given as April 8, 1907, which is different than that given above.

By February of 1909, Sister Stevens was sent to the Convent of the Sacred Heart in Roehampton, England to complete her novitiate under the direction of Reverend Mother Moran, then Mistress of Novices. She took her first vows on May 3, 1909. Her enthusiasm was noted in a letter by Reverend Mother Stuart, Vicar Superior: "We have an American novice, sent here to finish up. She is thirty-eight years of age, and full of life and friendliness and enthusiasm for her vocation."[17]

Sister Stevens loved England, but the climate prompted her to remark: "When will the time come when we shall no longer see our breath?" It seems that she seized upon the idea that constant activity would help so she kept busy teaching

> assigned classes, lessons in German, lessons in violin and violoncello, as well as the founding and directing of an excellent school orchestra. Sometimes, too, she coached the children for plays, a task which she dearly loved and one that she tackled with her phenomenal enthusiasm and terrific energy.[18]

She also developed a close relationship with Mother Stuart, because both had experienced conversion from Protestantism over the protests of their families. They shared a devotion to their fathers and the use of musical terminology in their writings and lectures. Sister Stevens' teaching style was inborn and energetic. However, it was at Roehampton that she honed her considerable natural skills, learned to control her impetuousness and developed pedagogical principles which would serve her throughout her career. Reverend Mother Stuart, herself a brilliant educator, made these observations:

> Mother Stevens has plenty of dramatic sense, very vivid in her descriptions. She is a teacher full of life and sympathy. Even though her best touches are too delicate for the children, they will learn a great deal and must surely have their minds awakened. The gleaming sidelights are precious. . . . The manner of the lesson was impressionist. . . . She contrasted living versus vegetating. . . . Her manner is animated and interesting.

Reverend Mother Stuart also reviewed specific classes and lessons in detail with a nurturing, keen eye toward the pedagogical development of her protégé.[19]

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[17]Ibid., 40.

[18]Sacred Heart Archives, *Annual Letters*, 6; Hargrove, *Two Manhattanville Nuns*, 40–41.

[19]Hargrove, *Two Manhattanville Nuns*, 44–45. An English literature class for thirteen and fourteen year olds, the topic of which was a "Comparison of Pagan and Christian literature," received the following comments from Reverend Mother Stuart: "A very good idea for a lesson . . . a living page of criticism. . . . Her reading is very pleasant but too fast; pauses are necessary. The lesson was a good preparation for intelligent reading, leading to criticism. The extracts were well chosen and skillfully used." In a lesson on Abraham Lincoln, Mother Stevens was described thus: "She was a little overwhelming as a torrent. The children looked as if they were in the presence of some great natural phenomenon, e.g., Niagara. . . . Mother Stevens must have kindled an enthusiasm for Lincoln as a great, consistent man, magnificent in truth and singleness of aim."

Sister Stevens remained at Roehampton, filling her days with energetic activity until March 1914 when she journeyed to the Mother House at Ixelles, Belgium for her probation. She was embraced there as well for her wit, amiability and impulsiveness and her less-than-successful attempts to converse in French, which amused everyone. The ceremony of profession took place on August 13, and by chance Reverend Mother Stuart, who was on a trip around the world, was there to place "the ring of Profession . . . on the finger of her 'dear child,' Georgia Stevens."[20] With the onset of World War I, the German army invaded Belgium, and some of the nuns left for Roehampton. Mother Stevens departed England in September 1914 to return to the United States and begin her lifelong career at Manhattanville.

One of her first class assignments was a course in Christian Doctrine. Since she loved Dante's *Divine Comedy*, in her exuberance she thought it a great idea to use it as her text. However, the Mistress of Studies, wisely envisioning the pedagogical problems, strongly urged a more conventional curriculum, and the *Divine Comedy* suggestion was dropped. Other activities included violin instruction and the formation of a school orchestra, which was greeted enthusiastically by the students.

At this time, a most fortunate event, one that would define Mother Stevens' lifetime career path, occurred when Father James B. Young, S.J., and Justine Ward presented Mother Moran, Superior Vicar at Manhattanville, with a proposal for music instruction in the Academy at Manhattanville and in the Annunciation grade school which was also on the property.[21] The

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[20]Ibid., 46.

[21]Ibid., 46–47; Sacred Heart Archives, *Annual Letters*, 6–7. Although Ward and Stevens had become acquainted previously in Boston, it is unclear just how well they knew each other. Mother Stevens' own version of that summer's events appears in *A Brief Summary of the Work of the Pius X School: 1916–1940*, undated typescript by Mother Stevens, Sacred Heart Archives.

> In 1916 Reverend Mother Moran, S.V., sent for me and asked me if I could do something about the Music at Manhattanville. She found the music in the Chapel and the music in the Academy very bad and felt something must be done. I told her a friend of mine had written some textbooks on music and asked if she would like to see them. Mrs. Ward was asked to come and see Reverend Mother.

In the first interview, Ward explained that successful efforts to educate students in chant singing had already been begun by Archbishop James Hubert Blenk of New Orleans, which further encouraged Mother Moran's enthusiasm about the undertaking and convinced her of its liturgical merit. Blenk's insightful pastoral letter of November 22, 1907, in some ways sets the tone for the future musical/liturgical movement of the twentieth century. A reprint of Archbishop Blenk's pastoral letter may be found in the Manhattanville College Archives. Fr. John B. Young, an Anglicization of Johann Baptist Jungck (1854–1928), was the conductor of the renowned St. Francis Xavier choir in Manhattan for some 45 years. His choir also was well-known to musicians outside the church through public performances. He had studied with M. Rialp, an Italian voice teacher which prompted him to create vocal exercises for his choir. These exercises were later modified by Ward for her method. Young acted as her "spiritual, musical, and pedagogical guide," introducing her to chant and the work of the monks at Solesmes and influencing her conversion to Catholicism. In anticipation of Ward's future activity, Young set up a number of liturgical music workshops during 1904–1906 "demonstrating how the Motu Proprio can be perfectly observed in every parish" (p. 30 in Fr. R.V. O'Connell's unpublished biography). See Richard R. Bunbury, "Justine Ward and the Genesis of the Ward Method of Music Education," Ph.D. dissertation, University of Massachusetts, Amherst, 2001, pp. 40–43, 46, 48.

materials to be used, the burgeoning "Ward Method," sought to give the children musical skills that would allow them to learn Gregorian Chant quickly. It was Mrs. Ward's and Fr. Young's dream to fulfill Pope Pius X's directives for the position of music in the Catholic liturgy, as set forth in his 1903 motu proprio, *Tra le sollecitudini.*

Mother Stevens was the obvious choice to head up this inspired enterprise because of her excellent musical skills absorbed in years of advanced training with top professional musicians. Her sound teaching techniques had already been honed at Roehampton, under the demanding, watchful eye of Reverend Mother Stuart. It all began modestly enough in September 1916,[22] when "classes in singing according to the method prescribed were established in the parish school, and for fifteen years, until others were trained to take her place, Mother Stevens daily taught the children." [23]

And so, a school of liturgical music was born. The founders were two extraordinary women, intelligent, sophisticated, and enterprising. Mrs. Justine Ward had money and the beginnings of a method created to teach youngsters how to participate fully in the Catholic liturgy through music. Mother Georgia Stevens had the professional musical training and the potential to perform on the violin at the highest level, excellent pedagogical skills, an important school to act as a laboratory, and the support of the Religious Society of the Sacred Heart. Ward was a born self-promoter, not above using religion and the church to further her own agenda. Mother Stevens, living in cloister, was committed to serving God and the church in whatever capacity she could.

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Mother Stevens' infectious joy and enthusiasm for the material and the spontaneity of her teaching soon made her classes in Gregorian chant singing the happiest hours of the day for her young students. The general plan was to introduce fourth graders to the complexities of

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[22]Manhattanville, which began as the Academy of the Sacred Heart in 1841, was designated a provisionary college in 1916 and two years later the title was made permanent. The training received there in music and plainchant was recognized by secular authorities as of college level. The name underwent rapid change from Pius X Chair of Liturgical Music to Pius X Institute of Liturgical Music and finally Pius X School of Liturgical Music. See Sacred Heart Archives, *Annual Letters*, 8.

[23]Hargrove, *Two Manhattanville Nuns*, 49. Mother Stevens' own account differs slightly. "Father Young took charge of the Vocal Production for seven years." However, even though Mother Stevens's schedule could not be immediately adjusted, she did manage to spend about two hours a day at the parish school of which she was the director. Ward was so pleased with the results that in the spring of 1917 she took a group of some 35 students from the Parish School and the Academy to St. Louis and Chicago to demonstrate the success of the method. See Mother Stevens, *A Brief Summary of the Work of the Pius X School: 1916–1940*, undated typescript, Sacred Heart Archives.

the church modes and notation so that as they were promoted through the grades they would be able to render the Ordinary of the Mass with good singing tone and rhythm. Upon finishing the eighth grade they would have a large repertoire from the *Liber Usualis*.[24] Soon a high school was established to accommodate talented students so that they would fulfill their academic requirements while furthering their liturgical music studies. It was thought that these students would feed into the Normal Training School for Teachers of the Pius X School of Liturgical Music.

The first summer school for the training of teachers of Gregorian chant was held at Manhattanville in 1917. Within a short time, these sessions would be crowded with nuns and priests, choirmasters, organists, teachers, and others involved in school music from all over the country who attended and disseminated what they learned with pride.

The first training of teachers of Gregorian chant was held at Manhattanville in 1917.

The reputation and activity of the school increased rapidly to the point where within three short years after the first summer session (1917), a flier promoting "The Justine Ward Method of Teaching Music" put out by the Pius X Chair of Liturgical Music at the College of the Sacred Heart, boasted of extension courses given in twenty cities. In addition to locations as far afield as Ontario and Nova Scotia, the states of Massachusetts, Connecticut, New York, New Jersey, Pennsylvania, Maryland, Virginia, Indiana, and Montana were represented.

> Over 1200 teachers successfully passed the examinations given at the end of these normal courses and are ready to begin teaching children in the schools music according to the Justine Ward Method beginning the new term this autumn [1920]. These Extension Courses were given by Supervisors sent from the headquarters of the Pius X Chair.[25]

Of particular significance for the liturgical movement in June, 1920 was an international congress of Gregorian chant held at St. Patrick's Cathedral in Manhattan under the sponsorship of Archbishop Patrick Joseph Hayes. The *Missa de Angelis* was performed by three thousand five hundred children from the area. The students had been trained by teachers who had studied at Pius X, which was also the scene for many of the adult delegate rehearsals.[26]

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[24]A former student of Mother Stevens, Sister Ruth Dowd, R.S.C.J., Dean of Graduate and Professional Studies at Manhattanville College, respectfully described "Stevie" as somewhat "flamboyant" to the author. Interview, Manhattanville College, June, 2006.

[25]Manhattanville College Archives.

[26]Blanche M. Kelly, "Response to the Call of Pius X," *The Signet of the Alumnae of the Sacred Heart in the United States*, 3, no. 1 (November 1922), 15. The summer of 1920 also saw Dom Augustine Anselm Gatard, O.S.B., give the first course in Gregorian chant at Manhattanville. See Catherine A. Carroll, R.S.C.J., *A History of the Pius X School of Liturgical Music: 1916–1969* (St. Louis: Society of the Sacred Heart, 1989), pp. 115–116.

Within a few years the scope of the movement, which involved some two hundred fifty schools in the New York area, would spread across the country, with strongholds in such Mid-Western cities such as Minneapolis and St. Paul, and in the far west, schools in Oregon and Washington. Children of the Annunciation School in New York, trained under and led by Mother Stevens, gave demonstrations of their musical accomplishments in New York, Albany, Detroit, and Philadelphia. The New York demonstration was attended by eight members of the board of regents of the University of New York, educators, professional musicians, and critics. One of the critics, D. J. Teall of *Musical America*, wrote an enthusiastic review which stated:

> The true test of simplified methods, equal familiarity with all keys, was met brilliantly by these girls. The most difficult modes appeared simple to them. A suspicion might have been conceived of the ability of some of the attendant public school music supervisors to surmount the obstacles which these children rode over smoothly.[27]

By the summer of 1922, the foremost authority of Gregorian Chant, Dom André Mocquereau from Solesmes was at the Pius X School giving a course in Advanced Gregorian chant. With him, the organist of Solesmes, Dom Jean-Hébert Desrocquettes gave a course in Gregorian accompaniment (See Illustration No. 3). These classes were attended by hundreds from all over America. Dom Mocquereau was also to conduct a choir made up of those students able to read Gregorian notation. The year 1922 is also one of the oldest summer sessions for which a course list exists. In addition to those mentioned above, there were so-called "normal courses" based upon the Justine Ward Method of teaching music. Music First Year, Second Year, and Third Year, given by Mother Stevens, and Music Fourth Year (Gregorian Chant: Elementary Course) given by Justine Ward. There was also a course syllabus for Music I, II, and III, detailing material covered in the areas of vocalizing, sight reading, ear training, rhythm, harmony,

Illustration Number 3 — (from left to right) Mrs. Justine Ward, Mother Georgia Stevens, R.S.C.J., Dom André Mocquereau, O.S.B., and Dom Jean-Hébert Desrocquettes, O.S.B., at Manhattanville in 1922

[27]D. J. Teall, "The Pius X Institute of Liturgical Music of the College of the Sacred Heart, Manhattanville: Its Purpose and Scope of Work," *The Signet of the Alumnae of the Sacred Heart in the United States* (n.d., possibly May, 1922), Manhattanville College Archives. There were other demonstrations of the students' musical abilities in Chicago and Washington which Mother Stevens did not lead. See Blanche Mary Kelly, "By the Mouths of Children," reprint from *The Commonweal* (Feb. 25, 1925). A demonstration in Toronto on May 5, 1924, received the following commentary in the following day's press: "beautiful exposition of singing tone, perfect intonation, faultless enunciation and ability to read."

musical form, composition, and pedagogy. Each of the classes met for thirty hours, for which the student received two college credits.[28]

Mother Stevens oversaw the rapid growth of Pius X School and managed the immense administrative labor of record-keeping and supervision of teachers trained at the school or through the extension division. She was the driving force, supervising, planning, organizing, and carrying on the considerable correspondence necessary to the operation. Mother Stevens also taught a course in liturgical singing which, because of her reputation for witty, coherent lectures, was always filled. She viewed class plans as points of departure, guides which she imbued with vitality. Humor was always near the surface. "Once when one of her 'girls,' a striking-looking brunette of generous proportions appeared at choir practice in a fashionable fushia-hued [sic] frock, she bent over and whispered gently in her ear: "Dear, you and I should *never wear* r-red!" (The comment was inflected with a rolled "r" that surely dripped with disdain.)[29]

Another aspect of her personality, born of years of artistic training—the drive to always strive for perfection and never being satisfied that it has been reached—carried over into her work as a pioneer in liturgical music. In her many classes in chironomy (the technique of conducting Gregorian chant), she was very demanding. She required that every gesture be relevant and carried out with finesse. In choir rehearsals this meant that a phrase would be worked over and over again, always reaching for a more polished, more beautiful result. One of her favorite admonitions was "Chil-drun, we must always do the over and above." At times, her intensity could produce emotional outbursts.

> She had a trick of standing unobserved in the back of Pius X Hall, appraising the choir's tonal quality during a practice. Should it be displeasing to her hypersensitive ear, she would swoop down the aisle, hushing everyone with a reverberating "EXCR-RRUCIATING!" and the word would roll forth rich with its implicit meaning; she was being tortured on her own particular cross of unbeautiful sound.[30]

Other standard events during rehearsals included the passing of sourball candies to "lubbrr-ricate the thr-roat," always with the admonition: "take only one apiece. We are not here to eat our lunch!" These were replaced by horehound-drops in Lent. Mother Stevens, knowing full well that no one liked them, would impishly watch carefully to make sure they each took one. Whenever she was the recipient of a present of really fine chocolate, that, too, she passed around with great delight. On long trips, each member of the choir was given a snack: a "hard-boiled egg and a banahna."[31]

It is also reported that she could be quite fiery and caustic, but it could cool as quickly as it flared up with never any lingering grudge. As she earnestly tried to smooth over the problem,

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[28]Brochure, "Summer School, 1922, Pius X Institute of Liturgical Music" in Manhattanville College Archives.

[29]Hargrove, *Two Manhattanville Nuns,* 49–51.

[30]Ibid., 51–52, 57.

[31]Ibid., 52.

she would say, "Let it go down the stream." She particularly did not like interruptions during her daily rehearsal, as was demonstrated on an occasion when a choir member tore up the steps and excitedly exclaimed that "one of the high-school girls had 'just fallen down the marble steps!' Without missing a single note on the violin, Mother Stevens replied with ominous detachment: 'R-ridiculous, dear—we *have* no marble steps!'"[32]

For the thirty years after the establishment of the school until her death, her time was taken up with the hugely demanding everyday administrative work of running the organization, securing funding, hiring both administrative and teaching staff, and setting curriculum. She acted as an indispensable part of the teaching staff, in addition to holding daily rehearsals with the students, preparing them for their public performances, which the rules of cloister often would not allow her to conduct. One cannot imagine the degree of self-sacrifice it must have taken for her to know that she was responsible for the wonderful accomplishments of the group but not able to receive any of the public acknowledgement. She also taught classes and supervised other teachers in many of the extension courses, regularly given in schools throughout the country.

