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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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EDITORIALS

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By Jennifer Donelson

As the longest continuously published journal on music in North America, *Sacred Music* has an impressive legacy. We've published myriad articles from outstanding scholars in our field, had a remarkable line of editors, and served as an important resource for parish musicians and scholars of liturgical music alike.

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Jennifer Donelson is an assistant professor of music at Nova Southeastern University in Fort Lauderdale. She serves as Academic Liaison of the CMAA and associate managing editor of *Sacred Music.* jd1120@nova.edu

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Repetition, Time, and Recollection

by William Mahrt

Repetition was the subject of an interesting discussion recently on the CMAA's Musica Sacra Forum:[1] for congregations to be able to sing with confidence, their music must repeat regularly, and they appreciate that. But even choirs appreciate such a piece as the introit for the Midnight Mass of Christmas, *Dominus dixit ad me*, which, of course, repeats every year. What is the value of such repetition? What is its role in liturgical music?

First, the nature of liturgy in contrast to other kinds of presentation should be considered with regard to time. If one compares a liturgical observance, such as the Nativity commemorated at Christmas, with dramatic presentations, such as Shakespeare's *Julius Caesar*, there are significant differences, differences of focus and of purpose. The liturgy is not dramatic: that is, when we attend a performance of Julius Caesar, we are transported to ancient Rome, as we witness the story acted out vividly in great detail, as if we were there. When we attend the Midnight Mass at Christmas, however, we are not taken back to Bethlehem of the first century, but rather it is brought into the present. We participate in the story today, as we do each year at the same time. We hear the story told, but it is not acted out; it need not be, because we already

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

[1]http://forum.musicasacra.com/forum/discussion/8032/repetition-repetition-repetition./p1

know it; what we need is a recollection of it. Likewise, when the priest says "This is My Body" at the consecration, we are not taken back to the upper room, but rather, the sacrifice of Christ is brought into the present, and we are made partakers of it.

From this it follows that the music of the liturgy differs as remarkably from concert music as the liturgy does from the drama, and this affects out attitude to repetition in it. When we hear music in a concert, the music and its performers are the focus of our attention—it is being done for its own sake. True, it may elicit intense emotional reactions, and it may also stir memories of things immediately related or even remotely related; but, for the most part, we are enjoying the music for its own sake. When we hear the music of the liturgy, it is otherwise: the focus of the music is not upon itself, and certainly should not be upon the performers, but, rather upon the object of the liturgy—the music turns our attention to and enhances the liturgical action being celebrated, and this in turn, ultimately to the worship of God.

Thus the role of repetition is quite different. For concerts, the programming is principally for variety, though there is a useful function to repetition, especially with great works and works which are public favorites; its function is analogous to information, most often bringing something not heard before or forgotten. For the liturgy, the function is different, it is recollection. We are present at the birth as the celebrant symbolically lays the child in the manger. Upon hearing *Dominus dixit ad me,* we recall, even if only sub-consciously, all the Midnight Masses we have heard before. Its familiarity is an essential part of its function. It orients us upon the particular day, it recollects the whole context of the day, it evokes a whole panoply of images—the decree from Caesar Augustus, the birth in the middle of the night, the shepherds—and it evokes these images not as something from the distant past but as something present among us. At one and the same time we experience as present the event which occurred two thousand years ago and the liturgy being celebrated this night.

When we hear the music of the liturgy, the music enhances the liturgical action being celebrated.

This synchronic occurrence harks back to the fact that for God, all things are seen at once, that God stands outside of time in such a fashion that St. Augustine could address the question, what was God doing before he created the world? by saying that it is the wrong question: since God created time itself when he created the world, there was no time before the creation, but only the eternal present.[2] For God, the birth in Bethlehem and the present time are seen *sub specie aeternitatis,* from the viewpoint of eternity, thus simultaneously. For us, this kind of viewpoint relies upon predictable repetition: the repetition of the same thing previously experienced is the means of the recollection of the whole context of that day's liturgy in the present. This is, of course, true not only for music, but for many elements of the liturgy, the vestments,

[2]St. Augustine, *Confessions,* XI, xiii.

the presence of the crèche, the decoration of the church, the occurrence at midnight (or whenever the "Midnight" Mass is celebrated).

But for Christmas, there is yet an additional temporal dimension. On this night, as we commemorate the earthly birth of the child twenty centuries ago, we also commemorate the begetting of the Son from the Father from eternity. The very introit mentioned above and the alleluia say "today have I begotten thee"; the gradual and the communion, "in the beauty of holiness, from the womb before the day star have I begotten thee."

Yet the gospel of the same Mass is about the earthly birth in Bethlehem. The reading of the gospel at this Mass presents the well-known story; it is surely well enough known, that its reading is not there to supply new information, but to make present what is then the subject of recollection, to make present the founding story of salvation, to celebrate it as here present by once again retelling it.

Thus three different temporal points are juxtaposed and experienced simultaneously, the begetting outside of time, the birth in history, and the present night. These beginnings are given yet another dimension by their being celebrated at about the Winter Solstice—the beginning of the increase of the length of the light of days—and the celebration at midnight symbolically represents such a beginning of the individual day from the depths of the longest night. The silence of the night allows recollection in tranquility and symbolizes the depth of eternity out of which it comes.

The Christian religion is notably not a myth from an indefinite past, but a story embedded in concrete history.

The Mass in the Day shows a reversal of these elements: the gospel is the prologue of the Gospel of St. John, "In the beginning was the Word, and the Word was with God, and the Word was God," the eternal begetting, while the propers of the Mass speak of the earthly birth, the introit, "A child is born unto us and a son is given," the gradual and communion, "All the ends of the earth shall see the salvation of our God."

The mystery of the Trinity and the Incarnation are made palpable through the juxtaposition of proper chants and gospel in these Masses. What is celebrated here is far beyond simple instruction; it is recollection of what is already known, recollection to make it vividly present. A significant element of this is the repetition of the music, which itself gives another temporal element to the texts of the Mass, for the propers of the Mass extend the duration of their texts through repetition and through melisma to amplify and prolong the presence of the mystery.

Ancient religions are famously based upon a founding myth, the story of their origins in a distant and mythical past; the foundation narrative is an important part of their story. The foundation narrative of the Christian religion is notably not a myth from an indefinite past, but a story embedded in concrete history. While there are antecedents (the Immaculate Conception and the Nativity of Mary, the Annunciation and Birth of John the Baptist, and the Annunciation of Christ), the most evident element of beginning is Christmas; this

foundation narrative directly continues in the liturgy with the Epiphany, which synchronically entails several epiphanies—the Adoration of the Magi, the Wedding at Cana, and the Baptism of Christ[3]—all of which lead seamlessly into the public ministry of Jesus and to his Passion, Death, Resurrection, and Ascension, and the descent of the Holy Spirit. This is our foundation narrative, the story of our salvation which we make present throughout the year liturgically; its narration is born principally by the liturgical gospels each day, supported by the other lessons, prayers, and chants.

The reading of these gospels renews our acquaintance with the progress of the story, but, being generally familiar, its real function is to celebrate the founding through the narration. It is not there just for information but rather to make present the founding story, to celebrate it as here present by once again retelling it. This suggests that the manner of reading of the gospel is often misconstrued because its purpose is misconstrued. If the purpose of the gospel were to convey information, then it could be read in a matter-of-fact tone, which is often done. If its purpose were to dramatize the event, then it could be read in a dramatic fashion, which is often done. But if its purpose is to recall the ancient event as here present, then the story must be read in a kind of legendary tone; the story must be presented for our recollection, meditation, and celebration. I suggest that this manner of reading might best be achieved when the gospel is sung, not just occasionally, but consistently at every Sunday and Holy Day.

For chants to bear repetition, they must have an excellence that prevents them from becoming routine.

For chants to bear repetition, they must have an excellence that prevents them from becoming routine. This is especially true of the Ordinary of the Mass. In order that the congregation sing it comfortably, it must be sung quite regularly with sufficient repetition of each setting; it cannot change each week, like the propers, but should sustain enough repetition so that the people can sing it unselfconsciously, allowing it to serve for them as a vehicle of prayer, the means of addressing the object of our worship. For it to support this kind of repetition, it must have a solidity of form and elements of design which reveal new depths upon repetition, as do the principal Gregorian ordinaries. I have sung Kyrie *orbis factor* now for over fifty years; to me it is as fresh and beautiful and interesting as it was the first time I sang it. Thus, the excellence of the composition itself sustains its necessary repetition.

[3]See, for example, the antiphon to the Magnificat for the Second Vespers of Epiphany: "We celebrate a Holy Day adorned with three miracles: today the star led the Wise Men to the manger; today wine was made from water at the wedding-feast; today Christ willed to be baptized by John in the Jordan, that he might save us, alleluia."

ARTICLES

The Solesmes Chant Tradition: The Original Neumatic Signs and Practical Performance Today

By Charles Cole

Early Solesmes

The real starting point for any study of the Gregorian Chant of Solesmes is the refoundation of Solesmes itself. Originally founded in 1010 by the Benedictine Abbey at Le Mans, the community was dissolved during the French Revolution. It was a local priest, Dom Prosper Guéranger, who instigated the return of monks to the site and became the new Abbot of Solesmes. He was responsible for the refounding of the French Benedictine tradition which had all but disappeared. He sought an ideal, an almost romanticized version of Benedictine monasticism, and he knew the importance of the restoration of the chant and its pride of place at the heart of the liturgy. Right from the start in 1833 his intentions were very clear and he instilled in the founding precepts of Solesmes an absolute respect for the primacy of the chants. In 1856 he engaged a number of monks in the study of manuscripts and the work of Solesmes began, leading to the main Solesmes Editions, as shown in Table 1.

1883	*Graduale*
1889	*Paleographie Musicale* (1st Volume)
1891	*Antiphonale*
1908	*Graduale* (Vatican Edition)
1912	*Antiphonale Romanum*
1934	*Antiphonale Monasticum*
1974	*Graduale Romanum* (The Vatican Edition rearranged according to the Vatican II Calendar)
1979	*Graduale Triplex* (Graduale Romanum with neumatic signs added)
1983	*Liber Hymnarius*
2005–2007	*Antiphonale Monasticum*
2009	*Antiphonale Romanum*

Table 1: Important Publications from Solesmes, 1883–2009

Charles Cole is Director of the London Oratory Junior Choir and the Schola Cantorum of the London Oratory School. This paper was read at the 2012 CMAA Colloquium in Salt Lake City, Utah. www.charlescole.com.

These Solesmes editions have become primary sources, and among them are performing editions with which we are very familiar, but it is all too easy for us to take them for granted. It is almost unthinkable to imagine trying to create editions of Gregorian chant without any reference to the Solesmes editions. Yet this was the task which faced the monks, and it is therefore very important for us to try and put the Solesmes editions in the context of their time.

We should bear in mind that when the monks were embarking on this task, chant was at a very low ebb and the fragile aural tradition had been compromised by the nineteenth-century revival of Medicean Chant at Ratisbon. This so-called "debased" chant had all melismas removed and textual and musical accents forced into alignment. Solesmes had to use very early diastematic manuscripts in conjunction with the neumatic sources (diastematic meaning notation written on the lines). Although thirteenth-century books enshrined to a certain extent elements of semiology in the diastematic notation, the notation during the medieval period became ever more simple and ever less sophisticated. This is an example of very basic notation from the early fifteenth-century:

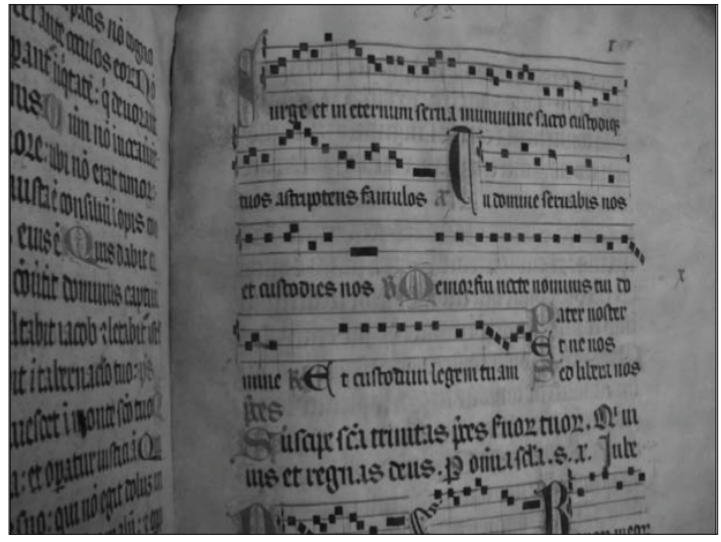

Figure 1: "William Cole" *Antiphoner*, Spain c. 1400–1450

Dom Pierre Combe's book *The Restoration of Gregorian Chant*[1] gives us a great insight into the tortuous struggle which went on in the early days of Solesmes. The painstaking research and letters exchanged by the monks and their visits to see manuscripts which they then copied out by hand, in an age when travel was not easy, show us what a time-consuming process this was. This we should not forget, because it gives us an idea of the sheer determination of those monks to bring about a chant renaissance and their belief in the undoubted value of their project.