An overview of some of the teachers and the courses offered will provide a sense of the purposefulness and efficiency of Mother Stevens's leadership. Within a few years of its founding, under Mother Stevens's direction, the school was offering substantive courses by recognized leaders in the field. For example, in the early years, in addition to Dom Mocquereau, O.S.B., and Dom Desroquettes, O.S.B., others on the faculty included the distinguished vocal pedagogue Rev. J. B. Young, S.J., renowned French concert organist Joseph Bonnet of St. Eustache in Paris, and an important music editor-publisher, Nicola A. Montani, teaching polyphonic music. Mrs. Justine Ward instructed in elementary Gregorian Chant (Music IV, Justine Ward Method), and Mother Stevens, R.S.C.J., taught the Justine Ward Method of Teaching Music (Music I, II, and III).[33]

In March of 1924, Mrs. Ward was in Rome for a private audience with Pope Pius XI. She received a special papal blessing for her work, which also acknowledged the excellent efforts of the "Superiors of the Religious of the Sacred Heart . . . its Directrix and Professors." Praise for the work of the school also came from famous musicians outside the liturgical movement. These included the former Metropolitan Opera star Marcella Sembrich, who by 1917 was an

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[32]Ibid., 54.

[33]Nicola A. Montani (1880–1948) studied at the St. Cecilia Conservatory in Rome in 1903, and in 1904 he studied with the monks of Solesmes on the Isle of Wight. Although we know them (Doms Mocquereau, Desroquettes, etc.) as the monks of Solesmes, because of problems with the French government, they were actually living in exile at Quarr Abbey on the Isle of Wight in southern England from 1901 to 1922. Montani was editor-in-chief for publishers G. Schirmer and Boston Music Company, founded the Society of St. Gregory (1914) and the *Catholic Choirmaster* magazine and published the *St. Gregory Hymnal* and *Catholic Choir Book*. He authored *The Correct Pronunciation of Latin According to the Roman Usage* (available from GIA publications in reprint) which was recommended by the eminent choral conductor Robert Shaw and is still in use. Lucy E. Carroll, "Hymns, Hymnals, Composers and Choir schools: Philadelphia's Historic Contributions to Catholic Liturgical Music," *Adoremus Bulletin,* 10, No. 4 (June 2004), <http://www.adoremus.org/0604LucyCarroll.html>. It is interesting to note that the 1922 summer session catalogue lists some half-dozen classes. In 1945, which was the last summer before Mother Stevens' death, the course catalogue listed thirty classes.

active teacher and head of the voice departments at both the Curtis Institute of Music and the Institute of Musical Art (subsequently the Juilliard School), her student Alma Gluck, an opera and concert singer who sang more than twenty roles at the Metropolitan Opera in a three-year period, and Gluck's husband, renowned concert violinist Efrem Zimbalist, who was Director of the Curtis Institute of Music (1941–1968). Celebrated Metropolitan Opera conductor, Artur Bodanzky, acclaimed for his conducting of Wagner's "Ring Cycle," was also impressed with the young singers' accomplishments. Sembrich visited the Annunciation Girls' School on February 6, 1924 and heard a performance by students aged six to fifteen. Mother Stevens and her staff had trained the children. Sembrich was effusive in her praise, commenting on their tone, the purity of pitch, the interpretation, the ability to negotiate counterpoint and harmony in three parts, rhythmic expression, enthusiasm, sight-singing, improvisation of a melody against a given aria fragment provided by Ms. Sembrich and even chironomy. She offered that all students, whatever their musical objectives, would profit from this thorough and extraordinary training.[34]

The brochure for the Summer School of 1925 states that "there is an increasing demand for teachers trained in the Pius X School of Liturgical Music. Requests for teachers have come from Great Britain, France, Italy and Japan." Important names on the faculty include: Right Reverend Paolo Maria Ferretti, O.S.B., President of the Pontifical Institute of Sacred Music in Rome, and Achille P. Bragers, who later wrote the influential work *A Short Treatise on Gregorian Accompaniment: According to the Principles of the Monks of Solesmes*.[35] The brochure for the 1926 summer session increased from 8 to 16 pages, with the cover carrying the superscript "Under the patronage of His Eminence Patrick Cardinal Hayes, Archbishop of New York." A notation

[34]Mary Manly, "Blessing of His Holiness Pope Pius XI," reprint of an article from *The Signet of the Alumnae of the Sacred Heart in the United States* (n.d., but probably May 1924), Manhattanville College Archives; *Baker's Biographical Dictionary of Musicians*," 6th ed., ed. Nicolas Slonimsky (New York: Schirmer Books, 1978), s.v. "Sembrich, Marcella"; Philip Lieson Miller, "Sembrich, Marcella," *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (London: MacMillan, 1986); *Baker's Dictionary*, s.v. "Gluck, Alma"; Desmond Shawe-Taylor, "Gluck, Alma," *The New Grove American Dictionary*; *Baker's Dictionary*, s.v. "Zimbalist, Efrem"; Boris Schwarz, "Zimbalist, Efrem," *The New Grove American Dictionary*; "Bodanzky Honored with Bronze Bust" *The New York Times*, Feb. 6, 1942, in Proquest Historical Newspapers, *The New York Times* (1851–2002); Michael Steinberg, "Bodanzky, Artur," *New Grove American Dictionary*. A selection of some other famous endorsers of the Justine Ward Method attached to the 1927 summer session brochure follows: Metropolitan Opera soprano [Maria] Jeritza, concert pianist and Juilliard teacher Olga Samaroff (née Hickenlooper), general manager of the Metropolitan Opera, Giulio Gatti-Casazza and pianist, composer and conductor Ernest Schelling. See "Summer School 1927, Eleventh Summer Session—June 27 to August 6, Pius X School of Liturgical Music" in Manhattanville College Archives.

[35]"Summer School of 1925: Pius X School of Liturgical Music, College of the Sacred Heart," June 29–Aug. 8, 1925 in Manhattanville College Archives. After Achille Bragers's name, the Royal Conservatory of Brussels and the Institut Lemmens, Malines are listed. It is not clear whether Bragers was affiliated with these institutions as instructor or had studied there. See Achille P. Bragers, *A Short Treatise on Gregorian Accompaniment According to the Principles of the Monks of Solesmes* (New York: Carl Fischer, 1934). Blanche Mary Kelly, "By the Mouths of Children," reprint from *The Commonweal* (Feb. 25, 1925). Dom Ferretti was to teach in the summer school for four summers. Another esteemed and knowledgeable chant musicologist, Dom Maur Sablayrolles, O.S.B., also taught at the school and the school continued to attract important guest lecturers throughout Stevens' tenure. See *Catholic Music Educator*, 6, no. 1 (May 1997), 17.

in the brochure reads: "A Solemn High Mass will be sung by 3000 children on the grounds of the College, Tuesday, June 29th, at 10 o'clock." The advertised patronage of the Archbishop and the promise of three thousand children signaled remarkable growth for such a young enterprise. The scope of the instruction is spelled out in much greater detail, as is the work of the extension department and the requirements for certificates, diplomas, and credits. Each course, which grew to thirty-two hours, granted two credits, and was accepted by colleges toward A.B., B.S., and B.Mus. degrees. We are told that the program "has been introduced into leading schools and colleges in forty-six States, and in nine Provinces of Canada."

Additional courses titled "Greek System Melodic and Rhythmic" and "Mediaeval System" (comparative studies of Greek and Gregorian chant music) and "Ecclesiastical Legislation for Sacred Music" were advertised for the 1927 summer session. These were to be given by the now Right Reverend Abbot Paul Ferretti, O.S.B., as was a new course in the 1928 session called "Gregorian Form and Aesthetic Principles." In July of 1927, an article in the *New York Times* entitled "400 Nuns at Close of Music School," offers insight into some of the restrictions placed on Mother Stevens. The event was the conclusion of the eleventh annual summer session, which consisted of a solemn pontifical Mass celebrated by Right Reverend John J. Dunn, Auxiliary Bishop of the Archdiocese of New York. The four hundred nuns represented practically every order in the United States and Canada.[36]

> After the Mass the nuns allowed photographs to be taken of themselves in a group. . . . The pictures were taken with the consent of Bishop Dunn. . . . On the insistence of the photographers, pictures were taken of the nuns alone. The one exception was Mother Georgia Stevens. . . . She is a cloistered nun and the photographers granted her request and left her out.
>
> No one seemed to enjoy the unusual proceedings more than Bishop Dunn, who lingered long on the ground, conversed with many of the authorities of the convent and school and urged the reticent Sisters to permit their likenesses to be taken in order to let the work of the School of Music be known.[37]

Besides the summer session performances, demonstrations and concerts during the year, a new dimension was added to the activities of the school: audio recordings. The first of these, made by the RCA Victor Company, was ready early in 1930 and advertised as the "first production in America of recordings of the entire Ordinary of the Mass of the Gregorian Chant," by

[36]Brochure, "Summer School of 1926: Pius X School of Liturgical Music, College of the Sacred Heart" in Manhattanville College Archives.

[37]Brochure, "Summer School 1927: Eleventh Summer Session—June 27 to August 6, Pius X School of Liturgical Music, College of the Sacred Heart" in Manhattanville College Archives; Brochure, "Pius X School of Liturgical Music, College of the Sacred Heart" in Manhattanville College Archives; Brochure, "Summer School—1928, June 25–Aug. 4" in Manhattanville College Archives; "400 Nuns at Close of Music School," *The New York Times*, July 31, 1927 in Proquest Historical Newspapers, *The New York Times* (1851–2002), p. 21. "In choosing to define itself as an 'apostolic community,' the Society of the Sacred Heart removed the rule of cloister at the General Chapter of 1964." See Society of the Sacred Heart, "History Since 1958," accessed August 17, 2012, <www.rscj.org/about/today/ourstory/index.html>.

the Pius X Choir under the direction of Justine Ward. With characteristic humility, Mother Stevens in a letter quoted in the promotional material states:

> It is my conviction that what has been done by the students of the Pius X School can be done, with sustained study and training, the world over. Personal experience has taught me that children, almost without exception, show a marked love for the Chant where from the elementary grades, they have been trained to sing it properly.
>
> To the musician the Chants will open vistas of marvelous beauty in the variety offered by the eight modes and free rhythm. Here is a medium, centuries old, yet young as yesterday. [38]

The educational format was repeated many times in subsequent summers. Often other experts in the field were introduced into the teaching staff, and the growth of the school and its reputation was consistent. However, while on the surface everything seemed to be running smoothly, an undercurrent of distrust and friction was building between Ward and Stevens. It seems that Ward was concerned that foreign elements might be slipping into the curriculum of the Justine Ward Method classes; she had heard rumors and suspected Stevens of being the agent of this corruption. Ward's insistence on micromanaging the class content from afar (she maintained homes in various locations) did not take into account the practical adjustments necessary to make the material more accessible or to clarify it, given individual class variables. This might require some deviation from the syllabus or printed text, and these practical judgments could only be assessed in the classroom. However, Ward took issue with Stevens indulging even the slightest pedagogical liberty. Stevens, while professing innocence, offered to cease and desist and retract any misunderstanding or confusion she may have inadvertently caused. She even promised to adhere assiduously to Ward's demands in the future, but her offer fell on deaf ears. Ward's position was intractable, and she broke with the school in 1931.

Although the School still flourished without Ward, her presence was still felt in the background as she cut off her funding and used her influence in other ways. "[S]ome of her friends who had been benefactors of the School shifted their allegiance elsewhere, and she saw to it that no monk of Solesmes would be allowed to teach at the School for almost thirty years."[39]

Given the challenge of continuing without Ward's money and contacts, Mother Stevens did not buckle under the pressure, but instead demonstrated the ability to continue and even improve the school's educational position. By this time the school had gathered enough prestige,

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[38]"The Ordinary of the Mass (Gregorian Chant) sung by Pius X Choir," *Musical Masterpieces on Victor Records*, (Camden, N.J.: RCA Victor Company, 1930).

[39]Carroll, *Pius X School*, 63. "The telegram [that was sent to Ward] announcing the death of Mother Stevens went unanswered and unacknowledged, and in her own obituary (*New York Times,* November 28, 1975) no mention was made of her association with Mother Stevens, nor of her founding the Pius X School in New York." Ibid., 121. A reconciliation of sorts between Ward and Pius X School was attempted by Dom Joseph Gajard, O.S.B., of Solesmes who taught at the Pius X School in 1960 and others, but Ward was unreceptive, and relations, while civil, were never really repaired.

and its reputation was such that it continued to fill the classrooms, which under Mother Stevens' sage direction provided the best education in Catholic liturgical music available.

Mother Stevens was indefatigable, driving herself mercilessly, as on one occasion when she had broken her toe and was laid up while it was healing in the spring of 1932. At the time the choir was preparing an important New York concert. Hearing that rehearsals were not going well, in spite of her daily instruction to proceed as if she were there, she took a taxi from the main building. From the back of the hall she ordered the choir to close their eyes. When she said that they could open their eyes they found her sitting on stage with her violin and her injured foot in a cardboard shoe-box. She had not wanted them to see her in a wheelchair.[40] Her enormous effort was a great inspiration to them, and the concert was a huge success, prompting a rave review from the distinguished *New York Times* music critic, Olin Downes:

> This concert was a remarkable demonstration of the results attained by a school of liturgical music which has no rival in this country for the soundness of its training and the authority of its training and the authority of its traditions of plain chant.[41]

Praise was also forthcoming from the critics of the *New York Evening Post, New York Herald Tribune* and *New York Sun*. The eminent Dr. William C. Carl, a concert organist and teacher whose name is known to every organist, wrote to Mother Stevens:

> I was delighted to hear your remarkable Choir Friday evening at Town Hall. I know of no other ensemble who can interpret the Gregorian Chant as they do and with such devotion. The nuance, shading, attacks, and adherence to pitch were all perfect.[42]

A chorus of glowing words also greeted their Town Hall concert the following March. The critic of the *New York Herald Tribune* had this to say:

> The notable work done by this institution at Manhattanville was well illustrated last night. . . . the choir gave an admirable performance, with full smooth and even tones of a notably beautiful quality; the artistically phrased, unforcedly flowing combined voice of the ensemble told of long acquaintance with and knowledge and understanding of this music, with its long, curving, unabrupt vocal lines, its characteristic modal flavors. The demands of the Italian polyphonic numbers also were ably met, with notable clarity of outline and detail;

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[40]Hargrove, *Two Manhattanville Nuns*, 52–53.

[41]*New York Times*, April 9, 1932, in Manhattanville College Archive. "In 1932 and 1934 the choir was heard in Carnegie Hall with the Schola Cantorum and the Philharmonic Orchestra in the first appearance in America of Perotinus' 'Sederunt Principes.'" See Rev. Thomas F. Dennehy, "A Tribute to the Pius X School of Liturgical Music," *The Caecilia* (August, 1936), 334. In 1944, junior choirs from the Pius X School appeared in J. S. Bach's *Passion According to St. Matthew* in Carnegie Hall with the New York Philharmonic, under the direction of Bruno Walter.

[42]Letter, Dr. William C. Carl to Mother Stevens, April 11, 1932. Vernon Gotwals, "Carl, William Crane," *New Grove American Dictionary*.

> there was a consistent and laudable devotion to the pitch, and to the intelligibility of enunciation of the liturgical words.[43]

As before, the other papers, *New York Sun, New York Evening Post, New York American, New York Evening Journal* and *New York World Telegram* were equally generous in their assessments.

Their 1937 concert was again greeted with accolades from numerous New York papers, magazines and musical journals. The commentary in the *New York World-Telegram* was typical:

> As thoroughly enjoyable a concert as the current music season has had to offer was given last evening in the Town Hall by the choir of the Pius X School . . . . The sound training of the choristers was reflected in the accomplished performances rendered. And the splendid simplicity of the ancient music emerged with the beauty that exact blending of voices, finely adjusted dynamics and excelling musicianship can give it.[44]

Dr. H. Becket Gibbs, New York Examiner for Trinity College of Music, London, who taught at the Juilliard School of Music and Union Theological Seminary, wrote:

> Twenty-four hours ago I was enjoying the greatest thrill of my old life. . . . That you were able to fill the Town Hall was a first-class miracle and one which delighted me. To feel that you have . . . accomplished something that others have tried to do for the last three hundred (and more) years, brings great joy to my declining days.[45]

The first volume in the *Tone and Rhythm Series* music instruction books for children written by Mother Stevens was published in December 1935 (See Table I). The original plan was to encompass eight volumes. Only six were created, however, the last in 1941. While the general scheme is somewhat similar to the Justine Ward Method Books, i.e., begin with young school children and teach them music through song in periods of twenty to thirty minutes per day, there is no

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[43]F.D.P., Review, *New York Herald Tribune*, March 30, 1933.

[44]R.C.B., Review, *New York World-Telegram*, February 17, 1937.

[45]Letter, Dr. Becket Gibbs to Mother Stevens, February 17, 1937. Rev. Thomas F. Dennehy, "A Tribute to the Pius X School of Liturgical Music," *The Caecilia* (August, 1936), 305. Dennehy gives his list of achievements of the school: "Mother Stevens is to be congratulated: For having successfully run a Summer School these twenty years whose liturgical and musical ideal has been the highest: For having formed a Choir of young women and girls whose ability to portray vividly the sheer beauty of the Chant . . . is unexcelled: For having perfected a method of teaching music to children which will captivate their interest while still teaching them fundamental principles: For having converted thousands to Liturgical standards in Church music by successful teaching methods . . . : For having produced and gathered together a most capable . . . body of teachers . . . : For having constantly given the chief prominence to the teaching of the Chant. . . ." In the same publication William Arthur Reilly writes: "As any institution is 'but the lengthened shadow of its head'—so too we may describe the Pius X School of Liturgical Music as the lengthened shadow of its Director, Mother Georgia Stevens, R.S.C.J. . . . one whose name is synonymous with the name of Pius X School. . . ." See page 302.

sharing of material. As with Ward, Stevens' pedagogical emphasis is on students learning proper vocal production, rhythm, reading and notating music, sight singing, learning music theory basics up through modulation, and creating original music. There are short, densely packed Gregorian chant supplements to volumes IV, V, and VI that cover quite a bit of information about this music and how to perform it. In the foreword to the teacher's manual accompanying volumes I, II, and III, Stevens acknowledges debt to former faculty member Reverend John B. Young, S.J. "who for seven years first taught and then supervised the lessons in vocal production, the Pius X School owes more than it can ever express." Characteristically, she dedicates the entire work to the children (see Tables I and II). "If it opens their souls to the joy of music and if it prepares them for active participation in the Liturgy, we shall rejoice the more in the years of toil that have been given."[46]

The first two volumes were sent to Pope Pius XI, and in response, a letter was sent from E. Cardinal Pacelli which stated:

> It was a great pleasure and satisfaction to His Holiness to learn from these books of the enlightened efforts which are being made to teach sacred music to the little ones, and He prays that continued success may attend the Pius X School of Liturgical Music in this important field. . . . As an encouragement in your labors and in pledge of enduring grace, the Sovereign Pontiff sends to you, to the author, Mother Stevens, and to all the Religious of Sacred Heart College His paternal Apostolic Benediction.[47]

Through the early and mid-1930s Stevens was also busy setting up extension courses held in various cities, including Detroit and Grosse Pointe Farms, Mich., St. Louis, Mo., Rochester, N.Y., Newton, Mass., Washington, D.C., and Omaha, Neb. In a search of available sources, eighteen programs for extension division courses where Mother Stevens was listed as director were located. She was also listed as present or teaching. The sessions were usually two weeks in length, although the program at Catholic University in 1934 ran six weeks, and the list

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[46]Georgia Stevens, Teachers' *Manual to Accompany: In Music-Land; Climbing in Music-Land and La in Music-Land* (New York: Macmillan, 1937); *Teachers' Manual to Accompany Book IV—Keys to Music-Land, Book V—Surprises in Sound—Modulation, Book VI—More Sounds—More Surprises* (New York: Macmillan, 1941). Vols. I–-V appeared yearly beginning in 1935, Vol. VI in 1941. Although Justine Ward, disassociated herself from the school in 1931, the catalogue still listed classes in Ward Method through 1933. However, upon hearing that Mother Stevens was preparing her *Tone and Rhythm Series* for publication by the prestigious Macmillan Company, Ward threatened a lawsuit for copyright infringement. When the first three books were ready, the conductor of the Schola Cantorum, Hugh Ross, and Columbia University professor Paul Henry Lang both examined the books, enthusiastically endorsed them and found nothing in terms of common material to merit a lawsuit. See Mother Grace Dammann, "President's Report," May 31, 1933 in the Manhattanville College Archive. The 1934 Pius X summer session catalogue no longer listed Ward method classes.

[47]Letter, E. Cardinal Pacelli to Mother Stevens, from the Vatican, February 26, 1937. 1937 was also important because it was the year that Manhattanville College introduced the Bachelor of Music Degree. Quick approval came from the New York State Board of Regents and the National Association of Schools of Music in 1938, probably influenced by the excellent reputation of the Pius X School. See Carroll, *Pius X School*, 64.

Table I: Chronological list of Books in the Tone and Rhythm Series by Georgia Stevens, R.S.C.J. (Listed Chronologically by Date of Publication)

In Music-Land. New York: Macmillan, 1935. Lettered and Illustrated by George Vincent Deely.

Climbing in Music-Land. New York: Macmillan, 1936. Lettered and Illustrated by George Vincent Deely.

La in Music-Land. New York: Macmillan, 1937. Lettered and Illustrated by George Vincent Deely.

Teachers' Manual to Accompany In Music-Land, Climbing in Music-Land, La in Music-Land. New York: MacMillan, 1937.

Keys to Music-Land with a Gregorian Chant Supplement. New York: MacMillan, 1938. Lettered and Illustrated by George Vincent Deely.

Surprises in Sound—Modulation with a Gregorian Chant Supplement. New York: MacMillan, 1939. Lettered and Illustrated by George Vincent Deely.

More Sounds—More with a Gregorian Chant Supplement. New York: MacMillan, 1941. Lettered and Illustrated by Bernard Glasgow.

Teachers' Manual to Accompany Book I—Keys to Music-Land, Book V—Surprises in Sound—Modulation, Book VI—More Sounds—More Surprises. New York: MacMillan, 1941.

Table II: Chant Studies and Recordings by Georgia Stevens, R.S.C.J.

Mediaeval and Renaissance Choral Music, for Equal Voices A Cappella. Boston: McLaughlin & Reilly, 1940. Selected from the concert programs of the Pius X Choir by Georgia Stevens. Contains analytical notes.

"Liturgical Music: Gregorian Chant and Polyphony; Can It Be Taught in the Schools?" In *Proceedings of the Music Teachers National Association for 1941,* pp. 282–293. Pittsburgh,: Music Teachers National Association, 1942.

Gregorian Chant—Instruction and Study. New York: Macmillan, 1944. Contains the supplements of books IV, V, and VI of the Tone and Rhythm Series.

"Gregorian Chant, the Greatest Unison Music." *Musical Quarterly*, 30 (1944), 205–225.

Choir of the Pius X School of Liturgical Music, Mother G. Stevens, conductor. *Mediaeval and Renaissance Choral Music*. Sound Recording. RCA Victor. LP. 1941. Six discs containing anonymous and Gregorian works and pieces by Leonin, Dunstable, Dufay, Obrecht, Taverner, Lassus, and Palestrina. These discs were made to illustrate the published score of the same name above.

of courses was similar to those given at the Pius X School and given by members of the faculty.[48]

A sampling of programs from 1940 shows the choir performing at the Brooklyn Academy of Music, Town Hall in Philadelphia, and the Cloisters in New York City. The school itself was also the site for events of lighter nature like the appearance of the Trapp Family Singers in July of 1940. For the school's Silver Jubilee (1941), Mother Stevens was able to secure the service of Dom Anselm Hughes, O.S.B., the celebrated English musicologist and historian, and the author of many important writings on Renaissance and medieval music.[49] Another important faculty member (1933–1943), the composer and novelist Ethel Voynich, the daughter of George Boole, the English mathematician and philosopher, lectured three times a week. Recordings of the student body singing at solemn Vespers and Mass at which Archbishop Francis J. Spellman presided were made and offered for sale to the public. This practice would become more prevalent as recording techniques became easier and more portable and continued to the last years of the school.

The college level study of liturgical music was the beneficiary of her life's work.

It is fitting that one of the last performances by the choir during her lifetime was an ecumenical event, a six lecture-recital series at Town Hall (January–February, 1946) entitled "Music of the Faiths," featuring the School of Sacred Music of the Union Theological Seminary, Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart, and the Jewish Institute of Religion. She who felt the power of music so keenly must have been thrilled to witness this coming together of three different faiths.

The college level study of liturgical music in general was the beneficiary of her life's work. Within the framework of the growth and maturation of Manhattanville College and of liturgical music within the college curriculum, the contributions of Mother Stevens were

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[48]"The Pius X School of Liturgical Music Closes Summer Session," *The Catholic Choirmaster*, 10, no. 3 (July–August–September, 1924), 98. Here, witness is given to the 1924 summer session: "Registration this summer showed students from many parts of the United States and Canada—priests, seminarians, brothers, more than twenty different Religious Orders of women and many seculars were represented in the student body. From California, Wisconsin, Louisiana, Texas, Maryland, Michigan, Ontario, Quebec, as well as from states near New York. . . ." Further proof of growth is found later in the same article: "Rapid development of the work of the Pius X School is attested by the numerous extension courses held during the past year all over the country from coast to coast. More than sixty were given this summer."

[49]Manhattanville College Archive. D. H. Turner, "Hughes, Anselm," *New Grove Dictionary*. Unfortunately, Mother Stevens was unable to take part in the festivities because she was recuperating from a slight heart attack. See Carroll, *Pius X School*, 66.

considerable. She spearheaded the development of a full-fledged, nationally and internationally recognized music department with a credentialed faculty of musicians and respected pedagogues in areas such as Catholic liturgy, early music history, and chant theory. In addition to the normal college courses associated with a degree program in music, the Pius X School boasted a specialty in Catholic liturgical music (choral technique, conducting, pedagogy, school music, methods, and accompaniment) and a sub-specialty in Gregorian chant. She even developed a choir that was heard on a major recording label and performed publicly in important venues.

The Pius X School had begun with the aspiration of teaching youngsters to participate in Catholic liturgy and training teachers in Catholic liturgical music. During the course of its flourishing, the level of Catholic church music would be elevated by a return to the purity of some of its earliest music. Under the sure, steady hand of Mother Stevens, the Pius X School came to symbolize the finest in music education, contributing significantly to the intellectual history of the discipline of music by prompting and fostering historical investigation of early music and its performance, publishing and recording.

The 1945 Pius X School of Liturgical Music brochure states its goals:

> The summer school offers concentrated work in the different fields of music. Two branches—Liturgical Music and School Music—have been developed in a very special way during the past twenty-eight years. Gregorian Chant has been fostered with studious ardour.[50]

The separate catalogue for the Fall-Spring Session (1945–1946) outlined a four-year course for music students and a two-year course in school music and Gregorian chant with the following objective: "These courses of Study lead to Diplomas from the Pius X School of Liturgical Music and aim to make the student proficient in Liturgical and Secular Music."[51] The liturgical music curriculum emphasized the study of Gregorian chant and polyphonic music. Secular music studies included theory, sight-reading, harmony, composition and counterpoint, and school music using Stevens' *Tone and Rhythm Series*. Both programs offered courses in pedagogy.

Pius X School began with the aspiration of teaching youngsters and teachers Catholic liturgical music.

The cross-fertilization of these materials and their integration into college-level curriculum establish sacred music study as a legitimate area of inquiry for serious academic pursuit. The

[50]Brochure, "Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart: Summer School—1945, July 2–Aug. 10" in Manhattanville College Archives.

[51]Brochure, "Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart: Fall–Spring Session, 1945–1946" in Manhattanville College Archives.

local church musician would henceforth be measured against recognizable and generally acceptable standards that required not just the ability to play the familiar, sentimental hymns but also the ability to demonstrate appreciable skills in Gregorian chant and early polyphonic music. These developments led to significant changes in liturgical music, and their enormous impact was felt up to and beyond the Second Vatican Council (1962–1965). The parochial school model with its emphasis on learning to read music, not just rote repetition, as the primary teaching tool grew out of these improvements in teacher education at the college level, and the Pius X School became an important influence in secondary music education both here and abroad.

One of her last professional activities and certainly one that gave her great pleasure was a trip to Boston to demonstrate her work in response to Archbishop Cushing's request to see if his diocese should adopt her methods for parochial school music teachers. Although not physically well, she was determined to go and she did so in March of 1946, spending a week at the Convent of the Sacred Heart in Newton, working to develop a summer school at Newton College.

> The sung Mass in the Convent Chapel and the demonstration that followed convinced His Excellency of the possibility of congregational singing as recommended by Pope Pius X. Mother Stevens returned jubilantly to Manhattanville, announcing prophetically: "This is my swan song!"

The summer school was held but Mother Stevens was not there. She had passed away "quietly and quickly" on March 28.[52]

And so it was that Mother Stevens, who spent her thirty years as Director of the Pius X School of Liturgical Music in the everyday nonstop activity of administration, teaching, conducting rehearsals and prayer, lived her life. Her goal was to serve her God with her talent, and she did that with her whole being. The success of her efforts may not be measured in spectacular accomplishments of the type that bring fame or fortune, public encounters with the rich and famous, but rather in the inspiring work of the institution she headed, and for which she acted as spokesperson and dynamic motivational force. To that end, she worked diligently to surround herself with the best educators and never deviated from her objective to train the young in the church's beautiful music so that they might more fully participate in its worship.

Reid Hall, Manhattanville College, as it is today.

[52]Manhattanville College Archive; Hargrove, *Two Manhattanville Nuns*, 55; Carroll, Pius X School, 67.

The Reform of the Roman Rite

By Msgr. Andrew R. Wadsworth

Plenary Address to the CMAA Colloquium XXII, June 27, 2012

hen I am in Rome, I hear very little these days about the "reform of the reform"—it just isn't within the arena of most people's awareness. In matters liturgical, if anything, we see something of a polarization and many people seem to have a vested interest in promoting this. Happily, not everyone is of this view and I would like this evening to concentrate on one such person whose view, fortunately for us, will be decisive. I refer to the Holy Father. Just ten days ago, he addressed these thoughts to those gathered in Dublin for the Fiftieth International Eucharistic Congress:

> The Congress also occurs at a time when the Church throughout the world is preparing to celebrate the Year of Faith to mark the fiftieth anniversary of the start of the Second Vatican Council, an event which launched the most extensive renewal of the Roman Rite ever known. Based upon a deepening appreciation of the sources of the liturgy, the Council promoted the full and active participation of the faithful in the Eucharistic sacrifice. At our distance today from the Council Fathers' expressed desires regarding liturgical renewal, and in the light of the universal Church's experience in the intervening period, it is clear that a great deal has been achieved; but it is equally clear that there have been many misunderstandings and irregularities. The renewal of external forms, desired by the Council Fathers, was intended to make it easier to enter into the inner depth of the mystery. Its true purpose was to lead people to a personal encounter with the Lord, present in the Eucharist, and thus with the living God, so that through this contact with Christ's love, the love of his brothers and sisters for one another might also grow. Yet not infrequently, the revision of liturgical forms has remained at an external level, and "active participation" has been confused with external activity. Hence much still remains to be done on the path of real liturgical renewal.[1]

During our brief time together, I propose to reflect with you on a few themes taken from this single recent utterance of the Holy Father, as I believe it is highly representative of his thought in relation to this all-important consideration. The Holy Father said that

[1]Pope Benedict XVI, video message at the closing Mass of the Fiftieth International Eucharistic Congress, Dublin, June 17, 2012.

Msgr. Andrew R. Wadsworth is the Executive Director of the Interntional Commission on English in the Liturgy

1. the Second Vatican Council, [was] an event which launched the most extensive renewal of the Roman Rite ever known . . .

Very few people could have foreseen the wholesale revision of the liturgy which would come in the wake of the Second Vatican Council and certainly few could foresee that the unifying experience of a Latin liturgy would become entirely alien to most Catholics born in the last third of the twentieth century. The unchangeable nature of this characteristic of the Liturgy was a view largely shared by Blessed John Henry Newman, Msgr. Robert Hugh Benson, Msgr. Ronald Knox and, until the liturgical reform happened, also by Archbishop Fulton Sheen. Commentators such as Fr. Joseph Gelineau S.J., composer of the famous psalm tones, went as far as to say "the Roman Rite, as we knew it, has been destroyed"!

There have been some very positive developments in the wake of the liturgical reforms.

The factors which fed into the liturgical reform after the council were complex and, in some ways, not entirely contemporary. I think we must admit that until relatively recently there has been very little scholarship that is able to accurately identify the sources of the liturgical reform. In some cases, the scholarly opinions upon which some decisions were based do not stand the test of time. We must hope that scholarly commentary which unravels some of the mystery surrounding the making of the new liturgy becomes more readily available in the near future.

Whether or not we have any scholarly insight, many of us have lived in the church through this period and have thereby accumulated a vast reservoir of experiences which, for good or ill, shape our perceptions in relation to the liturgy and guide our expectations when we consider what we would hope to find when we come to worship God in the liturgy. While there is a sort of commonality to these observations across a wide spectrum of liturgical preference, it goes without saying that whether something is considered desirable or not will largely depend on your view of what the liturgy is meant to achieve. I have come to the view that there is little agreement in this important matter and many people proceed on what is essentially a privatized view of something which is by definition common property.

In his address to the Eucharistic Congress, the Holy Father said

2. a great deal has been achieved . . .

Obviously, there have been some very positive developments in the wake of the liturgical reforms that followed Vatican II. Among them, I would cite:

- The liturgies of the Sacred Triduum, largely unknown to a previous generation, have now become the liturgical heart of the year for most Catholics.
- The Liturgy of the Hours, previously largely limited to the clergy, has become more genuinely the Prayer of the Church in the experience of both religious and lay people.

- A wider selection of lections in the Mass and all the sacramental rites has strengthened the idea that scripture is part of the primitive liturgical κήρυγμα.
- In those places where the principles of the liturgical movement have been applied to music, there is a greater appreciation of the various functions of music in different elements of the liturgy.

The revision of the Rites of Christian Initiation has led to a greater understanding of baptism as the foundational fact of our ecclesial identity.

Where provision has been made for individual confession, there has been a return to the centrality of the Sacrament of Penance in the personal journey of conversion.

The renewal of the Rite of the Worship of the Blessed Eucharist outside Mass has facilitated (if not quite inspired) the widespread adoption of eucharistic adoration as a standard element of parish life and as an important means of engendering private prayer.

On this recent occasion, the Holy Father said

3. it is equally clear that there have been many misunderstandings and irregularities.

- A sense of the communion of the church has become limited to local communities that are in many ways self-selecting—many Catholics have a poor understanding of what it means to belong to the Universal Church but a highly developed understanding of what it means to belong to a self-selecting parish community of people like themselves.
- Any notion of the shape of the liturgical year has been greatly lessened by an ironing-out of those features which characterized the distinctive seasons of the year.
- The universal tendency to ignore sung propers and to substitute non-liturgical alternatives.
- The transference of solemnities which are holydays of obligation to Sundays destroys the internal dynamics of the liturgical cycle (e.g. The Epiphany and The Ascension).
- The frequent tendency to gloss or paraphrase the liturgical texts, supplying continuous commentary, has contributed to an improvised or spontaneous character in much liturgical celebration.
- The multiplication of liturgical "ministries" has led to considerable confusion and error concerning the relationship between the ministerial priesthood and the common priesthood of the baptized.
- The liturgy often seems to have the quality of a performance with the priest and liturgical ministers cast in the roles of performers and behaving accordingly. Consequently, congregations are often expecting to be "entertained" rather as spectators might be at a theatre.
- The manner of the distribution and reception of Holy Communion (including the appropriateness of one's reception of Communion at a particular Mass) has led to a casual disregard for this great Sacrament.

- A proliferation of Communion Services presided over by lay people has resulted in a lessening of the sense of the importance of the Eucharistic sacrifice.
- The appalling banality of much liturgical music and the lack of any true liturgical spirit in the use of music in the liturgy has been a primary generating force in anti-liturgical culture.