[1]Dom Pierre Comb, O.S.B, *Histoire de la restauration du chant grégorien d'après des documents inédites: Solesmes et l'Edition Vatican* (Solesmes: Abbaye Saint-Pierre de Solesmes, 1969); translated as *The Restoration of Gregorian Chant*, tr. Theodore N. Marier and William Skinner (Washington: Catholic University of America Press, 2003; paperback reprint, 2008).

The aim of the monks of Solesmes was to produce a performing edition based on the neumatic signs. They had, in effect, to create an urtext edition (composer's original version), using primary sources, where none had existed before. This practical edition was intended to enable the chants of the church to be properly performed again in their liturgical context. The notation used in the Solesmes editions was not a return to early medieval notation but was their own adaptation, a refinement and development of quadratic notation to try and incorporate details of the original neumatic signs.

Old Solesmes

Dom André Mocquereau (1849–1930) was a distinguished cellist who studied at the prestigious Paris Conservatoire before entering the community at Solesmes. Early rhythmic interpretation, as exemplified by Dom Mocquereau, became accepted as standard, and was based on the analytical construct of *arsis* and *thesis* which originated in Ancient Greek poetry. This style, generally known to us as "Old Solesmes," is defined by the so-called "rhythmic" signs such as the dot (*mora*), the vertical *episema* which marks the ictus, and the horizontal *episema*. It is well documented in a number of places such as in the introduction to the Liber Usualis, and was an attempt to provide a readily understandable means of singing the chant. As a classical musician, Dom Mocquereau would no doubt have been very sensitive to the potential vulnerability of Gregorian chant, lacking any obvious rhythmic structure in its melodies. We are generally familiar with chant, but it is easy to forget that it was not always thus.

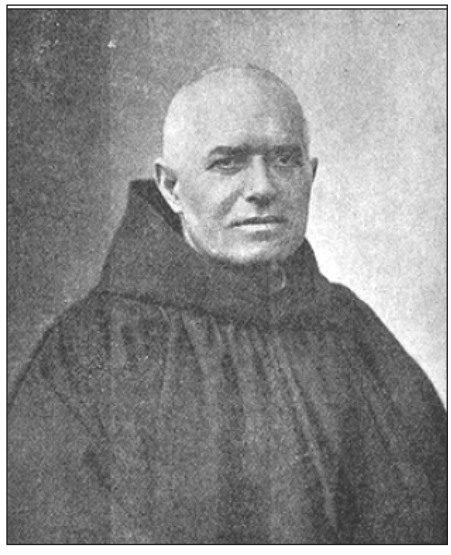

Figure 2: Dom André Mocquereau (1849–1930)

These rhythmic signs therefore arose out of Mocquereau's concerns to ensure that a chant tradition would take hold and endure at a parish level. The use of the ictus, marked by the vertical *episema*, was intended to make sense of the rhythm of the music once it had been transcribed onto four line quadratic notation. There is in fact no basis in medieval musical analysis for the ictus; it does not exist in the semiology but was rather adapted from the theory of classical poetry. It was part of Solesmes' own form of analysis, in other words a nineteenth-century adaptation. The ictus, from the Latin word meaning to strike or smite, was intended purely as an internal rhythm, however over time it became misinterpreted as an accentuation. Solesmes no longer uses these rhythmic interpretations, and Saulnier's discussion of the 2005 *Antiphonale Monasticum* calls instead for a revival of the primacy of the text:

> Rhythmic theory, to the extent that it inflicts a rhythmic distortion on the words and phrases that are chanted, appears in contradiction to the elementary

> principles of liturgical music composition, which must be set fundamentally at the service of the sacred text.[2]

The singing at Solesmes may have moved on from the early style, but "Old Solesmes" has undoubted artistic value as a performance style, and is still used in a number of places. However, the label "Old Solesmes" is unhelpful in giving the impression of something that is somehow separate, or distinct, from everything else. Even the word "old" suggests something that has been superseded by a new or improved version, a curious irony being the fact that the expression "Old Solesmes" is generally used by its most loyal advocates. Such an expression almost invites us to take sides. "Original Solesmes," as I would prefer to think of it, is a style with which I am very familiar, as it formed the basis, with some modifications, of the way I was brought up to sing chant as a chorister at Westminster Cathedral during the 1980s. It is probably fair to say that for many of us, this style is our "default" setting, the one which we most naturally revert to. And it is partly for that reason that the older style is so practical especially when large groups of people are singing chant together. The older style has an innate beauty of its own, however its formulaic structure means that it can be resistant to nuance.

However, Solesmes is a living tradition of chant, represented by two aspects: one aspect is given to us by example in the form of the daily singing of the Mass and offices in its abbey church dedicated to St. Peter. The other aspect is the long line of scholarly work by monks such as Joseph Pothier (1835–1923) and Mocquereau in the beginning, right through Gajard and Cardine and up to more recent work by Dom Jean Claire (1920–2006) who carried out such important study of the modes. This work, the study of the neumatic signs, or semiology, is a continuous and ongoing process. The quadratic notation itself cannot be developed, as it is a transcription, a secondary construct, so semiologists are obliged to look at the original neumatic signs, otherwise they will be one step removed from the primary source.

Figure 3: Dom Eugène Cardine (1905–1988)

The Semiological Sources

Semiology is the term which Dom Eugène Cardine (1905–1988), monk of Solesmes, eventually settled on as being the best description for his life's work, the study of the original neumatic signs. These signs are, for want of a better word, the "hieroglyphics" which we are most likely to encounter in the *Graduale Triplex*. The more usual and classic Gregorian chant notation is generally referred to as "quadratic notation," or more colloquially as "square notes." The quadratic notation is what Solesmes propagated through its published material

[2]"A Translation of Saulnier's Introduction to the New Antiphonale Monasticum," posted on the Chant Café by Nick Gale <http://www.chantcafe.com/2010/07/translation-of-saulniers-introduction.html> or search: "Saulnier's Introduction" at the Chant Café <http://www.chantcafe.com/>.

and is found in all the major chant books which we use today, such as the *Graduale Romanum* and the *Gregorian Missal.*

One of the older monks of Solesmes told me that Dom Cardine was "chaleureux," a warm-hearted man who was obsessed with chant almost to the exclusion of everything else. He permanently had his head in a book and would be busy puzzling over the neumes and making annotations. A good insight into this can be found in his *Graduel Neumé* which is a copy of the 1908 gradual with neumatic signs added along with his copious notes and cross-referencing of chant formulas.[3]

An interesting parallel can be found in Dom Mocquereau's personal copy of the *Liber Gradualis* which is now kept in the *Atelier de Paléographie Musicale* at Solesmes.[4] This earlier volume, rarely seen, also contains

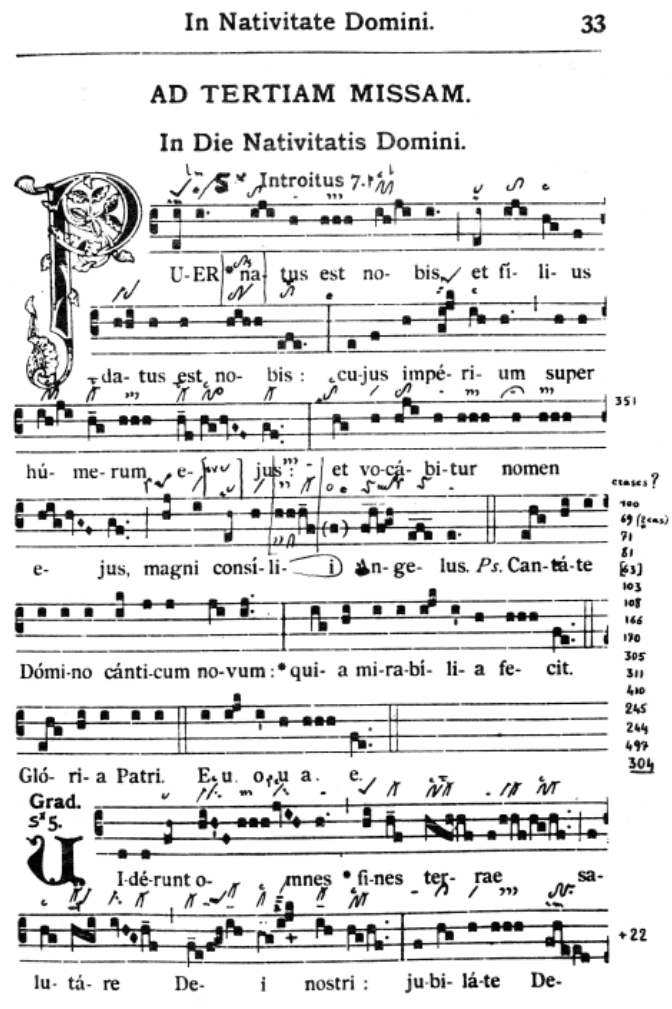

Figure 4: Dom Eugène Cardine, *Graduel Neumé*, p. 33

Figure 5: Photo of Dom Mocquereau's copy of the 1883 *Liber Gradualis* (photos by author)

[3]Eugène Cardine, *Graduel neumé*, Paléographie musicale, 2nd series, vol. 4 (Solesmes: Abbaye Saint-Pierre de Solesmes, 1966).

[4]*Liber Gradualis* (Tournai: Desclée, 1883).

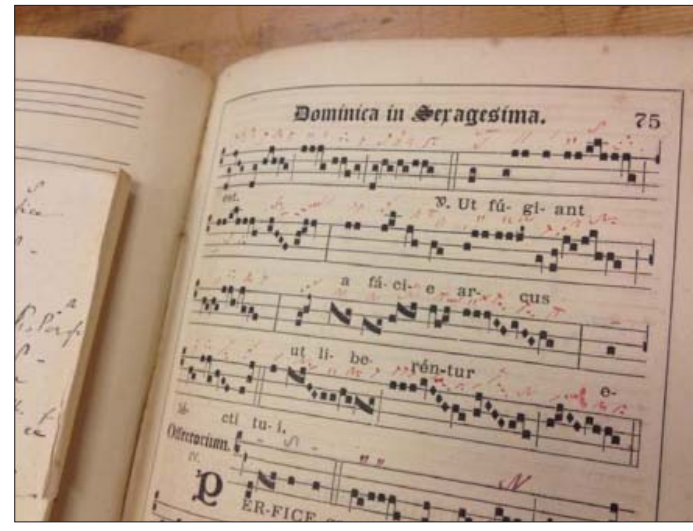

Figure 6: Photo of Dom Mocquereau's copy of the 1883 *Liber Gradualis* (photos by author)

the neumatic signs, written in Dom Mocquereau's own hand.

Dom Cardine's *Graduel Neumé* was later superseded by the *Graduale Triplex*, so called because it is a copy of the 1974 *Graduale Romanum* with the neumatic signs added from two different traditions, Laon and Saint-Gall, so that the chants appear in parallel triplicate.