The Holy Father then went on to say that

4. not infrequently, the revision of liturgical forms has remained at an external level, and "active participation" has been confused with external activity.

The revision of liturgical forms has remained at an external level.

In my view, this is the very crux of the matter and I would like to illustrate it with reference to the Mass at which Pope Benedict's remarks were heard—the closing Mass of the recent Eucharistic Congress in Dublin. The improvements in liturgical culture, and particularly the improvements in liturgical music, that have become increasingly evident throughout this papacy, particularly in large-scale celebrations, were sadly almost entirely absent from this occasion, giving the event a sort of "eighties" feel. More specifically:

- The entire liturgy had a "performance" quality to it, with the assembly as the principal focus. This was borne out by the fact that musical items were frequently greeted with applause.
- There was a frequent disregard for the provisions of the GIRM. This was particularly evident with reference to music:
- None of the antiphons of the Mass Proper were sung for the entrance, offertory and communion processions (cf. GIRM ¶40)
- Gregorian Chant was conspicuous by its absence (cf. GIRM ¶41). None of the missal chants was used for the people's parts of the Order of Mass (with the single exceptions of the gospel and preface dialogues), even though the liturgy was predominantly in English and these chants would have been known by most people present.
- In the Profession of Faith, after the Cardinal celebrant had intoned Credo III, lectors read the Apostles' Creed (which has a different intonation to the Nicene Creed) in a variety of languages. Spoken paragraphs were punctuated by the sung response "Credo, Amen!" This is not recognizably one of the modes for the Creed described in the GIRM (cf. GIRM ¶48).
- Much music did not "correspond to the spirit of the liturgical action" (cf. GIRM ¶41) such as the celebrity spot during the distribution of Holy Communion of three clerical tenors, "The Priests," singing the impossibly sentimental song *May the Road Rise up to Meet You."* I feel like asking, just what is wrong with the communion antiphon and psalm?

- Despite the international character of the occasion, the use of Latin in the people's sung parts was almost nonexistent (cf. GIRM ¶41).

The depressing cumulative effect of the disregard for all these principles in a major liturgy, celebrated by a papal legate, and broadcast throughout the world, is hard to underestimate. If I were given to conspiracy theories, I would almost feel persuaded that this was a deliberately calculated attempt to broadcast a different message and to oppose the better liturgical spirit of recent times. But surely it cannot be so?

I think we have to ask such questions and indeed to surmise that the influence of former barons of the liturgical establishment has found a new and conspicuous arena of activity in which to model their example of poor liturgy. There can be no talk of the reform of the Roman Rite until the GIRM is enforced as the minimum requirement. If it remains a largely fantasy text at the beginning of our altar missals then "the rebuilding of the broken down city" will take a very long time.

The Holy Father then concluded by stating that

5. much still remains to be done on the path of real liturgical renewal.

We must conclude by agreeing with the Holy Father—there is much to be done, and happily a week like this one is a prophetic sign of the new liturgical road map—where we are going and how we are going to do it! In an attempt to engender ongoing improvement in the quality of our liturgy, and in the hope that Catholics will be able to encounter a liturgy that is self-evidently expressive of our liturgical tradition and conveys a sense of something larger than the purely local, in a highly personal view, I would identify the following as desirable characteristics of the liturgy of the future:

There can be no talk of the reform of the Roman Rite until the GIRM is enforced as the minimum requirement.

- A sense of reverence for the text: the unity of the Roman Rite is now essentially a textual unity. The church permits a certain latitude in the interpretation of the norms that govern the celebration of the liturgy and hence our unity is essentially textual: we use the same prayers and meditate on the same scriptures. This is more clearly evident now with a single English text for universal use.
- A greater willingness to heed *Sacrosanctum Concilium* rather than continual recourse to the rather nebulous concept of the "spirit of the council" which generally attempts to legitimize liturgical abuses rather than correct them. Currently, these teachings are more likely to be evidenced in a well prepared presentation of the extraordinary form than in most ordinary-form celebrations. It need not be so.
- In relation to both forms of the Roman Rite, a careful attention to the demands of the calendar and the norms which govern the celebration of the liturgy, not assuming that

it is possible or acceptable to depart from these norms.

- A re-reading of the encyclical Mediator Dei of Pope Pius XII in conjunction with more recent magisterial documents. In this way, the light of tradition might be perceived to shine on all our liturgical celebrations.
- The widespread cultivation of a dignified and reverent liturgy that evidences careful preparation and respect for its constituent elements in accordance with the liturgical norms.
- A recovery of the Latin tradition of the Roman Rite that enables us to continue to present elements of our liturgical patrimony from the earliest centuries with understanding. This necessarily requires a far more enthusiastic and widespread commitment to the teaching and learning of Latin in order that the linguistic culture required for interpreting our texts and chants may be more widely experienced and our patrimony enjoy a wider constituency.

Seek the exclusion of all music from the liturgy which does not have a "liturgical voice."

- We should seek to see the exclusion of all music from the liturgy which does not have a "liturgical voice," regardless of style.
- The exclusion from the liturgy of music which only expresses secular culture and which is ill-suited to the demands of the liturgy. A renaissance of interest in and use of chant in both Latin and English as a recognition that this form of music should enjoy "first place" in our liturgy and all other musical forms are suitable for liturgical use to the extent that they share in the characteristics of chant.
- An avoidance of the idea that music is the sole consideration in the liturgy; the music is a vehicle for the liturgy not the other way around!
- A commitment to the celebration and teaching of the *ars celebrandi* of both forms of the Roman Rite so that all priests can perceive more readily how the light of tradition shines on our liturgical life and how this might be communicated more effectively to our people.
- A clearer distinction between devotions, non-liturgical forms of prayer, and the Sacred Liturgy. A lack of any proper liturgical sense has led to a proliferation of devotions as an alternative vehicle for popular fervor. This was a widespread criticism of the liturgy before the council and we now have to ask ourselves why the same lacuna has been identified in the newer liturgical forms.
- A far greater commitment to silence before, during, and after the liturgy is needed.

Having travelled the English-speaking world very widely in preparation for the implementation of the English translation of the third typical edition of the Missale Romanum,

and having experienced the liturgy in a wide variety of circumstances and styles, I would conclude that I have generally encountered a great desire for change, although not always among those who are directly responsible for the liturgy. I think we are currently well placed to respond to this desire and this is evidenced by the fact that many things which were indicated fifty years ago, such as the singing of the Mass, and more particularly the singing of the proper texts rather than the endless substitution of songs and hymns, are only now being seriously considered and implemented. It is earnestly to be desired that such developments continue to flourish and that an improved liturgical culture is accessible to everyone in the church.

Crucial to this peaceful revolution has been the leadership and example of the present Holy Father who has consistently studied and written about the liturgy in a long life of scholarship which now informs his governance of the church's liturgical life. Much that he commends was already evident in aspects of liturgical scholarship from the early twentieth century onwards. In our own time, however, it is finally being received with the joy and enthusiasm that it merits. A new generation of Catholics eagerly awaits a greater experience of the basic truth that the liturgy is always a gift which we receive from the church rather than make for ourselves. The Church Music Association of America and all those who identify with its initiatives and benefit from its prophetic lead have a very serious and a highly significant contribution to make to this process. May God bless us all as we share in his work. ℭ

It is earnestly to be desired that an improved liturgical culture is accessible to everyone in the church.

REPERTORY

Gradual Progress

By Fr. Guy Nicholls, Cong. Orat.

Plenary Address to the CMAA Colloquium XXII, June 28, 2012

s has been remarked often of late, the new ICEL translation has presented the English speaking Catholic world with a timely opportunity to reconsider and renew the practice of singing the liturgy, especially of course, singing the Mass.

On the one hand, the ordinary, unchanging texts are found in their entirety in the new edition of the missal and are set to music there in a careful adaptation of simple, mainly monosyllabic, Gregorian chants.

On the other hand, there are those texts which vary from one Mass to another, often bearing a close relationship to the particular feast or season being celebrated. The first observation that should be made about the propers is that they are all clearly intended to be sung. Nevertheless, and perhaps precisely because of this, the entire corpus of texts comprising the propers presents several problems to the liturgical musician seeking to sing them.

In the first place, the proper texts are to be found in three entirely separate official liturgical books, none of which exactly speaking contains them all. The first, the missal itself, contains only the proper texts for all introit and the communion antiphons. The second collection is found in the lectionary, which contains all the psalms and acclamations between the readings. Thirdly there is the graduale, which is the comprehensive collection of Gregorian chant settings, which, unlike the missal and lectionary, is only officially available in Latin. Moreover, the selection of texts in the graduale does not correspond precisely with those in the missal or lectionary, of which more anon.

I have entitled this paper "Gradual Progress" because in it I want to explore a few problems connected with the proper texts of the Mass, principally those that are contained in the Graduale Romanum, and to make a few observations about the current state of the gradual precisely as a corpus of variable sung texts for the liturgy as well as their character and their usefulness in this new liturgical era.

In order to clarify the present state of the propers, we need to begin with a comparison between the pre-conciliar missal on the one hand, in its last complete form as it was published in 1962, with the missal of the current ordinary form, first published in 1970. Please note that for purposes of comparison I am considering both missals in Latin. Nonetheless, whatever is said about the current missal in Latin applies equally to the current vernacular missal.

Fr. Guy Nicholls, Cong. Orat. is the Director of the Blessed John Henry Newman Institute of Liturgical Music in Birmingham, U.K.

The comparison between the proper texts in the two forms of the missal reveals some very significant differences. Of course, it is obvious to everyone that the older missal contains a different range of texts: the entire lectionary is contained in the older form of the missal, but not, of course, in the newer one, which omits all those parts which pertain to the Liturgy of the Word. The older missal was designed to be used by a single celebrant, the priest. It therefore contained all the texts which he had to read. Remember that this was so, by and large, even when someone else had to read (or, more precisely, sing) those texts as well. So, for instance, at a Low Mass, the priest would recite all the texts, including of course the readings and the texts between them. At High Mass, however, until very late in the history of the old missal, the priest-celebrant would nevertheless also read quietly those texts which were principally sung aloud by the sacred ministers and the choir. This is why these texts appear in the missal, and do so without musical notation. Given that, historically speaking, High Mass is the authentic form of the liturgy and Low Mass simply its convenient abbreviated form, the texts of the proper, although designed to be sung, were only ever recited by the priest in any Mass of which he was the celebrant.

Take, for example the introit antiphons. These texts, as their name clearly tells us, were appointed to be sung by the choir to accompany the opening rites of the Mass, the procession, the private prayers of the ministers and the first incensations. The celebrant would recite this text himself *after* he had performed these actions. Hence the absence of musical notation in the missal. The celebrant himself never needed the notes at any form of Mass, sung or said. Still, the form in which the introit is written conveys its character as avowedly a sung text.

For the sake of clarity, I will take as an example the introit of the Third Sunday of Eastertide, known, as is often the case, from the first word of this text as "Jubilate" Sunday.

A. Third Sunday after Easter (until 1970)

Introitus (Ps. 65:1–2)
Iubilate Deo, omnis terra, alleluia:
psalmum dicite nomini eius, alleluia:
date gloriam laudi eius, alleluia, alleluia, alleluia.
Ps. (Ibid., 3) Dicite Deo, quam terribilia sunt opera tua, Domine!
In multitudine virtutis tuae mentientur tibi inimici tui.
Gloria Patri.

B. Third Sunday of Easter (since 1970)

Ant. ad introitum (Ps. 65, 1–2)
Iubilate Deo, omnis terra,
psalmum dicite nomini eius,
date gloriam laudi eius, alleluia.

First of all, note the continuation of the psalm verse and the doxology, which come between the singing of the antiphon and its reprise. The length of the rites which the introit accompanied made it necessary to supply these additional elements, which were, strictly speaking, not

necessary when recited by the priest at the end of those rites. Moreover, during Paschaltide the addition of several repeated "alleluias" both within the body of the antiphon and at its conclusion also suggests a text which is primarily intended to be sung.

Turning to the post-1970 missal we note that the arrangement is quite different. In the first place, the psalm verse and doxology have entirely disappeared, leaving only the antiphon. Furthermore, in the introits of Paschaltide, those alleluias have been severely curtailed to a single acclamation at the end of the antiphon. However, it is interesting to note in passing that in the third edition (2003) of the post-1970 missal, the two interpolated alleluias and the double final alleluia of the original sung introit for the introit of Easter Day have been reintroduced. There is also an alternative introit in the post-1970 missal "Surrexit Dominus vere," which has an alleluia interpolated in the body of the antiphon. Other alleluias have also been added in the third edition. Yet it is significant that this particular text has never had a musical setting!

Now, the GIRM states that

> the Entrance chant begins as the priest enters with the deacon and ministers. The purpose of this chant is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers. (¶ 47)

Nevertheless, what I suggest is likely to strike anyone who looks at these antiphons *as they appear on the page* is that, in contrast with the form in which they are found in the pre-1970 liturgy, these texts are designed to be recited. For although paragraph 40 of the GIRM states that: "Great importance should therefore be attached to the use of singing in the celebration of the Mass," it allows "due consideration for the culture of the people and abilities of each liturgical assembly." With this consideration in mind, the instruction continues, "it is not always necessary (e.g., in weekday Masses) to sing all the texts *that are of themselves meant to be sung,"*[1] and therefore states that

> if there is no singing at the entrance, the antiphon in the Missal is recited either by the faithful, or by some of them, or by a lector; *otherwise, it is recited by the priest himself, who may even adapt it as an introductory explanation.*[2] (GIRM ¶ 48)

Consequently, the nature of this text as one that is primarily intended to be sung can easily be forgotten, and usually is. Instead, as though it is in need of some kind of justification, or liturgical *raison d'être,* the GIRM here suggests that it may be adapted as an introductory explanation. I think the significance of this is greater than might at first be recognized, for it implies that the entrance antiphon has, or ought to have, a specific thematic relation to the day's celebration. Yet is it not worth asking whether this is really so? Granted that there are many occasions when the introit does have such a connection: One simply has to think of the introits of Easter, Ascension, Pentecost, Christmas, and Epiphany, to name only the most

[1]Emphasis added.

[2]Emphasis added.

Table 1

Comparison of provenance of introits for Sundays per annum in pre- and post-1970 missals

Sundays after Epiphany having the same introits (pre-1970)	**Sundays in Ordinary Time (post-1970)**
2nd post Epiphanium	2nd: Ps. 65
	3rd: Ps. 95
	4th: Ps. 105
	5th: Ps. 94
Quinquagesima	6th: Ps. 30
Sundays after Pentecost and corresponding Sundays post-1970	
1st: Ps. 12	7th: Ps. 12
2nd: Ps. 17	8th: Ps. 17
3rd: Ps. 24	9th: Ps. 24
4th: Ps. 26:1	10th: Ps. 26:1
5th: Ps. 26:7	11th: Ps. 26:7
6th: Ps. 27	12th: Ps. 27
7th: Ps. 46	13th: Ps. 46
8th: Ps. 47	14th: Ps. 47
9th: Ps. 53	*16th: Ps. 54 (cf. Dom. X post Pent.)*
10th: Ps. 54 (cf. Dom XII per annum)	*15th: (n.b. Missal text from Ps. 16, cf. Lent Hebd. 2 Fer. 6; Graduale text from Ps. 54: 17–23)*
11th: Ps. 67	17th: Ps. 67
12th: Ps. 69	18th: Ps. 69
13th: Ps. 73	19th: Ps. 73
14th: Ps. 83	20th: Ps. 83
15th: Ps. 85:1	21st: Ps. 85:1
16th: Ps. 85:3	22nd: Ps. 85:3
17th: Ps. 18	23rd: Ps. 118

important, but consider the introits of, say, the Sundays of Ordinary Time after Epiphany or Pentecost, and the relationship between the text of the introit and the Mass is much less clear.

If we look at a comparative table of introits from the pre- and post-1970 gradual and missal, we find the following: the sequence of introit texts comes from the psalms not according to any perceptible liturgical theme as such, but from a variety of psalms taken in simple numerical

sequence. Whether one is considering the pre-1970 lectionary and Mass formulas, or post-1970, with the three-year cycle of readings, it is therefore clear that whatever criterion may have operated in the selection of these texts, there has been no attempt at any stage to "match up" the introit texts with, say, the gospel readings or any other text which may be judged to exercise a decisive influence over the character of the Mass.

Moreover, the same is true equally of the graduals, again, when one considers them in the context of either the pre- or post-1970 Mass formulae. It seems likely, rather, that the psalm texts which we see here in the introits of the "per annum" series, and the texts of the graduals and other chants, have not been specifically selected to coordinate with readings. The use of the psalms throughout the liturgy is in fact quite diverse, as some recent scholars have pointed out,[3] and does not suggest that, at least in the most primitive times of which we have evidence, there was a manifest intention of matching psalms with readings.

This observation has important implications above all for the responsorial psalm of the post-1970 Mass, which departs most radically in construction and character from the gradual chant which it has largely replaced in general usage. For the responsorial psalm undoubtedly does tend to have, wherever possible, a thematic connection with the readings of the day even in the ferias of Ordinary Time, particularly with the gospel. In the 1974 Graduale, admittedly, alternative settings of some texts are suggested which do harmonize more closely with the readings in the different years of the cycle but, generally speaking, the texts of the Masses of Ordinary Time do not present a common theme like those of the great feasts.

This is one reason why, I suggest, these proper texts of the missal and the graduale have not been taken seriously by many liturgical musicians as the liturgical text which should be sung at Mass. Instead, the aim is to seek an alternative according to the principles laid down at paragraph 48 of the GIRM:

> The singing at this time is done either alternately by the choir and the people or in a similar way by the cantor and the people, or entirely by the people, or by the choir alone. In the dioceses of the United States of America there are four options for the Entrance Chant: (1) the antiphon from The Roman Missal or the Psalm from the *Roman Gradual* as set to music there or in another musical setting; (2) the seasonal antiphon and Psalm of the *Simple Gradual*; (3) a song from another collection of psalms and antiphons, approved by the Conference of Bishops or the diocesan Bishop, including psalms arranged in responsorial or metrical forms; (4) a suitable liturgical song similarly approved by the Conference of Bishops or the diocesan Bishop. (¶ 48)

Most liturgical musicians in my experience, and I suspect in yours, would skip over the first two options and plump directly for the third or fourth. Those give the opportunity to choose a completely different kind of text, and one which may also be more culturally familiar than an

[3]Cf. Jason McFarland, *Announcing the Feast: The Entrance Song in the Mass of the Roman Rite* (Collegeville, Minn.: Liturgical Press, 2012) and James McKinnon, *The Advent Project: The Later Seventh-Century Creation of the Roman Mass Proper* (Berkeley, Calif.: University of California Press, 2000).

introit. By the term "culturally familiar" I intend to include all forms of song that have become the stock-in-trade of working church musicians over the last four decades or so. Principally this means that musicians look either to the enormous corpus of metrical hymns which are readily available in many hymnals, or to specialized collections of various kinds, such as those designed to be used by "music groups."

Such a solution offers two apparent advantages: first, it enables the liturgical musician to select, often at his or her own choice, a text which seems to connect thematically to the gospel of the day, and secondly, but no less importantly, it offers the choice of a text in a form that is, as paragraph 48 of the GIRM quoted above has directed, can be sung by the choir and the people, or by the people alone, or even by the choir alone.

But the question has to be asked, what is the role of this music? What purpose does it serve in the liturgy? The GIRM says: "The purpose of this chant is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers."[4]

The assumption can, I believe, be all too readily made from this statement that, in order to foster the unity of the congregation, such music ought preferably to be sung *by* the congregation. Also, that from "opening the celebration," it can be easily inferred that something of a vigorous or rousing nature is generally more appropriate, though occasionally something more subdued might, admittedly, be more suitable in a penitential season.[5]

I also want to suggest that the replacement in the post-1970 lectionary of the graduals by responsorial psalms has lent further weight to this interpretation of GIRM 47 and is found even more explicitly in paragraph 61:

> *The responsorial Psalm should correspond to each reading* and should, as a rule, be taken from the Lectionary.
>
> It is preferable that the responsorial Psalm be sung, at least as far as the people's response is concerned. . . . In order, however, that the people may be able to sing the Psalm response more readily, texts of some responses and Psalms have been chosen for the various seasons of the year. . . . These may be used in place of the text corresponding to the reading whenever the Psalm is sung.[6]

Nevertheless, 61 continues:

> the following may also be sung in place of the Psalm assigned in the Lectionary for Mass: either the proper or seasonal antiphon and Psalm from the Lectionary, as found either in the Roman Gradual or Simple Gradual or in another musical setting; or an antiphon and Psalm from another collection of the psalms and antiphons, including psalms arranged in metrical form, providing that they have been approved by the Conference of Bishops or the diocesan Bishop.

[4]GIRM ¶47.

[5]Ibid.

[6]Emphasis added.

So, although it concludes that "songs or hymns may not be used in place of the responsorial Psalm," the weight of the paragraph is such that, because it connects the psalm explicitly with the reading or readings, it therefore does not really encourage the use of the gradual where this does not directly correspond to the day's readings.

Yet this may lead one to overlook an important point that the GIRM has already made explicit in the opening sentence of this same paragraph 61, namely, "the responsorial Psalm . . . holds great liturgical and pastoral importance, because it fosters meditation on the word of God." Since its primary purpose is stated to be an aid to fostering meditation on the word of God, this can just as easily be seen as the nature and purpose of the gradual chant and text as of the responsorial psalm itself. Otherwise, paragraph 61 would not have allowed that the gradual is a perfectly acceptable alternative to the psalm in the lectionary, even though the gradual appointed for the day often will not have the same kind of thematic connection with the readings as the responsorial psalm usually does.

The gospel acclamation fulfils a distinct role from that of the psalm. As its name suggests, it is directed towards the gospel and is preparatory to hearing it. The GIRM states that: "An acclamation of this kind constitutes a rite or act in itself, by which the assembly of the faithful welcomes and greets the Lord who is about to speak to it in the gospel and professes its faith by means of the chant."[7] There is nothing novel about this. In the graduale, even though the alleluia (or the tract), directly follows the gradual chant, it is usually not set in the same Gregorian mode, as though to emphasise its different role. Even in Paschaltide, when the gradual is replaced by an alleluiatic psalm verse, this is still distinct in character, as well as in modality, from the alleluia which precedes the gospel.

Paragraph 62 continues: "It is sung by all while standing and is led by the choir or a cantor, being repeated if this is appropriate. The verse, however, is sung either by the choir or by the cantor." This structure clearly follows that of the gradual chant in which the alleluia is intoned (with or without the jubilus) by the cantor and repeated, with the jubilus, by the choir. The alleluia is finally repeated once more after the verse. One can see immediately, of course, that if the GIRM is to be followed strictly to the letter, then it is unlikely that the Gregorian alleluias of the graduale will ever sung by the congregation. It is, in any case, clear that the great jubiluses were never intended to be sung by congregations anyway. This characteristic, however, seems only to discourage the use of the Gregorian alleluias even more.

One of the most notable differences between the post-1970 missal and the graduale is the absence of any offertory chants in the missal. Yet the offertory chant as such is mentioned at paragraph 74: "The procession bringing the gifts is accompanied by the Offertory chant," which is also mentioned at no. 37b: "Other 'formulas' accompany another rite, such as the chants at the Entrance, at the Offertory, at the fraction (Agnus Dei), and at Communion. This chant continues at least until the gifts have been placed on the altar." Therefore the chant may continue through the remaining parts of the offertory rite, including, of course, the incensations. Section 74 continues: "The norms on the manner of singing are the same

[7]GIRM ¶62.

as for the Entrance chant (cf. no. 48). Singing may always accompany the rite at the offertory, even when there is no procession with the gifts." Note that the GIRM here explicitly mentions a category of chant which is not contained in its pages, but is still to be found in the current graduale.

Finally in this part of my reflection we note the communion chant. At GIRM 86 it is stated that: "Its purpose is to express the communicants' union in spirit by means of the unity of their voices, to show joy of heart, and to highlight more clearly the "communitarian" nature of the procession to receive Communion." The unity of voices at a time when they process seems to demand that the congregation sing a refrain rather than an entire chant or song. Indeed, the instruction makes specific reference to the possibility of some kind of hymn following this chant: "If, however, there is to be a hymn after Communion, the Communion chant should be ended in a timely manner."

It is my hope that the time spent on these various aspects of the GIRM, the missal and lectionary, and their various chants will serve as a means to speak of the restoration of the use of the gradual and its texts to our liturgies. Indeed it is not feasible to do so unless we have recognized how the interpretation of the GIRM and general perception influence practical liturgical considerations.

My aim so far has been to argue that the proper texts in the Graduale Romanum are indeed not only a legitimate alternative to those in the lectionary and, to a lesser extent, the missal, but have their own kinds of role in the liturgy. They introduce those who are gathered to the mystery to be celebrated, and they foster meditation on the word of God.

It is my intention now to turn to the question of what kinds of musical setting of these texts are appropriate for the liturgy. We have already seen that, by their nature, the texts of the gradual are intended to be sung rather than recited. That is, I would argue, an essential, rather than a merely accidental quality of them. Of course they still have a place even when they are not sung, but the recognition is clearly there in the GIRM that these are texts *that are of themselves meant to be sung*, because it is only when sung that their purpose is fully realized.

The GIRM is quite explicit in stating that

> all other things being equal, Gregorian chant holds pride of place because it is proper to the Roman Liturgy. Other types of sacred music, in particular polyphony, are in no way excluded, provided that they correspond to the spirit of the liturgical action and that they foster the participation of all the faithful.[8]

What is most important here is to recognize that any proviso about the suitability of particular kinds of music is not applied to Gregorian Chant, but to "other types of sacred music." Gregorian chant, which is professedly proper to the Roman Liturgy, must therefore have "pride of place," and is to be preferred to hymns and songs of any other kind. Any other form of music is allowed, then, insofar as it approximates in character to the Gregorian chants of the graduale. To be able to do this, an alternative chant should share as many of the characteristics of the

[8]GIRM ¶41.

chants as possible. First, they should, ideally, be setting of the same texts. Secondly, they should share the sense of the freedom from the tyranny of meter which the chant settings enjoy and convey. The graduale chants are not only well over a thousand years old but were composed not for mere ephemeral use, but rather to capture and convey the sense of timelessness into which we are summoned in entering the liturgical celebration.

Moreover, any substitute for the graduale chants should not only share these characteristics, but also give way to them whenever possible. So, given that the elaborate processional and gradual chants of the Graduale Romanum are often, at first, beyond the capacity of many cantors and choirs, whatever is sung in their stead should help to generate a desire for and an understanding of the corpus of chants which has "pride of place."

Formerly, as we know, the preferred alternative to chant has been to seek what the GIRM calls those "metrical psalms" or hymns or songs "approved by the Bishops' conferences." This is not surprising also when one recalls that the Graduale Romanum exists only in Latin, and most musicians of the last forty years have avoided Latin altogether or most of the time.

So what is to be done to bring about the restoration of the use of the graduale chants to the liturgy?

The Graduale Simplex should not be overlooked, as it is mentioned in the GIRM as one of the options available for singing the Proper of the Mass. It was devised as a direct response to *Sacrosanctum Concilium*'s call for a liturgical collection of simpler chants than those in the graduale which could be performed by less trained singers or even by the congregation itself. We must ask therefore why it has rarely been used. Well, it must be admitted, that although it is avowedly within the means of most choirs and even of most congregations to master, it is rather bald and unsatisfying, however well-intentioned. It has, moreover, other important limitations. In the first place, when the editors chose to select representative chants for each season, rather than the proper texts of each Sunday or feast day, they drew their choice of texts from the Office and not from the Graduale Romanum, which means that reponsorial structures and *in directum* psalm singing predominate, nor is there any perceptible differentiation between the different categories of proper chant, so as to distinguish between processional chants like the introit and communion on one hand, and meditative chants such as the gradual and alleluia on the other. In any case, and who can say how far these factors have influenced its fate, the Graduale Simplex has never been taken up with any enthusiasm by choirs or congregations.

If the texts of the graduale are to become readily used by congregations and choirs with less experience than the Gregorian chants require, they will need to be presented in a way that is appealing as well as simple enough to grasp and to sing easily. They will also need to be available in the vernacular.

I want to pay special tribute to Mr. Adam Bartlett, who, among many other great works for the advancement of true liturgical reform, has produced his "Simple Propers," a compendium of the graduale texts in English, throughout the liturgical year, set to simple Gregorian-style melodies. I don't think I need to say more, since these are already well-known in church music circles.

As I pointed out at the beginning, the problem with the gradual is that its only official form is in Latin. No official translation for liturgical use has ever been made, let alone authorized.

What Mr. Bartlett has therefore chosen to do, in order to work with a body of texts accurately translated and consistent in style, is to set the translations that were made for the Solesmes *Gregorian Missal*. However, though these are in a uniform style, they do not coincide with the new ICEL texts.

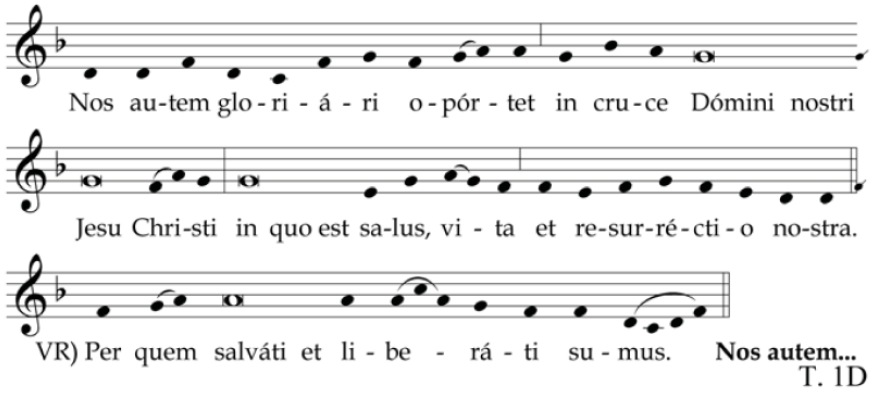
I want to turn, therefore, to the Graduale Parvum. This is a setting of the texts of the Graduale Romanum in Latin by the late Professor László Dobszay. He created this graduale using the texts of the Graduale Romanum, wedded to melodic formulae drawn from the Antiphonale Romanum, thus providing a corpus of chants that are both proper to the Mass liturgy, and, being authentically Gregorian in melodic content, are more interesting to sing than those of the Graduale Simplex. They are also within the capability of choirs and even congregations led by a cantor, thus fulfilling the requirements of the GIRM concerning the proper chants which we have already considered.

These formulaic settings, unlike those of the Graduale Romanum itself, are also quite capable of being successfully adapted to vernacular texts, as Professor Dobszay proved by bringing out an entire corpus of the same chants translated into his native Hungarian. Dobszay was anxious to fulfil the request of the council fathers for a simpler corpus of chants, but to avoid some of the characteristics of the Graduale Simplex already referred to. So he kept to the texts of the Mass Propers as found in the post-1970 Graduale Romanum, very occasionally supplementing them from other ancient textual sources. He also constructed the chants in such a way that their original differentiation of character was shown forth.

Now, in parallel with the Latin Graduale Parvum, a similar corpus of chants set to English is in preparation. Let me illustrate the character of Professor Dobszay's work with a few examples.

The music for processional chants interwoven with psalm verses, namely the introits and communions, is drawn from the antiphonale repertoire. As well as augmenting the number of psalm verses to provide for longer processional and ritual needs, Dobszay has also occasionally added the *versus ad repetendum* found in the Frankish tradition, preparing for the return of the main antiphon in a manner somewhat similar to that of the ornamented cadences found in the introits of the Graduale Romanum at the end of the doxology. Take, for instance, the introit of Maundy Thursday *Nos autem gloriari oportet* which is given here both in Latin and English.

Figure 1A: *Introitus Missae in Cena Domini* (Gal 6:14)

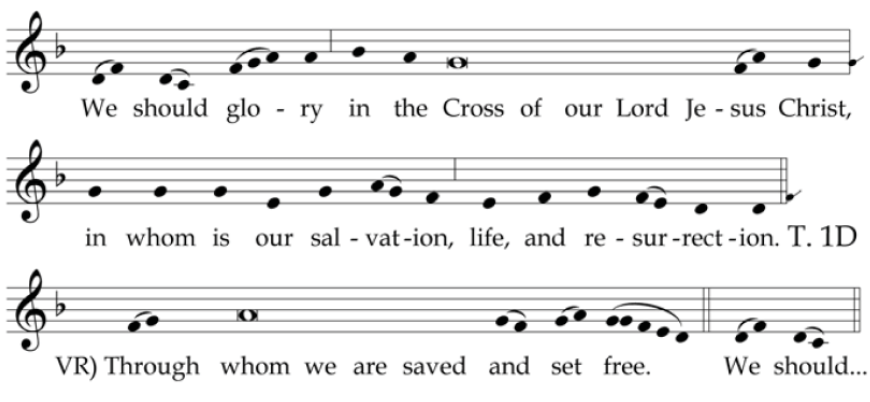


Ps. 66. Deus misereátur nostri et benedícat /nobis
* illúminet vultum suum super nos et misereátur /nostri.
Ut cognoscámus in terra viam /tuam
* in ómnibus géntibus salutáre /tuum. **Ant.**

Confiteántur tibi pópuli /Deus
* confiteántur tibi pópuli /omnes.
Benedícat nos Deus, Deus noster, benedícat nos /Deus
* et métuant eum omnes fines /terrae.

Gloria hic omitti potest
Ant. VR) Ant.

Figure 1B: Introit for Maundy Thursday



Ps. 66. May God have mercy on us and /bless us
* and let his face shine on us and have mercy /on us. **Ant.**

That we may know your way /on earth
* your salvation among all the /nations. **Ant.**

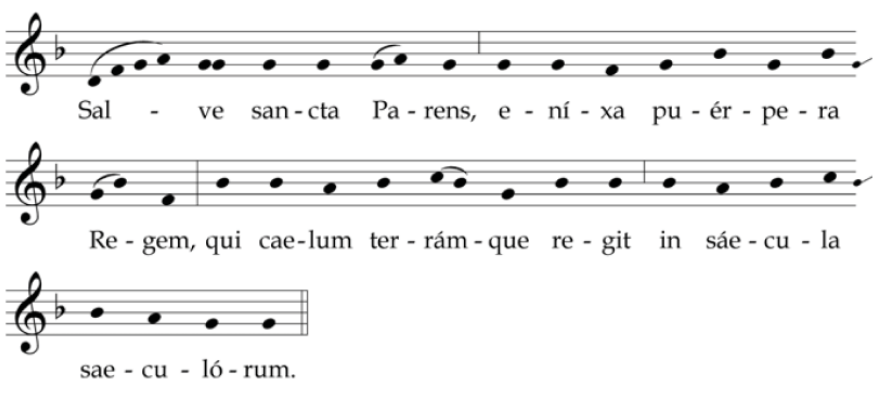
Let the peoples acknowledge you, O /God
* let all the peoples ac/knowledge you. **Ant.**

Let God, our God, /bless us
* let God bless us, and let all the ends of the earth /fear him. **Ant.**

The doxology may be omitted.
Ant. VR) Ant.

The melody is a typical first mode type such as the antiphon *Sacerdos in aeternum* for the office of Corpus Christi. Note here, for instance, that the *versus ad repetendum* "per quem salvati . . ." which is the third line of the antiphon proper, is sung only the first time and then immediately before the final reprise of the antiphon.