The Laon notation appears above the staves in black and the Saint-Gall notation appears below, in red. The notation from Laon derives from a ninth century manuscript known as Laon 239 which is a gradual written by an unknown author near the French City of Laon. The Saint-Gall notation derives from a number of manuscripts which exist at the Swiss Abbey of Saint-Gall. Amongst the most important of these are the *Cantatorium of Saint-Gall* (Saint-Gall 359) which is the oldest Saint-Gall source dating from the tenth century, and Einsiedeln 121, an eleventh-century gradual. The *Cantatorium* contains graduals, alleluias, and tracts,

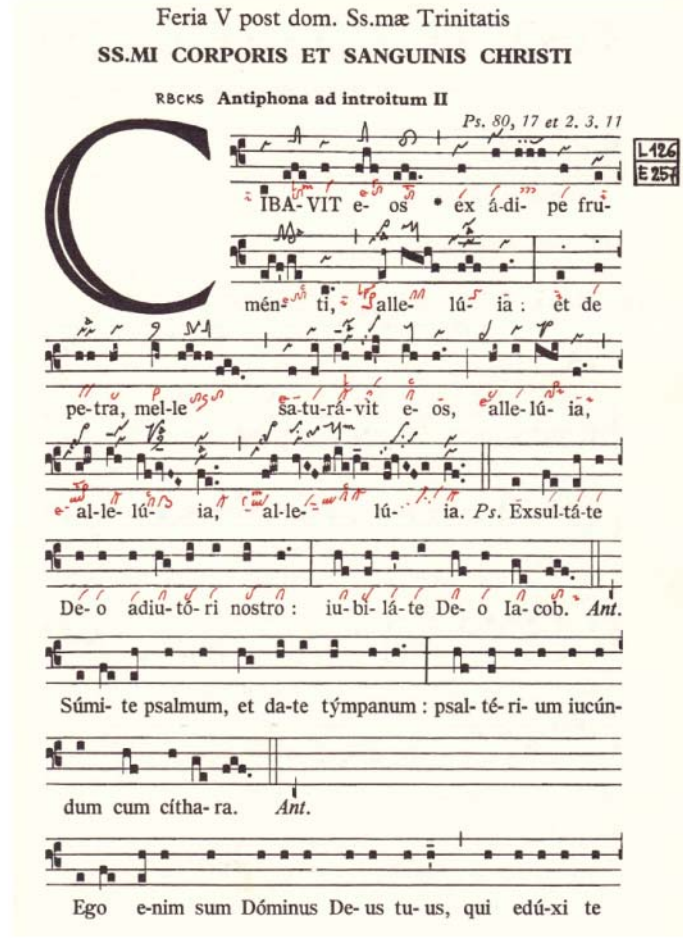

Figure 7: Introit for Corporis et Sanguinis Christi, *Graduale Triplex*, p. 377

while Einsieldeln 121 contains, in addition, the introits, offertories, and communions. Hartker's *Antiphoner* (Saint-Gall 390/1) is the best source of office chants.

Partly because there is much more material available, most performing musicians in my experience tend to focus on the Saint-Gall notation, only really looking at Laon for a secondary opinion. By and large, Laon tends to back up Saint-Gall, however it is of more value in the study of rhythm.

Dom Cardine's book *Gregorian Semiology* is in effect the semiologist's bible. He provides a table of the neumatic signs from Saint-Gall and from Laon.[5]

TABLE OF NEUMATIC SIGNS FROM ST. GALL

	Names of Symbols	Simple Symbols	Symbols differentiated by				Symbols indicating a special meaning		
			the addition		the modification		melodic	phonetic	
			of letters	of episemas	of the mark	of the grouping (neumatic break)		Liquescence	
								augment.	diminut.
		a	b	c	d	e	f	g	h
symbols indicating melodic movement	1 virga								
	2 tractulus								
	3 punctum								
	4 gravis								
	5 clivis								
	6 pes								
	7 porrectus								
	8 torculus								
	9 climacus								
	10 scandicus								
	11 porrectus flexus								
	12 pes subbipunctis								
	13 scandicus flexus								
	14 torculus resupinus								
symbols including a unison	15 apostropha								
	16 distropha								
	17 tristropha								
	18 trigon								
	19 bivirga & trivirga								
symbols carrying a qualifying sign	20 pressus								
	21 virga strata								
	22 oriscus								
	23 salicus								
	24 pes quassus								
	25 quilisma								
	26 pes stratus								

Brackets enclose neumatic forms used only in combination.

Figure 8: Table from Cardine's *Gregorian Semiology,* pp. 12–13

[5]Dom Eugène Cardine, "Semiologie Grégorienne," *Études Grégoriennes*, 11 (1970), 1–158; translated as *Gregorian Semiology*, tr. Robert M. Fowells (Solesmes: Abbaye Saint-Pierre de Solesmes, 1982).

A table such as this might make the subject of semiology seem deceptively simple, rather like code-breaking using a substitution cipher where you simply look up each sign to see what it means. Unfortunately the reality is much more complicated than that and in the pages which follow this table, Cardine illustrates the fact that many of these signs have different meanings in different contexts. The more one reads of Dom Cardine's book, the more daunted one can become as the sheer size of the subject becomes apparent. It was translated into English by Robert M. Fowells, whose own book, *Chant Made Simple*, is an excellent introduction to the Saint-Gall notation for anyone who is interested in venturing into semiology.[6] I will look at a few areas of semiology which are often encountered in the arena of practical liturgical performance.

Practical Considerations

The Horizontal Episema over the Clivis

The *clivis* is a neume group of two notes, the second lower than the first. The *episema*, or horizontal line, which generally appears over the first note, is usually interpreted as a lengthening. However, Dom Joseph Gajard (1885–1972) tells us:

> These signs are not, strictly speaking, signs of length but signs of expression, although, of course, they should be translated by a slight lengthening and softening of the note over which they are placed. They remain, nevertheless, above all, expression marks.[7]

His emphasis here on the fact that these are expression marks is significant, as is his realistic concession that this will sound as a lengthening. He is specifically singling out the first note of the *clivis*, not both. He emphasizes this further a few pages later when he says, "theoretically speaking, the *episema* affects only the first note of the *clivis*." However he then goes on: "but the second note also comes under its influence."

This slightly cryptic remark doesn't entirely clarify his position, although it seems very clear that his interpretation is that the first note should be lengthened, and not the second. However, Dom Cardine's interpretation is different: "The lengthening indicated by the *episema* affects both notes. It does not affect the first note exclusively despite the fact that the *episema* is printed on this note alone in the rhythmic editions."[8]

Cardine's opinion is very clear, and he goes on to demonstrate that the Laon neumes show this to be the case. He also talks about this in his book *Direction of Gregorian Chant*, which is a useful and concise guide for any chant practitioner.[9] In it he warns of the unnatural effect of what he calls "ternary" rhythms which arise when only the first note of the clivis is lengthened,

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[6]Robert M. Fowells, *Chant Made Simple* (Brewster, Mass: Paraclete Press, 2000/2007).

[7]Dom Joseph Gajard, *The Solesmes Method: Its Fundamental Principles and Practical Rules of Interpretation*, tr. R. Cecile Gabain (Collegeville, Minn.: Liturgical Press, 1960), p. 69.

[8]Cardine, *Gregorian Semiology,* 33.

[9]Dom Eugène Cardine, *Direction of Gregorian Chant*, tr. Leonard Maluf and Alexander Schweitzer (Solesmes: Abbaye Saint-Pierre de Solesmes, 2003).

particularly in a series of consecutive episematic *clivises*, such as in the communion *Tollite hostias* (shown in Figure 9) which could end up sounding more akin to a Viennese Waltz at the words "adorate Dominum."

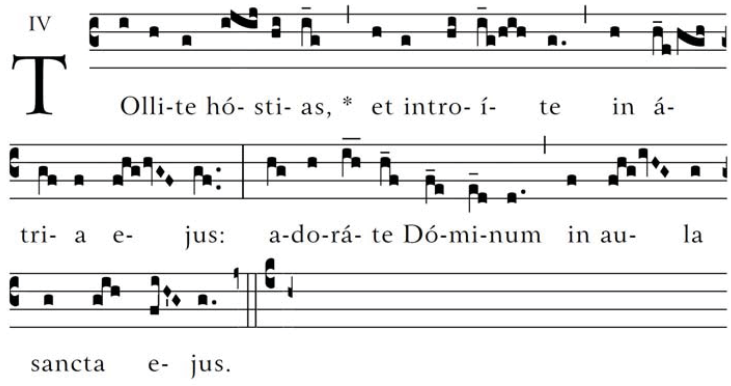

Figure 9: Communion antiphon *Tollite hostias*, Twenty-Fourth Sunday in Ordinary Time

So here we have two different monks of Solesmes giving their different interpretations. In my general experience in England, Cardine's interpretation is the one which is heard most widely, and is now part of the house-style at both Westminster Cathedral and the London Oratory. As I was sitting around a table discussing this particular passage with some monks at Solesmes, the most elderly monk present wordlessly leaned over and drew a long line over all the notes. His understanding seemed pretty clear. A greater range of lengthening, and therefore variety of expression, is possible when both notes come under the episematic influence.

The Vertical Episema

I have already mentioned the vertical *episema* which was used to mark the ictus. The same sign, a short vertical stroke, has been used to mark the *oriscus* in the *salicus*, which has caused some confusion. Here is an example in the Requiem introit on the first syllable of "aeternam."

The *oriscus* is now thought to mean that one should give the note which follows, in other words the third note of the *salicus*, some form of emphasis or sense of arrival. However the *episema* means that it is often the *oriscus* itself which takes precedence, as the sign came to be understood as meaning that the second note should be lengthened. The adherence to this understanding was

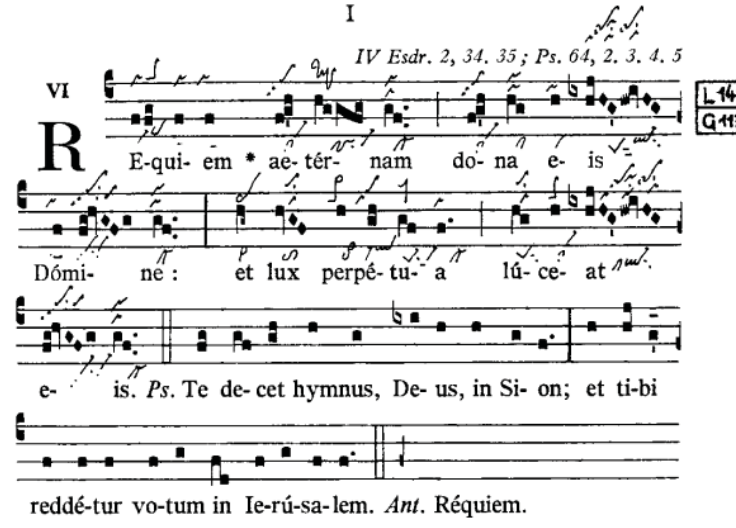

Figure 10: Introit *Requiem aeternam, Graduale*

perpetuated because the editions continued with the notational design that Solesmes devised with the publishers Desclée.

A major update to the notational design came in the *Liber Hymnarius* which contains a table of explanation in the introduction, shown in Figure 11.[10]

NEUMÆ AUT NEUMARUM ELEMENTA	EXEMPLA FIGURARUM		
	FIGURÆ RECTÆ	FIGURÆ LIQUESCENTES	
		AUCTÆ	DEMINUTÆ
1. PUNCTUM			
2. VIRGA			
3. APOSTROPHA			
4. ORISCUS			
5. CLIVIS			
6. PODATUS			
7. PES QUASSUS			
8. QUILISMA-PES			
9. PODATUS INITIO DEBILIS			
10. TORCULUS			
11. TORCULUS INITIO DEBILIS			
12. PORRECTUS			
13. CLIMACUS			
14. SCANDICUS			
15. SALICUS			
16. TRIGONUS			

Figure 11: Introduction to the *Liber Hymnarius* (1983), p.

Among the many changes is the fact that the *oriscus* is no longer marked by the vertical *episema*, instead being denoted by what I call a "flag" note. Another important development is the improved delineation between the *punctum*, *virga*, and *apostropha*. This reflects the move

[10]*Liber Hymnarius* (Solesmes: Abbaye Saint-Pierre de Solesmes, 1983).

towards active repercussions and away from the early style which advocated tied notes. Here the updated notation is put to good use in the responsory for Christmas.