Figure 2A: *Introitus Missae BVM*

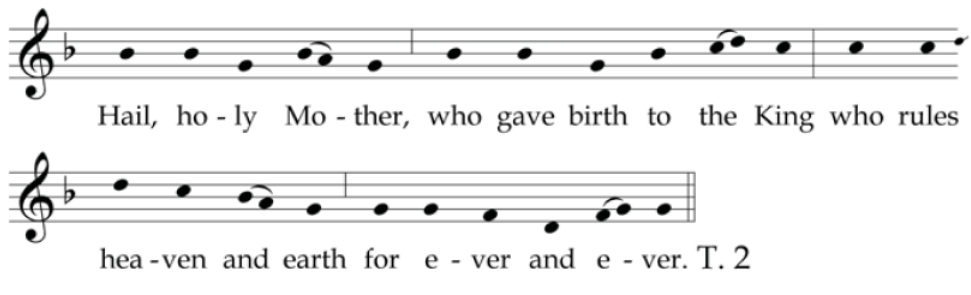


Ps. 44. Eructávit cor meum verbum /bonum
* dico ego ópera mea /Regi.
Speciósus forma prae fíliis hóminum † diffúsa est grátia in lábiis /tuis
* proptérea benedíxit te Deus in ae/térnum. **Ant.**

Audi, fília, et vide, et inclína aurem /tuam
* et oblivíscere pópulum tuum et domum patris tui.
Et concupíscet Rex decórem /tuum
* quóniam ipse est Dóminus Deus tuus, et adorábunt /eum. **Ant.**

Glória. Sicut. Ant.

Figure 2B: Introit for Mass of the BVM



Ps. 44. My heart overflows with /good words
* I shall tell my works /to the King.
Beautiful in form before the sons of men, † grace is poured up/on your lips
* therefore God has blessed you for /ever. **Ant.**

Listen, daughter, and see, and incline /your ear
* and forget your people and your /father's house.
And the King shall desire your /beauty
* because he is the Lord your God, and you will ad/ore him. **Ant.**

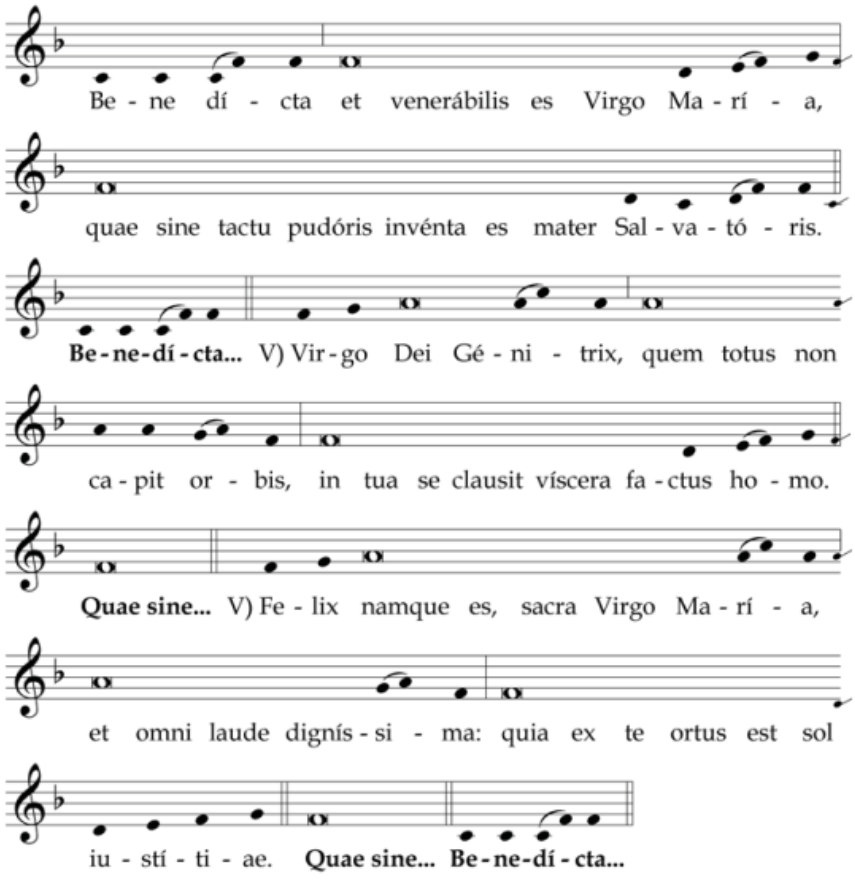
Glory be. As it was. Ant.

The second example I show is the Introit *Salve sancta parens* for feasts of Our Lady. For the Latin version, Dobszay uses a simplified version of the original Gregorian melody of this chant. It is easy to see how a transition could be made comfortably from this to the Graduale Romanum. The English version of this introit, although it does not follow the contours of the same Gregorian melody, is nevertheless cast in the same mode. Four verses of Psalm 44 are given as well as the doxology, and the antiphon is directed to be sung after each pair of verses, though there is nothing to prevent its being repeated after each verse if time demands it.

The graduals are all constructed on the model of the responsory in the Divine Office, and using the same melodic formula at all times so as to facilitate their being sung by a cantor and congregation. The graduals in particular pose some big questions. We have already considered the fact that the responsorial psalms which have replaced these texts are predominantly connected thematically with the readings which they accompany. But there is another point that needs to be made here: the graduals are, textually speaking, very short, though in performance they can be quite long. This is because the graduals are rhapsodic meditations on God's word in general. They depend for their character and for their effectiveness as meditations precisely on their melismatic character. How then can they be adapted for use by cantors and choirs who do not have the skill required to perform these demanding chants, or by congregations for whom such elaborate chants were never designed to be sung but only to be listened to in rapt silence?

Take as an example the gradual for the Mass of Our Lady *Benedicta et venerabilis*. Here, on account of the predominantly syllabic setting he has used, Professor Dobszay has extended the text of the Graduale Romanum with an extra verse: *Felix namque . . .*

Figure 3A: *Graduale Missae BVM*



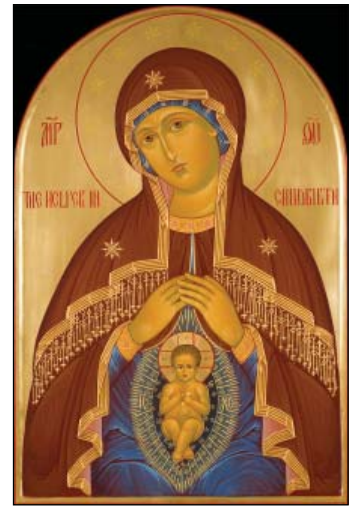
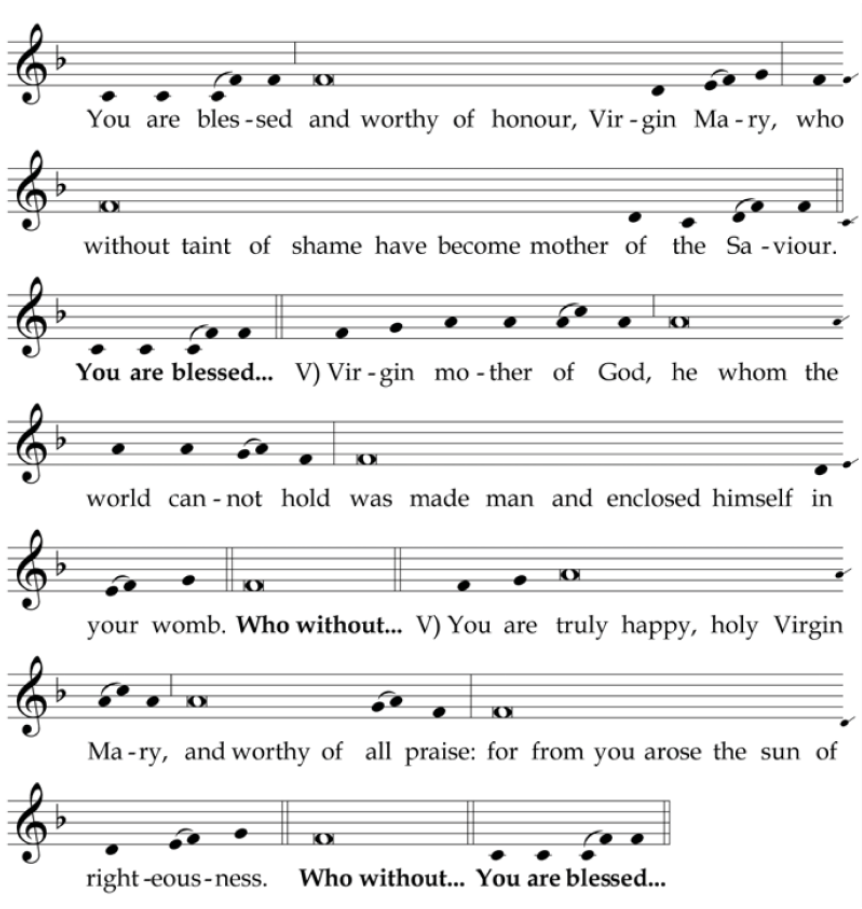
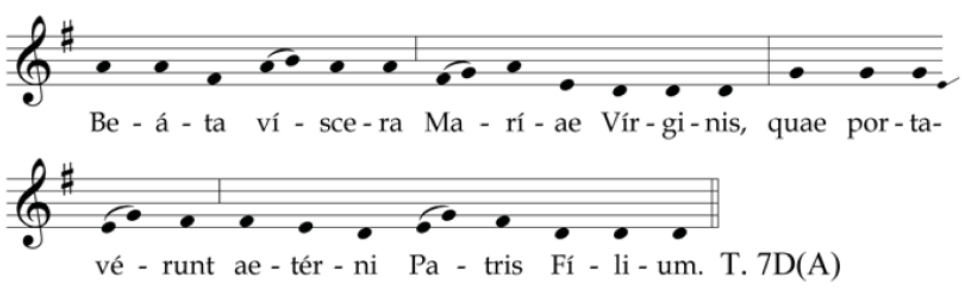


Figure 3B: Gradual from Mass of the BVM



Finally, to illustrate Dobszay's treatment of the communion verse we take the example from the same Mass of Our Lady, *Beata viscera*, which uses a familiar seventh mode formula in both English and Latin. The psalm text to be sung between the reprises of the antiphon is the Magnificat, which is suggested in the 1974 Graduale Romanum as the alternative to Psalm 44.

Figure 4A: *Communio Missae BVM*

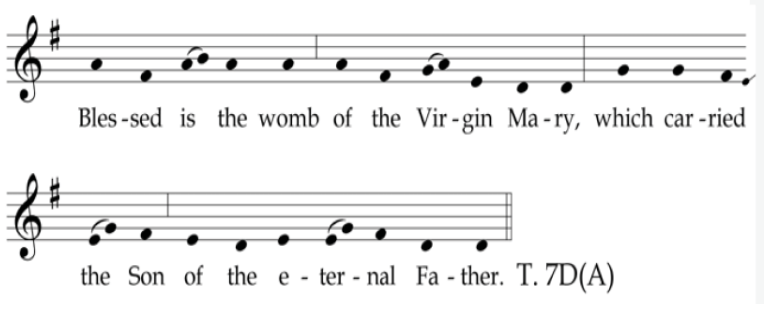


Luke 1:46–50, 53. Magníficat * ánima mea /Dóminum.
Et exsultávit spíritus /meus * in Deo salutári /meo. **Ant.**

Quia respéxit humilitátem ancíllae /suae
* ecce enim ex hoc beá- tam me dicent omnes generati-/ónes.
Quia fecit mihi magna qui /potens est * et sanctum nomen /eius. **Ant.**

Et misericórdia eius a progénie in pro-/génies * timéntibus /eum.
Esuriéntes implévit /bonis * et divítes dimísit in-/ánes. **Ant.**

Figure 4B: Communion from Mass of the BVM



Luke 1: 46-50, 53. My soul magnifies the Lord.
And my spirit /has rejoiced * in God my /saviour. **Ant.**

For he has looked upon the humility of his /handmaid * for behold, henceforth all generations shall call me /blessed.
For he who is mighty has /made me great * and holy /is his name. **Ant.**

And his mercy is from gene/ration to generation * on those who /fear him.
He has filled the hungry with /good things * and sent the rich away /empty. **Ant.**

In order to give the Graduale Parvum authority and to encourage its adoption, several important decisions have had to be made.

First, although some work had been done on translating the texts of the graduale into English before the publication of the new ICEL, it is now essential, wherever possible, to make use of the ICEL texts of the new missal. Only thus can this setting of the graduale be considered an "official" resource.

Secondly, the musical notation used will match that of the new ICEL altar missal. This departs both from Professor Dobszay's own notation which he used in his original Hungarian edition, and from the square notation which is in many ways to be preferred in writing plainchant. This is not to preclude the possibility of a version in square notation being produced eventually, much as Solesmes has recently produced an edition of the new ICEL Ordinary Mass chants in English in square notation.

Thirdly, to facilitate publication and reception, it was decided that a representative selection of texts of all the major categories, excepting only the offertory antiphons, will be produced as an introductory volume.

There are a few further problems that have arisen.

First, for instance, what of the graduals, tracts, offertories and any other texts in the Graduale Romanum which have no equivalent in the missal? Whence should they be drawn and what measure of authority will it be possible to acquire for them?

Secondly, we have seen that it is sometimes necessary to provide the introit and communion chants with extra psalm verses to fill the time occupied by the action of the liturgy. Since such verses are not supplied in the missal, and indeed only one verse is traditionally supplied in the Graduale Romanum for the introits and simply suggested for the communions, from what English version should these extra verses be drawn? After all, different episcopal conferences use different versions of the psalms in the liturgy—so should the Graduale Parvum therefore use different versions in different episcopal jurisdictions?

Thirdly, look at the introit *Venite adoremus* from the Fifth Sunday per Annum. The version in the third edition of the Missale Romanum is quite different from that in the Graduale Romanum, yet both have official status! The version in the missal is that of the New Vulgate, whereas the gradual uses not even the old Vulgate, but, as frequently is the case in the gradual whose texts predate the introduction of the Vulgate into the liturgy, it here uses the Vetus Latina. As you can see, it is not merely a question of a slight textual variant, but of the actual meaning of the text. "*Ploremus*"—let us weep—in the graduale has no equivalent in the Vulgate text of the missal. The ICEL text has, of course, been translated from the missal. The question then is, from which version should the Graduale Parvum be made? Whilst it seems appropriate that it should adopt the text used in the Graduale Romanum, if it does so it will therefore differ from the missal in some respects.

Figure 5: *Introit Venite adoremus Dominum Missae Dominica V Per Annum*

A. Secundum editionem 3am Missalis Romani (2003)

Ant ad introitum Ps 94, 6-7. Venite, adoremus Dominum,
et procidamus ante Dominum, qui fecit nos;
quia ipse est Dominus Deus noster.

B. Iuxta textum e Graduali Romano ed. 1974 depromptum

Introitus: Ps 94, 6-7. Venite adoremus Deum,
et procidamus ante Dominum,
ploremus ante eum, qui fecit nos.

Ps. 94 Ibid. 1–2. Venite exsultemus Domino,
iubilemus Deo salutari nostro.
Quia ipse est Dominus Deus noster,
nos autem populus eius et oves pascuae eius.

These are some of the difficulties which the team working on the English Graduale Parvum are working on. Much progress has already been made, but a certain amount now needs revision to make it agree with the ICEL text before it can gain official *recognitio*.

The advantages of gaining *recognitio*, are, however, very great. The Graduale Parvum is capable of providing a body of Gregorian chants in Latin and the vernacular which can be officially recognized as fulfilling the requirements of the GIRM, and which offers cantors, choirs and congregations the opportunity to sing the proper liturgical texts of the Roman Liturgy in a style which harmonizes with that of the musical settings of the missal.

The Graduale Parvum is capable of providing a body of Gregorian chants in Latin fulfilling the requirements of the GIRM.

Of course it is not our intention, any more than it was Professor Dobszay's, to supplant the wonderful centuries-old chants of the Graduale Romanum, but rather to provide a corpus of chant which will be of use to cantors, choirs, and congregations who either cannot hope to master the Graduale Romanum, or who will be able to use the Parvum as a stepping stone precisely towards discovering the riches of the traditional Graduale.

The Graduale Parvum, I believe, offers a corpus of chants harmonious in character with those of the Graduale Romanum, that can prepare choirs and congregations for the possibility of moving up a gear to embrace the Graduale Romanum, not least by making familiar the style of Gregorian chant within the liturgy. In this way I hope that the Graduale Parvum will soon be available to assist the musical enrichment of the reform of the liturgy which the new ICEL texts have already done.

COMMENTARY

Homily Preached at the Requiem Mass for the Repose of the Souls of the Deceased Members of the CMAA

By Fr. Robert Pasley

Sacred Music Colloquium
Cathedral of the Madeleine, Salt Lake City, June 27, 2012

oday we offer this Requiem Mass for the Souls of all the deceased members of the Church Music Association of America. Eternal Rest grant unto them, O Lord, and may perpetual light shine upon them. May they rest in peace. Amen.

On this day on which we pray for the dead, and meditate upon the reality of death in relation to our faith, I would like to take a few moments to meditate upon one of the most sublime poems ever composed for the sacred liturgy.

It has been said, "Sacrae poeseos summum decus et Ecclesiae Latiniae keimelion est pretiosissimum." "It is the chief glory of sacred poetry and the most precious treasure of the Latin Church."

This poem has been translated into almost every language and has over 230 individual translations in English.

I speak of the the *Dies Irae.*

There are many theories about its origin. Most historians seem to think that it came into existence between 1253 and 1255 A.D. There are also many theories about its author. A good number of scholars attribute it to Thomas of Celano, the friend, fellow friar, and biographer of Saint Francis of Assisi. It very quickly found its way into the Roman Missal and became a standard part of the funeral liturgy until 1970. It was in constant use for over seven hundred years.

The *Dies Irae* is rich with an inexhaustible spiritual depth. It is a reflection upon the words of Sacred Scripture and it has something very important to tell us as we pray for the dead, meditate upon death, and prepare for the day of our own death.