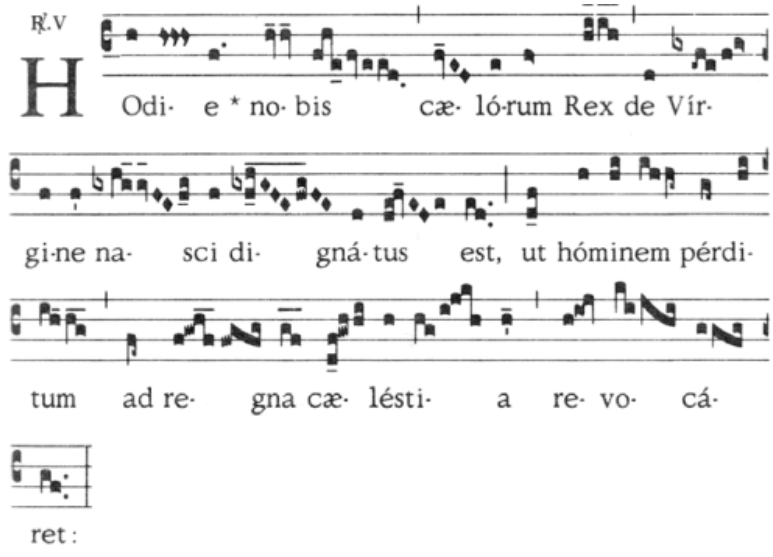

Figure 12: Excerpt from *Responsory Hodie nobis caelorum, Liber Hymnarius*, p. 489

Practically speaking, these newer notational designs are probably much less familiar to most of us as they are currently only used in the office repertoire, rather than in the Propers of the Mass.

Quarter Bars and Half Bars

The barlines which appear in the Solesmes editions were added by the monks and do not appear in the original neumes. Along with the markings of quarter bars and half bars, they provide a very welcome overview of the grammar of the phrase. The quarter bar, in particular, is useful to show the period of the phrase. Although these quarter bars were not necessarily intended by Solesmes to show a breath, to breathe or not is often best decided by context, not by formulaic observance. However if a quarter bar coincides with a comma in the text, then one might feel much more inclined to breathe there.

The practice at Solesmes aims at a continuous line, and individual singers take breaths where they need them by simply omitting a note. It is really a matter of interpretation for a conductor whether or not quarter bars are acknowledged by a breath in performance. If the quarter bars are to be observed with a breath, the overall sense of flow should of course be compromised as little as possible. Sometimes it can be expedient to use quarter bars as "rally points," especially when a large group of singers is involved, or if the chant is being sung in procession. It is, however, more usual to breathe at half bars. There could be other interpretations of where the half and quarter bars come, but the full bars are pretty definitive. An example of an alternative placement of a quarter bar occurs in the gradual *Dispersit*, where there is a case

for bringing forward the final quarter bar of the first section by three notes. (In the *Graduale Triplex*, Solesmes marks this with a slur suggestng that the quarter bar is better removed altogether.)

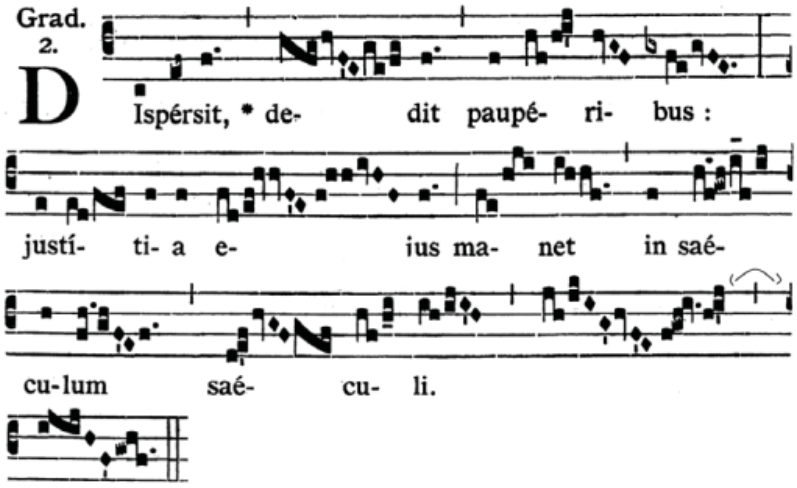

Figure 13: Gradual Dispersit, *Graduale Romanum* (1974), p. 520; Slur of *Graduale Triplex* shown in parentheses

Hidden Liquescents

Solesmes generally includes *liquescents* in the quadratic notation when there are either dipthongs (two adjacent vowels which are both sounded), or vocalized consonants such as "n," "m" or "l." These *liquescents* almost always occur on the second note of a neume. Here in the familiar opening of Sanctus XI we see both a rising and descending *liquescent*.

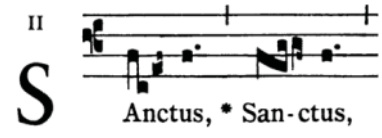

Figure 14: Sanctus from *Mass XI (Orbis Factor)*

In the opening of the introit for the Third Sunday of Advent, the dipthong on the opening syllable is given a *liquescent*, as shown in Figure 15.

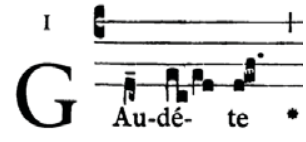

Figure 15: Introit from Third Sunday of Advent, *Gaudete*

However, one will frequently find "hidden" *liquescents*, as they are sometimes called, which exist in the semiology but have not been transferred into the quadratic notation. Very often these are single-note *liquescents* rather than the more familiar two-note ones. The Office repertoire in particular contains many examples such as this one:

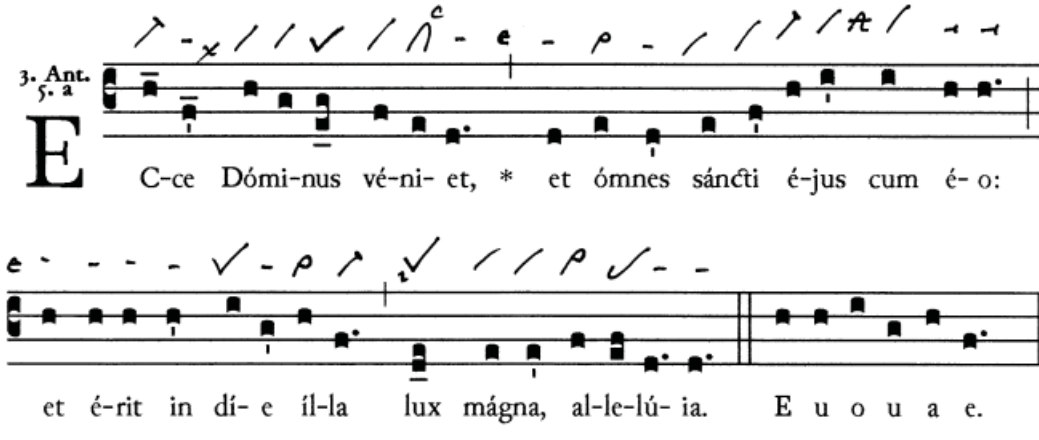

Figure 16: Antiphon to Third Psalm of Vespers on the First Sunday of Advent; Quadratic Notation from *Liber Usualis* (1953), Neumatic Signs from Saint-Gall, Stiftsbibliothek 390 (*Hartker's Antiphoner*)

This Antiphon comes from a project which is being undertaken at the London Oratory where we are in the process of adding the Saint-Gall notation to the antiphons to facilitate more informed performances. This particular example contains three single-note *liquescents*. The Saint-Gall sign for a *liquescent* looks rather like a "P" and the first one you will see is in the second phrase over "omnes." Its purpose here is simply to draw attention to the "M" of "omnes" to ensure that it is properly enunciated. The other two draw attention to the double "L" in the same way, in the words "illa" and "alleluia."

These "hidden" *liquescents* are simply a call for the really clear formulation of the text. They are cautionary in nature, as reminders towards performance, but they show the musical considerations of the monks. They also give significant insight into the interpretation of the two-note liquescent, suggesting that one should leave room for the vowel in the second note rather than closing up fully onto the consonant as is practiced in some places.

Variations of pitch

In the course of looking at semiology, it is impossible to avoid instances of discrepancies between the pitches given in the quadratic notation and those suggested by the Saint-Gall manuscripts. There is a very good example of this in the Introit for the Epiphany, shown in Figure 17.

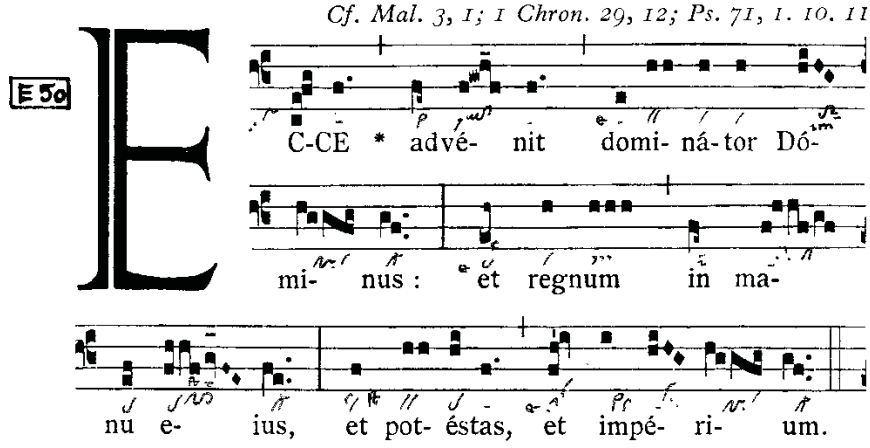

Figure 17: Introit *Ecce advenit*, *Graduale Triplex*, p. 56

At "Dominator" there is a rising fourth as given by Solesmes. However in the semiology it says "e" meaning *equaliter*, same note, in other words the same note with which "advenit" ended. The same thing happens at "et regnum." This means that the whole piece becomes an essay on the rising third which makes a great deal of sense. The "r" or *rursum* meaning elevate at "et potestas" affirms this. So why did Solesmes write these as rising fourths? It might be that this comes from the aural tradition or from diastematic material. If this is the case, then this represents an example of a tension between the aural tradition and the semiological source material.

These differing pitches have not subsequently been reset, perhaps partly as a matter of practicality for Solesmes, but should we change these notes? Some would argue that Dom Cardine is encouraging us to do so, but many of us feel rather uneasy about deviating from the Vatican approved text. It seems permissible to change the odd quarter bar or lengthening, but when it comes to altering pitches, perhaps that is a bridge too far. In the case of this introit, we are dealing with a choral piece, not a congregational piece, so to make a change would not be interfering with the body of music which is familiar to the average worshipper. To change notes in a congregational chant such as part of the ordinary would be another matter entirely. This would be a major interference with the "folk" memory of the faithful, whose familiarity with these melodies should not be compromised. William Mahrt's book, *The Musical Shape of the Liturgy*, essential reading for any Catholic musician, states: "Chant is plainsong; its pitches are fixed, but its rhythm is subject to interpretation. Even in the context of a striking variety of rhythmic interpretations, the melodies remain the same melodies."[11] A little later on in the same passage he says: "What differences of pitch as do exist in the Gregorian tradition are relatively minor variants . . . but not constituting different, much less "invented" pieces."[12]

[11]William Mahrt, *The Musical Shape of the Liturgy* (Richmond, Va.: Church Music Association of America, 2012), p. 180.

[12]Ibid., 180–1.

Tensions arose between Solesmes and the Vatican during the early twentieth century when concerns over the changing of musical texts reached a critical point. The Vatican had given primacy to the Frankish tradition as the typical edition, using the Saint-Gall, Einsiedeln, and Laon sources rather than other such as English (Sarum), Hungarian, or Mozarabic. The Solesmes chant tradition was thus being enshrined and given an iconic status. The flip side to this was the fact that the Vatican did not want any changes to these early editions. This resistance to change caused Solesmes enormous problems because one cannot simply stop the process of ongoing scholarship.

By the 1960s, however, there had been a change of heart and the Second Vatican Council called for critical editions. This means that the *Graduale Triplex* has a value enshrined by the Second Vatican Council, in other words, it's approved. However, the quadratic notation remains the same, so are we allowed to employ the neumes, or should they remain, quite literally, academic? Returning to the Epiphany introit, the *Graduale Novum*,[13] which is a Regensburg rather than Solesmes edition, makes the neumatic changes to the musical text, and a number of others besides.