It begins with reverent fear and humility:

> He is King of tremendous glory.
> The trumpet will sound as he comes to judge the world.
> All that is not holy will lay in ashes.
> The dead will be summoned before His throne.

Modern man must once again learn to know his place before the majesty of God. God is greater than the power of the sun that shines in the sky. He is greater than the power of all the stars in the universe. He is incomprehensible in glory and strength—and he will come to judge us—to judge you—to

Fr. Robert Pasley is pastor of Mater Ecclesiae Church in Berlin, New Jersey, and chaplain of the CMAA.

judge me. Those steeped in sin, unrepentant, arrogant, presumptuous, and proud must know and be warned that it will be a day of wrath, a dreadful day. For those who die in the friendship of God but still in need of cleansing it will be a place of purifying fire—a time of purgatorial cleansing

The *Dies Irae* tells us that the truth will be revealed. All our thoughts, words, and actions will be brought to light. God is a God of truth and he cannot be fooled by lies and deception. We are individually responsible for our actions. There is no more chance to blame others for what we have done—"The book of life will be outspread, and all that it contains will be read, to try the living and the dead."

God is a God of justice. He must repay good for good and meet out punishment for evil. He does not overlook our sins if we do not repent, and if we have repented we still need to do penance to repair the damage—"Then shall the judge his throne attain, and every secret sin arraign, till nothing unavenged remain."

All of a sudden, after these very sober and somber thoughts, the mood changes and we now see the other side of God's relationship with us. He is a God of Mercy. He will save us if we call out to him. He will forgive us if we repent of our sins. "What shall my guilty conscience plead, and who for me will intercede, when even saints forgiveness need." "King of tremendous Majesty, who savest whom thou savest, free, thou fount of pity, save thou me." "Remember, Jesus Lord I pray, for me thou walkest on life's way, confound me not on this last day."

Christ, our Lord and Savior understands our weakness because he became one of us. "'Twas me thy weary footsteps sought, my ransom on the cross was bought, let not such labor come to naught."

The Lord is full of compassion. "As thou didst Mary's sin efface, and take the thief to thine embrace, so dost thou give me hope of grace."

He accepts a contrite heart and sincere penance. "Prostrate, my contrite heart, I rend, My God, My Father, and my Friend, do not forsake me in the end."

Finally, we are once again reminded of holy fear, humility and reverence—"Oh day of weeping, day of woe, when rising from his pyre below, the sinner to his judge shall cry, Spare me, Thou mighty God on High."

And then, with one final gasp, our last request, a prayer filled with tenderness and hope: "Pie Jesu." "Oh Good Jesus, oh Merciful Jesus, oh gentle Jesus—savior blest, grant to them all, eternal rest. Amen."

It takes your breath away—and yet I have barely skimmed the surface. What depth. What balance. What realism. How candid, how hope filled! What a jewel of our spiritual and liturgical heritage.

Homily Preached at the Mass on the Memorial of St. Irenaeus

By Fr. Guy Nicholls

Sacred Music Colloquium
Cathedral of the Madeleine, Salt Lake City, June 28, 2012

If, rather than me, you had had the pope himself here to celebrate Mass, we would have just heard him greet us at the gospel "Ειρηνη πασιν!"—which is Greek for "*Pax (sit cum) omnibus!*" That greeting, and its close relative "*Pax vobis*", are known to us from the Mass as celebrated by bishops, but not by priests. Where I greet you before the collect: "The Lord be with you," the bishop proclaims: "Peace be with you"; And where the deacon usually prefaces the Gospel by singing "the Lord be with you," the Pope proclaims "Peace to all."

It seems strange, perhaps, that the lesser ministers of the church should invoke the Lord himself in person upon the congregation, whereas a prelate uses the abstract word "peace" instead of the personal "Lord."

Why should it be so? It recalls that first greeting of his apostles by the risen Christ on the first Easter Day. It reminds us that the bishop stands in our midst as a successor of the apostles. For a bishop, above all, is a living link with those who not only knew the Lord, but received from him, in person, the authority to celebrate the Mass and forgive sins. Before his death, Our Lord told the Apostles gathered together in his presence at that sublime Last Supper—the first Mass—that "I leave you peace; my peace I bequeath to you."

But there is only one way in which a bequest can be ratified, namely, through the testator's death. Hence only after his death would he at last greet them: "Peace be with you—*Pax vobis*—ειρηνη υμιν," and then fill out the meaning of that greeting with the solemn commission: "receive the Holy Spirit, for those whose sins you forgive, they are forgiven." That greeting and that commission go together. The apostles were both witnesses and recipients of that truly momentous greeting—a greeting which is the fruit of the cross and resurrection. For, as St. Paul tells the Colossians: Christ "made peace by the blood of his cross" (Col. 1:20).

That is why those same words of greeting, simple yet profound, are reserved to bishops, successors of the apostles and heirs to their authority in the church. When the pope and the bishops greet us with peace, they recall that first meeting of the risen Christ with the apostles. In this we see the words of today's introit from Psalm 84 brought to life: "Loquetur Dominus pacem in plebem suam: et super sanctos suos, et in eos qui convertuntur ad ipsum." That is: "The Lord speaks peace to his people, and upon his saints, and to those who are turned towards him." Thus the Lord's characteristic words are those of peace. By this greeting of peace he identified himself to the apostles after his death and resurrection. The words of the psalm continue: [He speaks] "over his saints," reminding us that Christ breathed over the apostles on that Easter day to give them the Holy Spirit for the forgiveness of sins.

Fr. Guy Nicholls, Cong. Orat. is the Director of the Blessed John Henry Newman Institute of Liturgical Music in Birmingham, U.K.

And finally [He speaks] "to those who are turned towards him," and that, of course, means all those who receive the apostles' witness and believe in it and are turned away from sin to God. This "turning to God" is, of course, symbolized by our "orientation" in the liturgy, when we "turn to the Lord" in prayer and sacrifice, in order to bring down upon us God's peace in Holy Communion.

This emphasis upon peace is connected with St. Irenaeus in a particular way. I quoted the papal greeting Ειρηρη πασιν in Greek in order to draw your attention to the fact that Irenaeus's name is derived from Ειρηνη, the Greek word for peace. So far it might simply be a pun, but the church sees the connection very really, as the antiphon to the gospel canticle at Lauds this morning witnesses: "Irenaeus, in keeping with his name, truly peaceable in his way of life and in his aims, labored most earnestly for the peace of the church." Moreover, in the collect prayer at this Mass we prayed: "O God, who called the bishop St. Irenaeus to confirm true doctrine and the peace of the church, grant, we pray, through his intercession, that, being renewed in faith and charity, we may always be intent on fostering unity and concord."

Who, then, was this holy bishop who strove to bring peace to God's church? Irenaeus was born in Asia Minor around the year 130 A.D. and became a disciple of Polycarp, the great martyr bishop of Smyrna who had in his own youth been a disciple of the aged apostle St. John. This is one of the best attested examples of a direct personal apostolic succession. It is possible that St. Polycarp was one of those who writes of St. John at the end of his gospel: "This is the disciple who testifies about these things, and wrote these things. We know that his witness is true" (John 21:24). John is here attested as a witness, (which is, of course, the meaning of the Greek word "martyr"); he is a witness to Christ and the truth of the account he has given of his death, resurrection, and teaching. Fidelity to that teaching is fundamental to John's witness and it is this which he hands on to his disciples, including Polycarp, and thence to Irenaeus.

It is John who transmits to us the account of the risen Lord's greeting of peace and of the gift of the Spirit to the apostles for the forgiveness of sins. It is John who tells us what the true knowledge of God is—it is recognizing Jesus Christ as the only Son of the Father whom the Father has sent to redeem us. In seeing him, we see the Father. As St. Paul says: he is the one who in his flesh has broken down the barrier which divided us from God, and he is our peace (cf. Eph. 2:14).

Irenaeus, the heir to this teaching and to this witness, faithfully taught it by his life's work after he had moved to Gaul, where he became bishop in the city of Lugdunum, or Lyons as we know it. Here he strove heroically to overcome one of the constant threats to the peace of the church: the tendency to propose new forms of truth, new paths to liberty; departures from the witness of the apostles which we call heresies. There were those he encountered, called "gnostics" who held that only by adopting secret doctrines of which they were the sole guardians and teachers, could anyone find salvation. These were known as "Gnostics," on account of their holding that knowledge (that is in Greek γνωσισ), not faith, sets us free. Irenaeus, faithfully following his teacher St. Polycarp and the apostle St. John, wrote his best known work: *Adversus haereses*, that is "against all the heresies," to refute these doctrines and to emphasize that Christ did not bring strange and secret teachings, but the simple truth of himself as the image of the Father and the salvation of those who believe in him as the Son of God made man, who has died and risen again to make us one with the Father by taking away from us the power of sin by which we had all been estranged from our heavenly Father.

As a bishop, Irenaeus was the teacher of his flock, transmitting faithfully what he had received from his teacher and ultimately from Christ. He sealed the witness of his teaching by the witness of his death which is why we celebrate his Mass in red vestments. A martyr's death, the shedding of his blood, would be all in vain were it not for the blood of Christ's cross by which our peace was made with God.

I said that only the bishop greets the people with peace. That is, of course, true at the beginning of Mass. But in every Mass, Christ becomes present in the sacrament of his body and blood. When that shall have taken place here in a short while, as we shall be turned to the Lord at his altar here, in his name I shall greet you with peace, singing: "*Pax Domini sit semper vobiscum*." Then as the sacred host is broken symbolically for us to receive him, we shall sing of him who takes away the sins of the world, and so we shall prepare ourselves once more to receive him who is our peace. For here is the simple yet profound truth which a child may believe firmly yet surpasses all our powers of thought: that Almighty God himself who breathed his peace upon the apostles, is as truly present here and now to renew in us the gift of his death and resurrection and of our union in the Holy Spirit with him in the Father. Amen. ℣

Homily Preached at the Solemn Mass on The Feast of Saints Peter and Paul

By Msgr. Andrew R. Wadsworth

Sacred Music Colloquium,
Cathedral of the Madeleine, Salt Lake City, June 29, 2012

From the introit and epistle of today's Mass:

Nunc scio vere, quia misit Dominus Angelum suum: et eripuit me de manu Herodis, et de omni expectation plebis Iudaeorum.

Now I know in very deed that the Lord has sent his angel and has delivered me from the hand of Herod and from every expectation of the Jewish people.

If you allow your eye to wander around this wonderful cathedral, you will quickly notice that wherever you look you can see angels. There is a very good reason for this and I imagine it is clear to everyone present. The iconography of this church is a demonstration of a deep-seated Catholic principle—the notion that all that we depict in our churches, just as with all that we celebrate in our liturgy, is an explication of an unseen but ever-present reality. A reality that is going on in and around us continually and yet (for the most part) lies tantalizingly beyond the perception of our senses and yet it is through the same senses that faith is nourished and strengthened. Faith (after all) comes by hearing (Romans 10:17). Taste and see that the Lord is good (Ps. 34:8).

In a week in which there has been much to dazzle the eye as there has been much to delight the ear, it would be very easy to think that ours is a religion that confuses sensory overload with an authentic experience of God. That, of course, would be very wrong and would reduce all that we hold dear and know to be true to the level of the most appalling idolatry— we would have truly made God

Msgr. Andrew R. Wadsworth is the Executive Director of the Interntional Commission on English in the Liturgy.

in our own image and likeness and we would be guilty of bowing down before that which is the work of our own hands. Fortunately, we are redeemed from all this and our redemption, which is through the completed work of Calvary, made present to us in this Holy Sacrifice of the Mass, rescues us from all this and so much more in our human frailty that would so easily deceive and mislead us in our interaction with the Divine Mystery.

Today's feast is about God doing something very wonderful—the rescue of Peter from his chains by an angel who leads him, by an unknown path, to freedom. All this is accomplished beyond Peter's understanding, but leads him to be able to make the most magnificent profession of faith: "Now I know in very deed that the Lord has sent his angel and has delivered me." Peter comes to a knowledge, through real personal experience, that it is all true—all that he has heard and tried to believe, through these long years, is actually and demonstrably true. If it was true for St. Peter, it can be true also for us, perhaps especially those of us who have known the church from our earliest years and sometimes feel imprisoned by those who seek to limit the freedom we know to be God's greatest gift.

For others among us, it will be the dramatic conversion and about turn of St. Paul that rings true. Somewhat in the shadows in today's feast, but present none the less, is the thought that God can even rescue those who have made a prison for themselves and have believed much less than the truth. Two less likely men would be hard to find as princes of the apostles and foundations of the church, but in them we see the whole spectrum of human experience and see mirrored back to us the difficulty that so often attends our very tentative moves towards God and his truth. As is so often the case, God's ways are not our ways and his wisdom does not have to conform to the criteria of our judgment. As St. Thérèse would put it: "*toute est grace"—"all is grace!"*

On this most Roman of feasts, although our bodies are here in this beautiful Cathedral in Salt Lake City, surely our hearts are in Rome, that holy city hallowed by the witness and preaching of Saints Peter and Paul and place of their martyrdom and their burial. Surely our hearts are with him who, in God's providence, is successor to Peter and stands now in our midst as the sign of our unity and the guarantee that the faith that we hold is indeed that which was delivered to the apostles by the Lord himself. The church has a shape, willed by Christ and built upon the rock which is Peter. We rejoice that God, in his mercy, has called us to stand upon that rock and we pray today for all those who will have received from the hands of Peter the pallium which is the sign of apostolic unity among our pastors and the assurance that they, like Peter and Paul, are sent to us by God to lead us and guide us. Let us pray also that many more people will be drawn to this unity which God has bestowed upon his church and which is his will for all who rejoice in the name of Christian. And as we pray for ourselves, let us never lose sight of the fact that God is continually rescuing us from all that would hold us captive and that his grace and mercy are greater than all our weakness. May God bless you. ℣

How to Criticize Liturgical Music

By Jeffrey Tucker

It's a particular problem for those of us who write about liturgical music. We can write and write about positive ideas, highlight good music, present the rationale and the ideal time and again, and yet not hear that much either way about the views we advance.

But if we take on a particular real-life liturgy and point out ways in which it fell short, it's like the ceiling falls in. We are accused of being horrible people who are setting out to hurt others, of being terrible snobs who are out of touch with the people in the pews, of pushing a mean-spirited agenda at others' expense, and other things along those lines.

It's true enough that critics need to be respectful and never personal. I've not always maintained the wisest and most prudent path in this regard, though I've tried to improve in my tone and approach to criticism over the years.

Even so, it rarely makes a difference. Anytime you point out that some attempt at liturgical music falls short, and obviously so, the response is the same hysteria each time. You would swear that I insulted someone's clothing or appearance or choice of radio station. The tenor of the response is always personal even when the criticism was not.

It was very interesting for me to hear Msgr. Andrew Wadsworth's speech at the Sacred Music Colloquium XXII because it struck me as a model of criticism. It was precise, balanced, and well documented in every respect. But it still hit hard, making headlines in *The Tablet* and raising the hackles of the liturgical establishment all over the U.K. His criticism was directed at the Mass of the 2012 Eucharistic Congress in Dublin in which the pope himself participated.

The pope had given a wonderful homily on the progress of liturgical reform, but none of this progress was in evidence at the liturgy itself. And so Msgr. Wadsworth made the obvious points that no one else was willing to make. He said, "the entire liturgy had a 'performance' quality to it, with the assembly as the principal focus." As evidence, he pointed out that musical numbers were met with applause. He further pointed out that the Mass used none of the proper antiphons assigned to the Mass of the occasion. The choir could have sung the offertory, and communion but instead replace each with some other composition with a different text. Illustrating the problem, the communion antiphon was replaced by a performance of "The Priests" singing *May the Road Rise to Meet You*.

Msgr. Wadsworth said, "I feel like asking, just what is wrong with the communion antiphon and psalm?"

Further, there was no Latin in the liturgy.

Finally, the Credo was spoken in an antiphon-response structure whereby a different language was used on each phrase and the response came from the people each time: "Credo, Amen." The rubrics nowhere provide for such an innovation. It was entirely invented.

Msgr. Wadsworth concluded:

> The depressing cumulative effect of the disregard for all these principles in a major liturgy, celebrated by a papal legate, and broadcast throughout the world, is hard to

Jeffrey Tucker is the director of publications for the CMAA and the author of *Sing Like A Catholic*. He is also managing editor of *Sacred Music* can be reached at sacredmusic@musicasacra.com.

> underestimate. . . . There can be no talk of the reform of the Roman Rite until the GIRM is enforced as the minimum requirement. If it remains a largely fantasy text at the beginning of our altar missals then 'the rebuilding of the broken down city' will take a very long time.

Strong and on point in every respect. It touches on all the salient points and does so with precision, accuracy, and the complete absence of personal attack or personal bias. All he did was compare the reality at a Papal Mass in Dublin with the words of the General Instruction and the true spirit of recent reform efforts.

It's long past time for the people who construct these events to be held to account for what they do. If they do not know better, that speaks very poorly of their liturgical knowledge. If they do know better, one does have to wonder about their motivation. Either way, something must be said and someone must say it.

For years, we've seen this sort of thing. I find myself dreading these events because you never know what's going to come next, and it pains me so much to see the pope in particular celebrate them. One suspects that he does find this heartbreaking.

The advance team does what it can to encourage good liturgy but there are pastoral limits to how far the team can go in imposing Rome's wishes. And in fact, nothing should have to be imposed at all. The purpose of liturgical law, rubrics, and tradition is precisely to prevent the arbitrary exercise of power.

But what to do when such rules are completely ignored and treated like they are wholly irrelevant to the choices made over the structure of the liturgy? This tendency illustrates a complete disregard for the minimal requirements of being a faithful steward of the Roman Rite.

So where do we begin the change? Msgr. Wadsworth suggests the following: a sense of reverence for the text, a greater willingness to heed *Sacrosanctum Concilium*, careful attention to the demands of the calendar and the norms which govern the celebration of the liturgy, a re-reading of the encyclical *Mediator Dei* of Pope Pius XII in conjunction with more recent magisterial documents, a widespread cultivation of a dignified and reverent liturgy that evidences careful preparation and respect for its constituent elements in accordance with the liturgical norms, a recovery of Latin, the recovery of the liturgical voice, the exclusion of pop music, a clearer distinction between devotional music and liturgical music, and greater commitment to silence.

Most importantly, we need to start to see "the music as a vehicle for the liturgy not the other way around."

If we heeded those principles, we would start to see dramatic change. You can help in this regard. If you find yourself in a position to comment on music in the Catholic Mass, go through a checklist:

- Where the proper texts sung?
- Did the form of the ordinary texts conform to rubrics?
- Did Latin make any appearance?
- Did the musicians perform as if on a stage and elicit applause?
- Were the people or God the focus of the liturgy?
- Did the style draw mainly from secular culture or sacred forms?

These are all important considerations. It is true that a papal Mass should be held to a higher standard but these really are universal standards. And remember to always criticize in charity and awareness that many people today just simply do not know better. Education and enlightenment are better paths than outright condemnation. The model presented here by Msgr. Wadsworth really does need further application. ❧

Advent for Sacred Music

By Jeffrey A. Tucker

omehow it seems that something gigantic and momentous has taken place in the world of Catholic music. After so many years, when enthusiasts, scholars, and dedicated musicians have worked to push the rock uphill, against all odds, there's a new momentum out there, much to everyone's surprise and relief. The rock is now rolling downhill. It is an energy that is broad, diffuse, and unquestionably authentic. The sacred music movement is set to define the future of Catholic music.

It probably doesn't seem that way in your parish. Not yet anyway. But the times are changing. The ground has shifted. Scholas are starting everywhere today, parish by parish. They are using music that is both free online and sold in beautiful editions. Most of these editions have been published just in the last two or three years. They are mostly published by institutions that have virtually no funding at all, and have either few employees or none. But the power of the idea (to sing the liturgy) and the beauty of the liturgical song they embody is making converts by the day.

All these thoughts are prompted by spending a week at the Sacred Music Colloquium in Salt Lake City. This is where you will find the Cathedral of the Madeleine, which, to everyone's shock, turns out to be the home to the best Catholic choir in America. Salt Lake City is probably the last place you would expect to find such a thing but such is the way the reform is turning out: there are delightful surprises around every corner.

When the conference director (Arlene Oost-Zinner) of the Church Music Association of America suggested shifting the annual event from the East Coast to the West, one could detect some degree of skepticism. Nothing like this had ever been tried before. It was a highly risky step for an organizing that is always one small step away from bankruptcy. But look what happened: the conference filled up to capacity (270) weeks ahead and we ended up having to turn people away.

And this was certainly the happiest group of campers I've ever seen at the Colloquium. They came from all regions. All ages were represented. There was a nice balance of new singers and professional musicians. They practically floated through the week. The faculty was varied and massive, as never before. More priests were in attendance than ever. The liturgical program was more spectacular than ever.

And the breakouts were amazing. We had sessions on English chant, hymnody, sight singing, vocal production, organ repertoire, chant typesetting, parish administration, and so much more. People left each session with high praise for the teacher and the learning environment. Also, the books that we brought all sold, with an English psalm book (again by Oost-Zinner) and a book for chant for kids (*Words with Wings*) topping the bestseller charts. Also, of course, all the official music books of the Roman Rite sold well.

We tried a new method for dividing up the chant choirs. We used to do beginning, intermediate, and advanced, but this approach didn't quite achieve the goal. This year we had two beginning classes, two refresher classes, and two performance scholas that prepared nearly all the music for Mass. In addition, we had two master classes that delved very deeply into the scholarship of the oldest manuscripts, all in an effort to bring more sophistication to chant performance.

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I gave a four-part lecture series on the history of sacred music in the United States, based on all my reading and research over the years. I set out to debunk two main myths that are in the air: 1) that all our problems began after the close of Vatican II; and 2) all the problems we face are due to liberal hippies who hate the classics. Once dispensing with those two ideas, we can begin to confront the complex realities of how we ended up in the awful state that we've seen for decades, and then, as a result, see that there is a way out of the mess.

The pathway forward is not as foggy as it once was. We finally have liturgical books that we can sing from, primarily the third edition of the Roman Missal, plus books of chanted propers that have recently become available. We are finally seeing hymnals come to print that are actually related to the liturgy itself and not just providing pop music that is external to the rite. Each year the number of people who are interested in making a change grows, and they are learning from other people who have traveled the same path.

In my sessions and many others, there was frank talk about the difficulties of making the transition at the parish level. There are few singers. There is no money. Pastors are afraid of change. Every change inspires some level of resistance from a small pocket of people. We spoke about all of these problems, and offered solutions from our own experiences. Also, this kind of exchange and learning continues daily at the musicasacra.com forums, where members offer each other helpful advice and guidance.

There are too many people who were involved in making this event a great success to name them all. But certainly the Cathedral staff and Gregory Glenn deserve high mention here. What they have done in this city is just spectacular, and they supported the Colloquium in every way. There is a movie soon to come out about their efforts. It's called "The Choir." We saw an early screening of it. It was so excellent that it will surely inspired the creation of other choir schools around the country.

I should also mention the contribution of Msgr. Andrew Wadsworth, who has provided so much guidance, the brilliant leadership of William Mahrt, and the inspiration provided by Fr. Guy Nicholls of the Birmingham Oratory. Again, it's dangerous to name names because so many people were involved, not the least of whom were the many attendees who scrimped and saved to raise the money to attend.

So here we have it, a movement with energy, enthusiasm, deep knowledge, true love for the beautiful, and all rooted in a genuine desire to do what the church intends. There is just nothing else like it out there. This is truly the future, and that future could arrive much sooner than you think.

You Can't Teach What You Don't Know

By Mary Jane Ballou

Me? A Teacher?

hoir and schola directors are first and foremost teachers. They teach their singers about text, its pronunciation and meaning. They teach melody and melodic style. They help singers understand how rhythm organizes the melody. The posture and breathing necessary for beautiful singing—its mechanics—are another area of instruction. Directors help their choir or schola develop blend, balance, unified

Mary Jane Ballou is a chant director and musician in Florida. mjballou@bellsouth.net

attack, and clean cutoffs. And most importantly, they teach interpretation which requires their understanding of music history, the liturgical place of the work in question, phrasing, dynamics, and subtle beauty. Every piece, whether chant, polyphony, or congregational hymnody will involve all of these. Now multiply this by the number of works needed for each Sunday, solemnity, feast, concert, special devotion, etc. Don't forget that you need to learn all of the parts for polyphonic pieces, so multiply those accordingly.

Now take two aspirin and lie down for thirty minutes (the proverbial "Bayer Break" of the 1950s).

Truly the quantity of music to be mastered is overwhelming and it's easy to be overwhelmed. One unfortunate result is that interpretation, true choral style, and even mechanics fall by the wayside. Consider the worst-case scenario. Notes are banged out and singers scolded. Rhythm is taught by the director singing louder than everyone else and diction is such that the congregation is never sure whether the choir is singing in Latin or English.

Me? Underprepared? Well, Maybe.

Are you just one step ahead of your singers? Are there rehearsals where you are like the teacher who is a chapter ahead of the class in the book? You can't teach what you don't know yourself and you need to know it *well,* not "sort of." Twice in my career gifted teachers of Gregorian chant have told me that they would never consider teaching a chant they had not memorized. While I am happy to report that everyone else in the class blanched with horror, their words come back to haunt me on a regular basis.

Do you recognize yourself in any of the following situations?

- You have a handle on the parts until the tenors get lost.
- When there's a question about an interval leap, you cross your fingers behind your back and hope for the best when you demonstrate the passage.
- You don't have a strategy for teaching beyond getting the notes and rhythm. The rehearsal consists of slogging through the music.
- Much of the music on Sunday morning is underprepared and often a "roller-coaster ride" of uncertainty.

You are not alone—all of us have found ourselves underprepared at one time or another.

Causes and Cures

Is there any hope? Can we become the teachers and leaders we know our singers deserve? Of course we can. However, diagnosis precedes treatment. Here are four common afflictions with their symptoms.

The first is church business (better spelled "busyness"). This is a particular problem for full-time music directors who find themselves roped into endless meetings, typesetting programs, filing music, and duplicating CDs. Personal rehearsal time disappears.

Over-ambitious programming is another problem. If you bite off more than you or your singers can chew with the talent and rehearsal time available, you will all be disappointed and distressed. The result can be Gregorian chants that are lifeless and slow or anthems where the director leaps wildly from one part to another as the singers struggle with notes and entrances. Are you trying to teach music that you and the ensemble can't sing?

My personal specialty is disorganization. It is easy to let the "urgent but not very important" rule

the day. Confronted with the need to learn a new score, I am often inspired to organize receipts and rearrange the top of my desk. Adding a healthy dose of procrastination virtually guarantees that the music will lie untouched. Instead of using small parcels of time that are available for study, the well-meaning but disorganized director waits for a generous and golden stretch of time that never happens. This affliction is often found among part-time music directors for whom sacred music is an avocation or a component of a larger musical career.

However, pride is worst of all. This poison comes in two flavors and can be combined in varying proportions. The first is excessive confidence in one's abilities. "I know more than the singers do even without knuckling down and doing any work." The second attitude is one of the injured disdain. "I deserve a better (use any or all of the following) ensemble, pastor, working environment, organ, salary. Consequently I will demonstrate my superiority by doing as little as possible." I hope no one reading this is seriously afflicted with this disorder. It requires supernatural treatment.

After you've identified from which of the four ailments listed above you might suffer, consider these steps to a cure.

For busyness, identify the unnecessary and eliminate or delegate as appropriate. Obviously you cannot blow off the meetings called by the pastor. At the same time, could you find volunteers whom you could trust with filing octavos, dubbing CDs, putting the numbers on the hymn board? If you are a person with control issues, you need to learn to let go of things that others can do as well, if not better than you. Is your way the only way?

Have you been reaching for the stars? Recognize the realities of your current situation and find music that will work beautifully with the resources and time you have. It will take time and effort to find music you need. Your persuasive skills will also play a role in selling more accessible music to singers who dream of Handel's Messiah. Consider raising your own skill level through study if that is an issue. Be content to repeat motets or psalm settings, thereby giving them repeated rehearsal. People actually like to hear things more than once and singers enjoy a little time in their comfort zone.

Do you need to organize limited time? Don't waste the time you do have, but don't work yourself into a frenzy about the time you don't have. Listen to the pieces you need to teach on the way to your day job or while working out at the gym. Tuck a chant into your pocket or purse for the line at the supermarket; you can check Facebook later. Be creative while being realistic. Again, the reality of limited rehearsal time for both you and your singers may require an adjustment in repertoire. A simple piece directed and sung well is worth five shaky efforts.

A saint once said that pride remains in the body for three days after death, so deeply is it rooted. Of course the cure for pride is prayer. Spend some honest time on this with the Blessed Sacrament. If your current situation doesn't appear to honor you sufficiently, consider Our Lord's life. Work hard and learn your music as well as you can as a gift to him, as a gift to your singers, and as a gift to your own self-respect.

Conclusion

These suggestions are no more than that—just suggestions. If you are reading this, you are probably doing a pretty good job with room for improvement. Take a deep breath and then take some time to write out one or two modest goals for the coming liturgical year. Delegate as appropriate. If rehearsal planning is a weakness, determine to write out a plan and use it. Memorize part of a regularly used Mass setting and see the difference it makes. Prepare your music thoroughly, be ready to teach and lead. Your singers will follow.

NEWS

The Renewal of Sacred Music and the Liturgy in the Catholic Church: Movements Old and New

October 13–15, 2013

The Church Music Association of America in collaboration with
The Twin Cities Catholic Chorale, The Church of St. Agnes,
The Cathedral of St. Paul, and the Archdiocese of Minneapolis and St. Paul

The Church Music Association of America will hold a conference exploring renewal movements within the church's liturgy and sacred music on October 13–15, 2013, at the Church of St. Agnes and Cathedral of St. Paul in St. Paul, Minnesota. The conference marks the 40th anniversary of the residence of the Twin Cities Catholic Chorale, founded by Msgr. Richard J. Schuler, at the Church of St. Agnes in St. Paul. The conference seeks to explore, though critical analysis, former and present efforts to revive the church's sacred liturgy and music, particularly as exemplified by Msgr. Schuler's work. Questions central to the conference theme include:

- Which efforts have resulted in a true restoration of the church's liturgy and sacred music?
- Upon which principles has authentic liturgical and musical renewal operated in the past?
- Which reform actions have had deleterious effects on sacred music and the liturgy?

While the conference will focus on sacred music, other aspects of liturgy (theology, history, architecture, documents, etc.) will also be considered for inclusion in the proceedings.

The conference will include solemn celebrations of vespers (featuring Mozart's *Vesperae Solennes de Confessore*) and *Missae Cantatae* at the Cathedral of St. Paul and Church of St. Agnes, featuring an orchestral Mass, classical works for organ, and a modern polyphonic setting of the Mass ordinary. Dr. William Mahrt (Stanford) will deliver a keynote address and other featured speakers include Fr. Guy Nichols (Blessed John Henry Newman Institute of Liturgical Music) and Jeffrey Tucker (*The Wanderer* and *Sacred Music*).

The conference committee welcomes proposals for papers and recital programs related to the conference theme.

The deadline for proposals is March 22, 2013. Notification of acceptance will be given by April 8, 2013.

Proposals must be submitted via email to Jennifer Donelson at: jd1120@nova.edu

For paper proposals (30 minutes plus 5 minutes for questions), please send an e-mail including:

1. Title and Abstract (250-word maximum)
2. Your name and affiliation
3. Your phone number and email address
4. Bio (250-word maximum)

For recital proposals (25 or 50 minutes in length), please send an e-mail including:

1. Selections to be included on the program (including title, composer, and length of each selection)
2. A 100-word abstract (for lecture recitals only)
3. Your name and affiliation, as well as the name and affiliation of each performer/ensemble
4. Your phone number and email address
5. Your bio (250-word maximum)
6. A brief bio of each performer/ensemble included in the recital program (100-word maximum)
7. One or two recordings in mp3 format which demonstrate a recent performance. The selections need not be recordings of the pieces proposed for the conference recital program. File size limit: 10 MB.
8. Performance space requirements (instrumentation, configuration, need for music stands and chairs, etc.)

Paper topics arising from the theme and guiding questions include, but are not limited to:

- The renewal of chant and chant praxis through the work of St. Peter's Abbey in Solesmes
- The Cecilian movement
- The Liturgical Movement and related figures and places (St. Pius X, Pius XII, Maria Laach Abbey, Romano Guardini, Dom Prosper Guéranger, Pius Parsch, Dom Lambert Beauduin, Louis Bouyer, Reynold Henry Hillenbrand, Adrian Fortescue, etc.)
- The work and ideas of Msgr. Richard J. Schuler
- Renewed interest in Viennese orchestral Masses during the 20th century, particularly in light of the work of the Twin Cities Catholic Chorale
- Historical accounts of the efforts and ideas of the Church Music Association of America
- The impact on sacred music or liturgy of the 1903 motu proprio *Tra le sollecitudini* or the 2007 motu proprio *Summorum Pontificum*
- The effects of church councils on sacred music and the liturgy (Trent, Vatican II, etc.)
- Trends in sacred music or liturgy during a particular pontificate
- The new English translation of the 3rd Typical Edition of the Roman Missal
- The Counter-Reformation, especially the work of the Jesuits in Europe and the New World, the work of the Oratorians, or the work of artists in the court of Phillip II
- The Abbey of Cluny
- Unsuccessful reforms, such as the Quignonez breviary or Urban VIII's hymn texts
- "Success" stories in contemporary or historical parishes, monasteries, etc., or current resources available for use by priests and parishes

- The Catholic architecture of the Twin Cities or other American cities (e.g. Masqueray, Ralph Adams Cram, Edward Schulte, Bertram Goodhue, George J. Ries, Barry Byrne)
- Catholic architecture in response to renewal movements or church legislation

Recital programs arising from the theme include, but are not limited to:

- Concerts of choral or organ works which trace a particular line of liturgical renewal
- New compositions which demonstrate a clear connection to the church's treasury of sacred music and which are eminently liturgical in their outlook and use
- A program of a composer with connections to a particular renewal movement (e.g., Bruckner, Rheinberger, etc.)
- Programs honoring the musical tradition of the Twin Cities Catholic Chorale, especially Viennese orchestral Masses, Gregorian chant, or choir/orchestra works for the Divine Office
- Lecture recitals

Papers will be 30 minutes in length followed with a five-minute period for questions.

Recital programs may be either 25 or 50 minutes in length. Performances will take place at either the Cathedral of St. Paul in St. Paul, or at the Church of St. Agnes in St. Paul. If submitting a recital program for compositions other than those for organ, recitalists must provide all performing personnel (e.g. choir, string ensemble, etc.) though assistance will be given by the conference organizers in contacting local orchestra musicians. The presenter is responsible for the costs of hiring such personnel who would be remunerated at the scale of the Twin Cities Musicians Union. No piano or sound amplification will be available for the recitals, except for a microphone for the presenter speaking during the recital if requested. Requests for specific orchestral instruments which would otherwise be difficult to transport to the conference (timpani, chimes, etc.) may be made as part of the proposal process. The organ at the Cathedral of St. Paul is currently undergoing a restoration project which will be completed by the time of the conference. Details and specifications are available at http://www.cathedralsaintpaul.org/cathedral-organs.

The official language of the conference is English.

Presenters must register for the conference ($150) and will be responsible for their own expenses.

Questions regarding the conference may be directed to Jennifer Donelson via email or phone: jd1120@nova.edu; (954) 262-7610

The conference website is available at: www.musicasacra.com/st-agnes, with registration and hotel information to follow shortly.