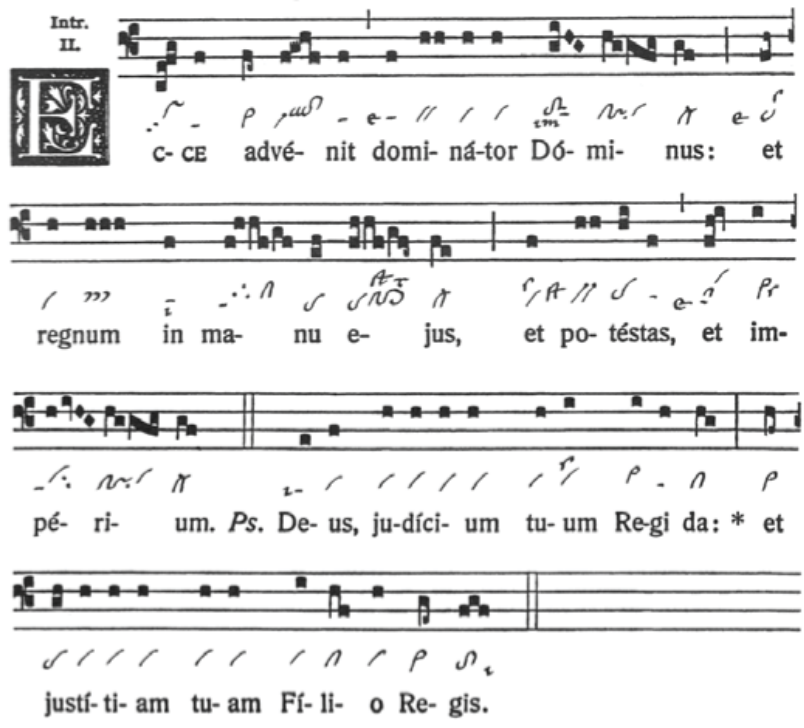

Figure 18: Introit from Epiphany, Ecce advenit, from *Graduale Novum*

[14]*Graduale Novum* (Regensburg: ConBrio, 2011).

The *Graduale Novum* is another critical edition, an alternative transcription, and should be judged as such. Whether or not it is acceptable to use it in the context of the liturgy is another matter. When one looks at the semiology, a whole number of other possibilities begin to present themselves, and we have to find a way to deal with that.

Conclusion

It is quite possible in the midst of all this to lose sight of the wood for the trees. It is therefore perhaps worth reminding ourselves what our primary aim should be. Above all, Gregorian chant is the prayer of the church. For a long time, there has existed at Solesmes an enduring practice of this prayer which is worthy of our utmost respect. Over the years the practice has changed, for sure, but the chant at Solesmes is, and will always remain, a prayer, even if musicologists differ over the meaning of the semiology.

Monsignor Andrew Wadsworth drew attention the primacy of the text when he addressed the Conference of Catholic Directors of Music at Westminster:

> In our Catholic tradition, liturgical chant is first and foremost cantillation, a song which arises from the text, a song which is essentially a heightened proclamation of a verbal message and which takes its emphases from the natural accentuation of the text and finds its melodic rhythm from the cadence which is already within the words.[14]

Most of what the semiology says seems to be towards an opening up of the text, in other words a description and explanation of the text through music. Semiology has to be seen as an aid, not an end in itself. If it becomes an end in itself, problems can arise. If you try and sing everything marked in the semiology you will end up tying yourself in knots and the result will probably be stiff rather than flowing. The singer must never feel a victim of a system and the chant must seem natural. Saulnier's discussion of the *Antiphonale Monasticum* also warns of the dangers of trying to get too involved with the semiology:

> The(se) neumes are not intended for all singers, since many in the monasteries sing by memory and imitation. On the other hand, they will be useful for choir directors and for informed amateurs in providing objective indications on which to base their interpretation.[15]

The Choirmaster at Solesmes, Dom Bruno Lutz, told me that neither he nor any of the Schola sing from the *Graduale Triplex* which he described as a "*livre d'étude*," a study book which should be used for reference. It is his opinion that to sing from the *Triplex* is to risk getting too attached to single details rather than seeing the whole musical picture. Whilst seeing his point, I am inclined to think that singing from the Triplex is not a problem as long as you are aware of the pitfalls, and I am aware of many scholas which use it successfully.

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[14]Andrew R. Wadsworth, "Towards a New Culture in Liturgical Music," *Sacred Music*, this issue, p. 63 below.

[15]"A Translation of Saulnier's Introduction," cf. note 5, above

Figure 19: The Monk's Choir at Solesmes

There are other factors which have a bearing on how much semiological nuance is achievable. At the modestly proportioned abbey church of Solesmes, the monks of the schola do not sing a projected sound but almost sing to themselves, allowing the reverberation to add a luminous quality. Professional singers, who generally work in larger buildings, tend to produce a projected sound which can make nuance quite difficult, as do the practicalities of rehearsal time. In general, professional choirs rehearse less, and in the limited time available there is usually also polyphony to be prepared. Perhaps the most important advice for us all as singers and conductors can be found in the introduction to the *Liber Hymnarius*:

> The principles set out here stem from the perfect matching of the sacred text with the Gregorian melody. This is why those who in singing strive to respect Latin diction, possess by this very fact most of what is required to execute Gregorian chant well.[16]

[16][Dom Jean Claire], "Prænotanda," *Liber Hymnarius* (Sablé-sur-Sarthe: Abbaye Saint-Pierre de Solesmes, 1983), p. xvi.

Chivalric Orders as Musical Patrons

By **Duane L.C.M. Galles**

Today corporations are some of the greatest patrons of music. Most American symphony orchestras have and avidly seek a coterie of corporate sponsors and for decades opera lovers across America enjoyed broadcasts of the Metropolitan Opera of New York, thanks to the generosity of the Texaco, and later Mobil Oil Company, and later still Toll Brothers. Patronage in the Middle Ages and Early Modern period was not all that different.

The Rise of Christian Chivalry

In the late Middle Ages and Renaissance there were also great corporate patrons of music. Among the great corporations then, besides the monasteries and cathedral and collegiate chapters of canons which were the conservatories of Europe until the French Revolution, were the military religious orders and the chivalric orders of knighthood. Knighthood in the second Christian millennium had ceased to be merely an occupation or social rank. Instead, it now became something of a spiritual vocation. The Gregorian reformers early in the second Christian millennium saw it as among the "variety of gifts" about which St. Paul spoke in I Cor. 12:4–11: "There are different gifts but the same spirit; there are different ministries but the same Lord; there are different works but the same God who accomplishes all of them in everyone." Thus the Romano-German Pontifical of the tenth century included a blessing for the arms of soldiers, in which the church prayed that those military weapons "might be a defense and protection of churches, widows, orphans, and all servants of God." A century later the pontifical would actually include a liturgical rite for the initiation of a man to knighthood, thereby recognizing that what had been mere employment was now seen as a vocation. Some medieval theologians would even call initiation to knighthood a sacrament, with baptism, the gateway to the other sacraments, as a prerequisite for knighthood, and they would see knighthood and priesthood as coordinate institutes of Christian society. In the days before Peter Lombard when the church defined the sacraments as seven in number, a number of rites, which we would today call sacramentals, were then called sacraments. Not surprisingly, there are many medieval references to one being "ordained a knight." The tap on the shoulder that was part of the dubbing ceremony was seen as an implicit oath by those accepting it.

Duane L.C.M. Galles holds degrees from George Washington University (B.A.), William Mitchell College of Law (J.D.), University of Ottawa (Ph.D.) and Saint Paul University, Ottawa. (J.C.D.). He has a distinguished career as an attorney, counselor-at-law and canonist. Mr. Galles was called to the Bar of the Supreme Court of the State of Minnesota in 1977, and the Bar of the Supreme Court of the United States in 1981.

Many medieval theologians from the time of St. Thomas Aquinas on saw the matter of the sacrament of holy orders in the *traditio instrumentorum*, the delivery at ordination of the paten and chalice, the instruments of priestly sacrifice. By analogy, knighthood was seen as conferred by the *traditio instrumentorum*, the girding on of the sword and the delivery of the cross, the instruments of knightly service. A further vestiary analogy might be mentioned. The priest is clothed with a stole and the knight with the mantle, both to remind the wearer of the sweet yoke of his vocation. Finally, both the rite of ordaining a priest and that for making a knight concluded with a kiss of peace. Thus, Guibert of Nogent in 1110 in his *Gesta Dei per francos* concluded:

> In our time God has instituted holy warfare so that the knightly order (*ordo equestris*) . . . [are] no longer . . . obliged to leave the world and chose a monastic way of life, as used to be the case, or some religious profession, but in their accustomed liberty and habit, by performing their own office in some measure achieve the grace of God.[1]

Christianity's link with knighthood became even closer with the rise of the military religious orders. This was a new species of religious, who now were both monks and knights. St. Bernard of Clairvaux (1090–1153), Doctor of the Church, in his tract *De laude novae militiae,* would praise this new species of religious and become their great propagandizer, and so arose the Knights Templar, followed by the Knights of St. John of Jerusalem (now often called the Knights of Malta), the Knights of St. Mary the German (later called the Teutonic Knights), and the Knights of St. Lazarus. There were also a number of Iberian military religious orders, including those of Santiago, Calatrava, Alcantara, and Aviz.[2]

Christianity's link with knighthood became even closer with the rise of the military religious orders.

[1]Jaroslav Pelikan, *The Growth of Medieval Theology* (Chicago: University of Chicago Press, 1978), p. 213; Leon Gautier, *La Chevalerie*, ed. Jacques Levron (Paris: B. Arthuad, 1960), pp. 33, 36; Collin Morris, "Equestris Ordo: Chivalry as a Vocation in the Twelfth Century," in Derek Baker, ed., *Religious Motivation: Biographical and Sociological Problems for the Church Historian: Papers Read at the Sixteenth Summer Meeting and the Seventeenth Winter Meeting of the Ecclesiastical History Society: Studies in Church History*, 15 (Oxford: Basil Blackwell, 1978), pp. 87–88; Pierre de Puniet, *Le Pontifical Romain*, 2 vols. (Louvain: Abbaye benedictine de Mont César, 1931), II, p. 220; Walter B. Clancy, *The Rites and Ceremonies of Sacred Ordination* (Washington: Catholic University of America Press, 1962), pp. 35, 38; only in 1947 did Pius XII define the essential matter of priestly orders as the (first) imposition of hands, not the *traditio instrumentorum* or the delivery of the paten and chalice, see ibid., 56.

[2]On the military religious orders, see Desmond Seward, The Monks of War: The Military Religious Orders (London: Penguin Books, 1972).

Knights Templar

Nor was this lofty view of knighthood merely a transient and medieval view. A great number of chivalric orders were created to promote the ideals of Christian knighthood. Even when these were secular (Europeans would say lay) orders created by princes, such orders had, at least initially, a Christian ethos and core spirituality. And often they were created by papal bull or at least approved by apostolic decree. Perhaps the most illustrious was the Order of the Golden Fleece, created by Duke Philip the Fair of Burgundy in 1430. The great English Order of the Garter is older and dates to 1348. The Savoy Order of the Annunciation followed in 1362. The French Order of St. Michael was created by King Louis XI in 1469.

Even with the waning of the Middle Ages, Europe continued to see the advent of new chivalric orders. In 1562 Medici Duke Cosimo established at Pisa the Order of St. Stephen as a naval force on the model of the Knights of St. John, who had by now retreated from the Holy Land and after 1523 from Rhodes to their islands of Malta where they became a naval bulwark against the Turkish threat to Christendom. About the same time the Sacred Military Constantinian Order of St. George, whilst claiming fourth-century origins and with members of the Angelo family (claiming Byzantine imperial ancestry) at its head, was taking shape. In 1697 the childless Gian Andrea Angelo transferred the grand magistracy to the Farnese Dukes of Parma from whom it passed to the Bourbons of Parma and later of the Two Sicilies.

Meanwhile, the great military religious order, the Knights Templar, had in 1307 been suppressed by Pope Clement V. Their property and members in Portugal, however, Pope John XXII in 1319 transformed into the Order of Christ, which still survives today in Portuguese and papal divisions. The Templar property and membership in Aragon became the Order of Montesa. The Order of St. Lazarus, originally formed by military religious knights who had contracted leprosy, eventually had a fate not unlike that of the Knights Templars. Its properties in France were united to a new Order of Mount Carmel, created in 1607 by King Henry IV, and its Italian possessions were, in 1573, transferred by Pope Gregory XIII to the Order of St. Maurice, created in 1434 by Savoy Duke Amadeus VIII, which thereupon became the Order of St. Maurice and Lazarus.

The Reformation caused a split in the Order of St. John. The (Protestant) Prussian Johanniter Order resulted, and in the nineteenth century the British Venerable Order of St. John would come into being with a royal charter in 1888 and the British monarch as Sovereign Head and a Prince of Great Britain as Grand Prior. Meanwhile, the Catholic Knights were expelled from Rhodes by the Turks in 1523 and took refuge on their Maltese fastness, until dislodged from

there by the French in 1798. Eventually, they settled on the Aventine Hill in Rome where they remain today as a quasi-state. The Teutonic Order likewise split into Protestant and Catholic parts, with the Catholic part surviving at Mergentheim in southern Germany under a Grand Master now a prince of the Holy Roman and later Austrian Empire until the demise of the Danubian Monarchy in World War I. In 1929 Pope Pius XI transformed the Catholic Teutonic Order into a mendicant order of priests and sisters and it ceased to be a military religious order.[3]

Pilgrims to the Holy Land meanwhile continued after the crusades, organized for their protection, had ceased. Those pilgrims to the Holy Land of knightly rank and pious disposition were often wont to be dubbed a knight in the Basilica of the Holy Sepulcher in Jerusalem, the more consciously to embrace the life of Christian service they saw knighthood to be. The Franciscans, who had come to the Holy Land in 1219, remained in the Holy Land after the Muslims had re-taken it, and oversaw this development, their *custos* being given by the pope the faculty to confer knighthood. Recalling this chivalric tradition, when he re-created the Latin Patriarchate of Jerusalem in 1847, Pope Pius IX also erected as a chivalric order for its support the Sacred Military Order of the Holy Sepulcher of Jerusalem. Since 1931 this Order has been known as the Equestrian Order of the Holy Sepulcher of Jerusalem.[4]

In 1929, Pope Pius XI transformed the Catholic Teutonic Order and it ceased to be a military religious order.

At the same time the church continued to see the initiation to knighthood as a sacramental, and a rite for its inauguration remained in the Roman Pontifical. Thus, when Pope Clement XIV in 1770 created Wolfgang Amadeus Mozart (1756–1791) a Knight of the Golden Spur, his decree of appointment not only created Mozart a knight but first, since it conferred a sacramental for the valid reception of which the recipient had to be in the state of grace, it absolved him from any sentence of excommunication, suspension, or interdict or other censures and penalties of the church imposed *a iure* or *ab homine* for whatever occasion or cause.[5] In this light the patronage of music by orders of knighthood takes on a special light.

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[3]Desmond Seward, *Italy's Knights of St. George: The Constantinian Order* (Gerrards Cross, UK: Van Duren Publishers, 1986), pp. 29–51. On the history of these orders, see Peter Bander van Duren, *Orders of Knighthood and of Merit: The Pontifical, Religious and Secularized Catholic-founded Orders, and Their Relationship to the Apostolic See* (Gerrards Cross, UK: Colin Smythe, 1995), especially pp. 19–23.

[4]Michael H. Abraham D'Assemani, *The Cross on the Sword: A History of the Equestrian Order of the Holy Sepulcher of Jerusalem* (Chicago: Lithographed by Photopress, 1944), pp. 60–67.

[5]Otto Erich Deutsch, *Mozart, a Documentary Biography* (London: A. & C. Black, 1965), p. 123. The rite for the making of a knight was omitted from the Roman Pontifical when it was revised after Vatican II. This did not mean that it ceased to be a sacramental. The rite continues in the special rites of various orders. Similarly, norms on sacred music, minor basilicas, the Roman curia, and the pontifical household no longer appear in the Code of Canon Law. Nevertheless, special norms for these institutes still form part of the *ius vigens*.

The Tradition of Chivalric Musical Patronage

The Burgundian Order of the Golden Fleece not only adorned the arms of many an armiger *sans peur et sans reproche* (without fear and without reproach), it was a juridical person with an extensive corporate life which has been described as "a major corporate patron of music." Established in 1430 by Duke Philip the Good of Burgundy, it came by inheritance to the Habsburgs and so would later have Spanish and Austrian branches. It had fifty-one members by 1517 and had developed a vibrant corporate life, which included several functions each year at which there was polyphonic music. Its *Sainte Chapelle* in Dijon had, besides canons, a choirmaster and four choirboys. The order held chapter meetings on St. Andrew's Day (November 30) and in May and these came to be elaborate three-day affairs with First Vespers, a Mass, a banquet, the Office of the Dead, a Requiem, and a Mass of the Blessed Virgin. Later a votive Mass of the Holy Ghost was added and these Masses were usually celebrated pontifically and therefore solemnly with music.

January 1430, Philip III, duke of Burgundy establishes Order of the Golden Fleece

This elaborate liturgical cycle provided many opportunities for polyphonic music and this seems to have developed progressively and more solemnly. At the May 1478 meeting in Bruges, the Mass of St. Andrew was celebrated, we are told, very solemnly with organs, discant, and jubilation. Three years later in 's-Hertogenbosch we read of the order's triduum, beginning with First Vespers and a Mass of St. Andrew with discant and organ, and later that year on St. Andrew's Day the Order met at St. Gudula Church, Brussels, where the Mass of St. Andrew was discanted by the chaplains of its sovereign, Maximilian of Austria (1459–1519) who, in 1477, had married the Burgundian heiress, Mary, daughter of Charles the Bold and granddaughter of the order's founder, Philip the Good.

A decade earlier in 1471 at a Valenciennes meeting of the order there was mention of a procession before the Mass of St. Andrew led by heralds, and then came trumpets and clarions playing antiphonally and followed by the Duke Charles the Bold. In 1555 this procession was very grand. It began with sixteen trumpeters on horseback followed by two groups of heralds, eight dressed in black with gold banderoles bearing the black imperial eagle and eight dressed in tabards of yellow velours with red and yellow borders and with banderoles bearing the arms of the King of Spain. Later that year the Habsburg Emperor Charles V, who was also King Carlos I of Spain, would abdicate and retire to a monastery, leaving his imperial Austrian and Hungarian realms to his brother Ferdinand, and his Spanish and Burgundian realms to his son Philip. In Madrid in 1625 this Order of the Golden Fleece procession included, besides trumpets, nakers and hautbois.

The texts employed at the Mass of the Blessed Virgin were proper to the order and were the work of Bishop Guillaume Fillastre (d. 1473) of Toul, second chancellor of the order. It seems

many texts were modeled on the Dominican propers for the Feast of St. Dominic, often using texts recalling the fleece of Gideon, which was seen as a symbol of the Immaculate Conception. The investiture of new knights took place at the Mass of the Holy Spirit, and it seems the offertory procession at this Mass was celebrated very solemnly with trumpets.

While it may have even commissioned works by the Netherlandish composers Alexander Agricola (1445–1506) and Josquin des Prez (c. 1450–1521), for its Requiem Mass the order seems to have adopted the Requiem of Guillaume Dufay (1397–1474) as quasi-official music. When the *De profundis* was chanted at the end of the offertory, the knights processed carrying lighted tapers. Dufay was a canon of Cambrai Cathedral and his Requiem Mass, now lost, was to be sung in the Chapel of St. Etienne there on the day following his funeral by a dozen of the best singers chosen from among the vicars-choral, according to his will, dated 8 July, 1474. This appears to be the first mention in musical history of an entirely polyphonic Requiem Mass.[6]

The Sovereign Military Order of Malta, albeit a military religious order also known as the Order of St. John of Jerusalem, the professed members of which are subject to a solemn vow of poverty, proved itself corporately a notable musical patron. Having been expelled from Rhodes by the Turks in 1523, the Knights transferred themselves to Malta and transformed the cultural life of Malta by introducing customs and habits from around Europe by members of a class used to a rich cultural life. While the cathedral at Mdina enjoyed a notable musical tradition, the order's musical establishment in its conventual church in Valetta employed fine musical talent until its end with the French invasion of 1798. Musicians were a regular sight at the court of His Eminent Highness, the Grand Master, to lend grandeur to the rich spectacle of it.

Eminently decent corporate provision was made for music in Malta by the order. The Italian *Langue* had plays in their *auberge* as early as 1631 and at least during the eighteenth century the order's grand masters staged an opera annually on Calendimaggio (April 30), and in 1732 the Grand Master, Dom Antonio Manoel de Vilhena (1663–1736), built and supported the six-hundred and twenty-three seat, horseshoe-shaped Teatro Pubblico *ad honestam populi oblectationem*, for the honest recreation of the people. The theater was inaugurated with a performance of Scipione Mafei's classic tragedy, *Merope*, and it was home to French comedy and Italian opera until the French Revolutionaries evicted the Knights from their island home in 1798. Renamed the Manoel Theater in 1873, it survived the extensive Axis

The first mention in musical history of an entirely polyphonic Requiem Mass was in 1474.

[6]William Prizer, "Music and Ceremonial in the Low Countries: Philip the Fair and the Order of the Golden Fleece," *Early Music History,* 5 (1985), 114, 135; Barbara Haggh, "The Archives of the Order of the Golden Fleece and Music," *Journal of the Royal Musical Association*, 120 (1995), 1–21.

bombing during World War II and is the oldest European theater still functioning in its original structure. Since 1960 it has been known as the National Theater and it is the home of Malta's National Orchestra. [7]

A number of distinguished musicians have been associated with the order. Filisteo Scaramuccia was a native of Capua and the composer of a book of madrigals, published in Venice in 1580, which identifies him as a Knight of Malta and is dedicated to Jean de la Cassière, Grand Master of the Order from 1572 to 1581. Sebastián Raval (c. 1550–1604) was a Spanish composer who in 1592 published a book of motets in Rome. He transferred from the Capuchins to the Order of Malta and he was *maestro di cappella* at Urbino and later at Palermo. Filippo Acciaiuoli (1637–1700) was trained in music in his native Florence before becoming a Knight of Malta in 1666 and serving in at least four caravans. He went to Rome upon the election of the librettist Pope Clement IX (Rospigliosi) and for the next three decades was the city's impresario, masterminding spectacular opera in and around Rome, including the Tordinona Theater. Benedetto Pamphili (1653–1730) was a lavish music patron and librettist, thanks in part to his revenues as Grand Prior of the Roman Grand Priory of the Knights of Malta. He was also a cardinal. Among the many musicians he patronized were Alessandro Scarlatti (1660–1725) and George Frideric Handel (1680–1759).

Filippo Pizzuto (1704–aft. 1740) was a talented musician trained in the conventual church of the Order in Valetta and in the Naples conservatory under Porpora. He composed at least three Calendimaggio cantatas, but left Malta in 1740 and little thereafter is known of him. Angelo Nani (1751–1844) was a violinist and impresario from a notable Venetian family, but his marriage in 1768 ended possibilities for advancement in the order. He was nevertheless conductor and impresario of the Manoel Theater orchestra, and of his twelve children, Emmanuele, Agostino, and Vincenzo were violinists and composers. Nicolo Isouard (1773–1818) was a Maltese-born composer who enjoyed the order's patronage. He studied in Paris and his first opera, *L'Avviso ai Maritati*, premiered in Florence in 1794. The following year the Grand Master of Malta commissioned him to write a Mass. After the French invasion he moved to Paris where he worked in association of Cherubini, Kreutzer, and Boieledieu writing comic opera including his very successful *Cendrillon* in 1810.

In recent times the Order of Malta continues its patronage of music.

In more recent times the Order of Malta, which, besides being a religious order in canon law, ranks as a subject of international law and so is a quasi-state, continues its patronage of music. It has its own order of merit, and it conferred its Cross of Merit on Justine Ward (1879–1975) for

[7]Vicki Ann Cremona, "Spectacle and 'Civil Liturgy' in Malta During the Time of the Knights of Malta," in Christopher Cairns, ed., *The Renaissance Theater: Texts, Performance and Design* (Aldershot, England: Ashgate, 1999), pp. 41, 53.; Claire-Eliane Engel, *Histoire de L'Ordre de Malte* (Genève: Nagel, 1968), p. 275.

her extensive efforts on behalf of Gregorian chant. It gave the same honor to the Australian conductor Richard Divall (1945–), who is also a Knight of Justice of Malta, for his work in Australian colonial music and early opera. The Canadian violinist, conductor and composer Alexander Brott (1915–2005), who trained at the McGill Conservatorium and the Juilliard School, was a Knight of Malta as well as member of the Order of Canada and a Chevalier de l'Ordre National du Québec. Carmelo Pace (1906–1993) was a Maltese composer and teacher born in Valletta, the son of Anthony Pace and his wife Maria Carmela Ciappara. He wrote many suites for piano, violin, and violoncello, cantatas, concertos, an oratorio, two ballets, four operas, and a *Stabat Mater*. In 1964 he was made a Knight of Malta and in 1992 an officer of the National Order of Merit of Malta.

The Military and Naval Order of St. Stephen was established in 1560 by the Medici Grand Dukes of Tuscany and was patterned on the Order of Malta, with vows of obedience, charity, and conjugal chastity. Located at Pisa, it maintained a small naval force to repel Turkish corsairs. Its badge is a red Maltese cross with gold *fleurs de lis* between the arms. It was also a notable music patron. Bernardo Giacomini (1532–1562) was a Florentine gentleman and Knight of St. Stephen. He published in 1563 at book of madrigals, which celebrated the marriage of Grand Duke Cosimo's daughter Isabella to Duke Paolo Orsini. Ferdinando Saracinello was a poet and librettist and privy chamberlain to the Medici. He had an important part in court entertainments in Florence even participating as a dancer. He died in 1640, having been Grand Chancellor of the Order of St. Stephen. Giovanni del Turco (1577–1647) was both composer and Knight of St. Stephen. His first book of madrigals was published in 1602 and in 1614 was appointed superintendent to Grand Duke Cosimo II. Azzolino Bernardino della Ciaia (1671–1755) was a Knight of St. Stephen and a composer. He is especially known for his organ works and he oversaw the building of an enormous four-manual organ with 3,500 pipes for the order in Pisa. It was first played at the funeral of Gian Gastone de' Medici in 1737, last of the Medici Grand Dukes of Tuscany. Giovanni Bettini was a seventeenth-century Italian organist and composer, who from 1618 to 1624 was organist to the Order of St. Stephen at Pisa. His teacher Antonio Brunelli (1577–1630) was also an organist and composer who had received his musical education in Rome under Nanino. In 1613 he became *maestro di cappella* of the conventual church of the Knights of St. Stephen at Pisa. He wrote sacred music and songs and dances. Remigio Cesti (c.1635–c.1717) was a composer and Dominican. In 1663 he became organist to the Knights of St. Stephen at Pisa and two years later his opera *Il principe generoso* premiered in Innsbruck.

The Teutonic Order of St. Mary of Jerusalem was established as a military religious order in the Holy Land in the early twelfth century and bore a black cross on a silver field. After the fall of the Latin Kingdom of Jerusalem, it acquired a new mission in Prussia and Lithuania centered round its great castle at Marienburg. To this Baltic region they brought German staff notation and the peculiar liturgical use of the Dominicans, which they had adopted. At the Reformation the Grand Master embraced the Reform and the Order split into Protestant and Catholic branches with the latter centered around the *Hoch- und Deutsch Meister* at Mergentheim, who was made a Prince of the Empire. It survived there as an independent South German principality until the dissolution of the Holy Roman Empire in 1806.

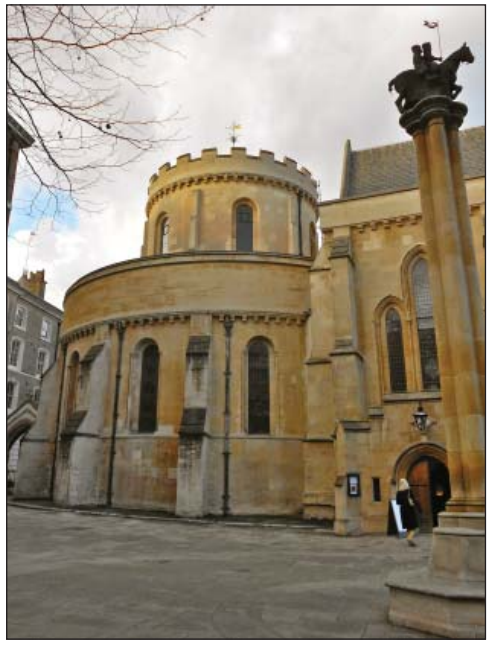
At Mergentheim it patronized a number of musicians. One may mention Augustin Plattner who flourished in the early seventeenth century. The order financed his early musical education and from 1621 he worked as organist to the order at Mergentheim. His *oeuvre* includes some eight Masses for double choir in the Venetian manner, one *Missa pro defunctis*, and six parody Masses. Ignaz Franz Xaver Kürzinger (1724–1797) was the son of the principal town musician in Rosenheim, Bavaria, who studied composition under Carl Heinrich Graun (1703–1759) in Berlin and later visited Italy before entering the service of the order at Mergentheim where in 1751 he became Kapellmeister. He remained at Mergentheim as such for a decade before entering the service of the Prince-Bishop of Würtzburg, where one of his students was George Joseph Vogler (1749–1814). Most of his music was destroyed during World War II, but his *Missa solemnis in D* and his *VIII Symphoniae solemniores* for orchestra survive. Ludwig van Beethoven (1770–1827) made an appearance at Mergentheim with the orchestra of the Prince-Archbishop of Cologne and a letter published in *Musikalische Correspondenz* in 1791 extolled his piano playing and compared it with that of the celebrated Abbé Vogler: "Beethoven, in addition to the execution, his greater clarity and weight of idea, and more expression—in short, he appeals more to the heart."[8] An actual musical member of the Order was Count Ferdinand Ernst Joseph Gabriel von Waldstein und Wartenberg zu Dux (1762–1823), who was the son of Count Philibert Waldstein and his wife Princess Maria Anna Theresia von Liechtenstein. After the requisite year as a novice, he was received into the order in 1788. In Bonn he became acquainted with Beethoven to whom he is said to have been an invaluable patron. He commissioned the *Ritterballett*, Beethoven's first purely orchestral score, and in 1805 he became the dedicatee of Beethoven's Sonata in C, Op. 53, which has borne his name ever since.[9] Waldstein was himself a gifted improviser in the piano and he left a Symphony in D, three solo cantatas, and two songs. From 1795 to 1807 Waldstein served in the British army and in 1812 he resigned from the order and married Countess Isabella Rzewuska.

The first military religious order was the Order of the Temple of Jerusalem, which became one of the richest medieval corporations.

The first military religious order was the Order of the Temple of Jerusalem, which became one of the richest medieval corporations. With its wealth and great array of commanderies across Christendom, it was well placed to become an international banker: Funds could be securely deposited with one location and withdrawn at another hundreds of miles away. It was precisely this wealth that attracted the avarice of King Philip Augustus of France and led to its destruction. Its Temple Church, consecrated in 1185 by the Patriarch of Jerusalem,

[8]Jeremy Siepmann, *Beethoven: His Life and Music* (Naperville, Ill.: Sourcebooks MediaFusion, 2006), p. 11.

[9]Ibid., 186.



Temple Church, London, with Knights Templar Statue

was its headquarters in England but, after the dissolution of the Order in 1307 by Pope Clement V, the property was given over to the Order of St. John who leased it and its other buildings as the home of two groups of lawyers which later came to be the inns of court, Inner Temple and Middle Temple. These were two of England's four inns of court, the only places where English common law was formally studied until Sir William Blackstone was appointed Vinerian Professor of English Law at Oxford in 1742. To this day the four Inns of Court (Lincoln, Gray, Inner Temple, Middle Temple) remain for English barristers the gateway to their profession.

Temple Church, built in 1185, serves as the private chapel of Inner Temple and Middle Temple. When it was restored in 1841, it was decided to introduce there the sung service with surpliced choir found at English cathedrals, and Edward John Hopkins (1818–1901) was appointed organist and choirmaster of its "double choir" of six choir boys and three gentlemen on each side of the choir. Hopkins was a member of a musical family and had been trained in the Chapel Royal and had a special gift for training choristers. Soon the music at Temple Church had an excellent reputation and became a model for many English parish churches. Hopkins was also keen to advance music as a profession, and he was one of the founders of the College of Organists in 1869. In 1882 he was awarded a Lambeth musical doctorate. He retired in 1898 and was succeeded by Henry Walford Davies (1869–1941) who had been trained as a chorister at St. George's Chapel, Windsor, under Sir George Elvey (1816–1893) and later at the Royal College of Music under Sir Walter Parratt (1841–1924). Davies improved the quality of the music at Temple Church and by 1908 it is said to have reached a peak of perfection. In 1917 he was appointed director of music to the Royal Air Force and two years later he was appointed Officer of the Order of the British Empire. In 1919 he took up the position of director of music at the University of Wales, Aberystwyth, retaining the oversight of music at Temple Church until 1924. He succeeded Parratt as organist at St. George's Chapel, Windsor, in 1927 and five years later became Master of the King's Music upon the death of Sir Edward Elgar. Knighted in 1922, he was later made a Knight Commander of the Royal Victorian Order. He was succeeded at Temple Church by George Thomas Thalben-Ball (1896–1987), an Australian who had studied at the Royal College of Music under Parratt and at the age of sixteen had become a Fellow of the Royal College of Organists. Under his leadership, the Temple musicians ventured into recording, and during World War II he would work for the BBC. Temple choir's 1927 recording of Mendelssohn's *Hear my Prayer* would become world-famous. He was much loved by the boys and in 1935

the Archbishop of Canterbury conferred on him the Lambeth degree of Doctor of Music. In 1982, upon his retirement, he received the honor of knighthood. His successor, John Antony Birch, who presided over music at Temple Church for a decade and a half, likewise was honored with a Lambeth doctorate of music.[10]

The Most Noble Order of the Garter lamentably seems to have had little use of music in its ceremonial until the last century. After a knight had been appointed and invested with the insignia of the order, it was required by the statutes that he be introduced to his stall in St. George's Chapel, Windsor. But this ceremony was often dispensed and after 1805 it ceased to be held. It was revived in 1911 by King George V for the installation of the Prince of Wales. The knights assembled in the Waterloo Chamber and processed to the chapel where they were met by the canons, minor canons, lay clerks, and choristers of the College of St. George who sang Psalm 95, *Venite, exultemus*, as the company entered the nave. Three psalms (15, 20, and 145) and a lesson from Ephesians followed. Then came the Apostles Creed, the collects (including that of St. George) and responses. The service was revived in 1948 for the six hundredth anniversary of the order when the Duke and Duchess of Edinburgh were installed. The program now called for an anthem, *Be Strong in the Lord*, composed by the organist Dr. William Harris after the installations, and it ended with a *Te Deum* by Vaughan Williams, OM (1872–1958). A service has consistently been held (usually on the Monday before the opening of the Royal Ascot Race—and usually the third week in June) each year since 1954 (when Sir Winston Churchill was installed), and the *Te Deum* performed has been to settings by Benjamin Britten, Sidney Campbell, Edward Elgar, Charles Villiers Stanford, Herbert Sumison, and William Walton.[11]

Military Religious and Chivalric Orders in the United States Today

The "war to end all wars" and "to make the world safe for democracy" ended with Woodrow Wilson's abortive effort to bring the United States into the League of Nations and into the counsels of Europe. The notional view is that the United States then went into isolation instead. But, as aficionados of George Gershwin or Cole Porter or Aaron Copeland (as well as James Joyce, Ernest Hemingway, e. e. cummings, and Gertrude Stein) could attest, the United States kept its distance from the League, embarked on a quixotic quest for national sobriety, and enacted a Quota Act designed to keep out undesirable immigrants from southern and eastern Europe (known colloquially as "The Garlickers"), Asia, Africa, and South America, Americans themselves in search of culture continued to flock to Paris, to Germany, and to Italy.

[10]Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan, 2001) is the chief source of general music history information.

[11]Peter J. Begent and Hubert Chesshyre, *The Most Noble Order of the Garter: 650 Years* (London: Spink, 1999), p. 299.

The War had also introduced many Americans to the world of honors, orders, and decorations.[12] Many Americans were decorated in the course of the war. Col. Edgar Erskine Hume (1889–1952) was one of these, and in 1921 he matriculated in the Public Register of All Arms and Bearings in Scotland the arms of his ancestor George Hume of Wedderburn, Berwickshire, who in 1721 had emigrated to Culpeper County, Virginia (NER14). The Colonel thus entered the noblesse of Scotland. During the War this "gentleman by Act of Congress" had been an officer in the United States Army Medical Corps and he has been called the most decorated soldier in United States history. A graduate in medicine of Johns Hopkins University, he ended his army career as a major general.[13]

Access to heralds across the water was considerably facilitated for Americans on December 8, 1919 when an honorary grant of arms was made by the English Kings of Arms directly to an American citizen, George Gordon King of New York City. Since then, there have been many of these honorary grants of arms. In 1933, for example, Myron C. Taylor (1874–1959), lawyer, financier, and later personal representative of President Roosevelt to Pope Pius XII, received an honorary grant, and in 1955 Winthrop Williams Aldrich (1885–1974), a Knight Grand Cross of the Order of the British Empire, financier and sometime American ambassador to Britain, as well received an honorary grant of arms. Aldrich was the son of the very powerful Senator Nelson Wilmarth Aldrich (1841–1915) of Rhode Island and he was the brother-in-law of Nelson Aldrich Rockefeller (1908–1979), forty-first Vice President of the United States. In 1957 the descendants of the noted Minneapolis merchant miller and millionaire, George Alfred Pillsbury (1816–1898) (NER547), also secured an honorary grant of arms from the College of Arms for him and his descendants.

In 1920 Ulster King of Arms also confirmed arms to Patrick Joseph Toomey (1850–1922) (NER667), of Bouree and Knockarny, Ireland, and later of St. Louis, Missouri. His son, Major Thomas Noxon Toomey, a St. Louis surgeon and professor of dermatology at Washington University in St. Louis, in 1923 married Johanna, daughter of Frederick Philip Kenkel

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[12]The war would also give rise to the creation of what is today the Institute of Heraldry, United States Army. During the First World War the United States Army expanded enormously, and to provide readable emblems for the many new army units and insignia office was established in 1919 in the War Department. During World War II, the volume of business increased greatly and in 1957 the agency was given a fixed statutory basis. The 1957 statute also expanded the scope of the agency's duties. It authorized the Secretary of the Army to furnish heraldic services, not only to armed forces units, but also to federal civilian agencies. 10 U.S.C. §4594 authorizes the Secretary of the Army to establish an authority to design flags, insignia, badges, medals, seals, decorations, and guidons, and further states that, "Upon request the Secretary of the Army may advise other departments and agencies of the United States on matters of heraldry"; Duane L.C.M. Galles, "American Heraldic Authority," *Heraldry in Canada* (Fall, 1986), 31. In 1960 the office acquired its present official name, "The Institute of Heraldry, United States Army." The Institute bears its own handsome coat of arms, viz., *gold, a chevron Sable between three roses Gules.*

[13]*Who Was Who in America* (Chicago: Marquis-Who's Who, 1960), III, p. 428. Dr. Hume was author of *Medical Work of the Knights Hospitallers of St. John of Jerusalem* (Baltimore: Johns Hopkins University Press, 1940). The New England Historic Genealogical Society was established in 1845 and its Committee on Heraldry was formed in 1864. The New England Roll (=NER) is published periodically in the Society's *New England Historic Genealogical Register* (=NEHGR). NER14 in the text means that the coat of arms cited is number 14 on the New England Roll. The first part appeared in 1928.

(1863–1952) and his wife Eleanore von Kamptz. Kenkel was the son of Henry Kenkel and Albertine von Wallerstein of Chicago and a distinguished sociologist and director of the St. Louis German Catholic charity, the Centralverein. Kenkel was made a Knight of St. Gregory in 1914 and a Knight of the Holy Sepulcher in 1926.[14]

Other Catholics were amassing honors. The financier and chairman of New York Edison Company, Nicholas Frederic Brady (1878–1930), whom *Time Magazine* called "the greatest Catholic layman," in 1918 was made a papal privy chamberlain of cape and sword and in 1928 was created a knight grand cross of the Order of St. Gregory, having two years earlier been made a papal duke. His wife, née Genevieve Garvan, was a Lady of the Holy Sepulcher and was created a papal duchess in her own right. Edward L. Hearn (1866–1945), the fifth Supreme Knight of the Knights of Columbus, likewise in 1922 became a papal chamberlain and in 1926 was made a papal count; he was also a Knight of the Holy Sepulcher. James Joseph Phelan (1871–1934) of Boston in 1888 joined the stock brokerage firm of Hornblower and Weeks, and in 1900 he was made a partner. He is said to have been the first Knight of Malta in the United States and was later given its Grand Cross. He was also created a Knight Commander of the Pian Order. Gerald Mark Borden, grandson of the founder of Borden's Condensed Milk Company, was made a papal chamberlain in 1909 and later became a Knight of Malta. The Honorable Victor J. Dowling (1866–1934) was a New York City lawyer who served in the New York Assembly before becoming a trial court and later appellate court judge. He became a Knight of St. Gregory in 1916, a Chevalier of the Legion of Honor in 1919, papal chamberlain in 1927 and a Knight of Malta in 1931, meanwhile also becoming a Knight of the Holy Sepulcher and the second Lieutenant of its Eastern Lieutenancy. Charles Adelbert Breitung (1872–1958) was a native of Toledo and an engineer by profession who made his fortune in the oil and gas field. He had served in the American Expeditionary Force in France and had won the Purple Heart. He also became a Knight Commander of the Holy Sepulcher, a Knight of Malta, and a papal privy chamberlain. Michael Francis Doyle was born in Philadelphia in 1875 and took a law degree at the University of Pennsylvania in 1897 and was admitted to the Pennsylvania bar. He developed a specialty in international law and became special agent to the United States State Department and later the War Department and in 1929 became a Knight of the Holy Sepulcher and was later the third Lieutenant of its Eastern Lieutenancy. George MacDonald was an engineer by training who became a Knight of St. Gregory, a Knight Commander of the Order of the Holy Sepulcher, a Knight of Malta, a papal chamberlain, and a papal marquis.[15] The world-famous Irish tenor John (Francis)

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[14]A. C. Fox-Davies, *Armorial Families; A Directory of Gentlemen of Coat-Armour* (Rutland, Vermont: Tuttle Publishing Co., 1970), p. 1948; *Who Was Who*, III, 471. The Irish Genealogical Office, of which the Chief Herald is head, claims succession from Ulster King of Arms, an office established in 1552 by English King Edward VI, and so it is Ireland's oldest office of state. On April 1, 1943, the Irish Government changed the office's title to Genealogical Office, while the Chief Herald of Ireland replaced the King of Arms as the principal officeholder; Susan Hood, *Royal Roots Republican Inheritance: The Survival of the Office of Arms* (Dublin: The Woodfield Press, 2002), p. xiii.

[15]"Brady Estate," Time Magazine 15 (April 7 1930), 47; *Who Was Who in America, 1897–1942* (Chicago: Marquis-Who's Who, 1958), pp. 129, 327, 966; *Who Was Who*, III, p. 100.

McCormack (1884–1945), sang opera and popular music and was renowned for his flawless diction and superb breath control, which enabled him to sing sixty-four notes on one breath. He sang a number of roles with Dame Nellie Melba. His career was a huge financial success and he earned millions over his lifetime. He owned a country house, Moore Abbey, in county Kildare in addition to a Park Avenue apartment and a Hollywood mansion. He was appointed a Knight of the Holy Sepulcher and a Knight Commander of the Orders of St. Gregory and of St. Sylvester, a Chevalier of the Legion of Honor, and in 1928 he was created a papal count. From the College of Arms he got a grant of a coat of arms.[16]

Given the appetite American Catholics have shown for honors, it is not surprising that a number of chivalric orders arrived in the United States after World War I. In 1926, the Sovereign Military Order of Malta established its tenth National Association in New York (now known as the American Association), followed by a Western Association in California in 1952, and a Federal Association in Washington in 1974. By 1999 there were some 3,100 members in the three Associations in the United States. Today something under half of the Order's eleven thousand members worldwide are in the United States. The Equestrian Order of the Holy Sepulcher arrived in the United States in 1926 and in 1940 its Eastern and Western Lieutenancies in the United States were created. Today it has nine lieutenancies in the United States with some ten thousand of its twenty thousand worldwide members.

Today something under half of the order's eleven thousand members worldwide are in the United States.

Other orders also expanded into the United States. A number of Americans were admitted to the Sacred Military Constantinian Order of St. George, which in the 1980's organized a United States Delegation. Its first investiture was held in St. Patrick's Cathedral in New York on April 23, 1990; non-Catholics are admitted to the allied Royal Order of Francis I. The Order of Saints Maurice and Lazarus likewise arrived in New York about this time; non-Catholics are admitted to its allied Savoy Order of Merit. Meanwhile, the (British) Venerable Order of St. John had come to the United States and in 1958 an American Society was created in New York, which by the year 2000 included some one thousand of the Order's members. Most of these were Episcopalians, but the British St. John is ecumenical and includes some Catholics and Presbyterians as well amongst its thirty thousand members. The German Johanniterorden arrived in the United States in 1952 with a sub-commandery including perhaps some four dozen members.[17]

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[16]Raymond Foxall, *John McCormack* (New York, Alba House, 1964), p. 97.

[17]Guy Stair Sainty, *The Orders of St. John: The History, Structure, Membership and Modern Role of the Five Hospitaller Orders of St. John of Jerusalem* (New York: The American Society of the Most Venerable Order of the Hospital of St. John of Jerusalem, 1991), pp. 46–47, 73, 94; Sainty, *Orders of Knighthood and Merit,* 46, 65, 83.

Knightly Musical Patronage in the United States Today

Given the historic role of chivalric orders as patrons of music, one might ask what role any of these orders have today as patrons of music in the United States? One gains some sense of the place of sacred music in their corporate life from that useful volume by James-Charles Noonan, *The Church Visible: The Ceremonial Life and Protocol of the Roman Catholic Church.*[18] As he describes the investiture service of the Order of the Holy Sepulcher, it seems basically a low Mass with hymns of the 1950's dialogue Mass type with a couple of motets. There are no propers sung, except for the gradual and the alleluia. The *Veni Creator* appears to be sung in English. The music in the Order of Malta seems similar. *In fine*, the music would seem to be little different from that of the average American Catholic parish church. This is little beyond the typical *Gebrauchsmusik* (or utility music decried by Pope Benedict)—four hymns and a psalm plus an ICEL text—heard in most American Catholic churches today. All of this would seem to belie the great heritage of music patronage of chivalric orders.

As one surveys the investiture services of more recent times there is some suggestion of improvement. However, there are three national associations of the Order of Malta and nine lieutenancies of the Order of the Holy Sepulcher in the United States today. In the Northern Lieutenancy of Holy Sepulcher, which encompasses Colorado, the Dakotas, Iowa, Kansas, Minnesota, Missouri, and Nebraska, investitures have run according to the following pattern. Typically the Lieutenancy would meet once a year in September near the feast of the Holy Cross (September 14) and the Seven Sorrows of Our Lady (September 15). Like the Golden Fleece, the event would be a triduum, commencing with a pilgrimage dinner Friday evening at which those who had gone on pilgrimage to the Holy Land might have a reunion and others learn of its prospective attractions. To this was added a vigil service which served as a portion of the Liturgy of the Hours and as an indoctrination session for candidates for investiture that year. Besides business sessions, on Saturday there would be a votive Mass of Our Lady, Queen of Palestine, which served both as a Mass of remembrance for members deceased during the last year and as a rite of promotions for *benemerenti.* On Sunday came the investiture service itself in the context of a Mass followed by a reception and banquet. All services were celebrated pontifically.

What role do any of these orders have today as patrons of music?

Looking at investiture service books of other Orders of the last decade, one sees mostly the same sort of music. The investiture of the Sacred Military Constantinian Order of St. George, held April 28, 2001 in St. Patrick's Cathedral in New York with Theodore Cardinal McCarrick as celebrant, was in the context of a votive Mass of St. George (and, aptly, inasmuch as investiture

[18]New York: Viking, 1996, pp. 168–177.

is a sacramental, this rite followed the Credo at the end of the Liturgy of the Word) with the text of the Mass printed in Latin and English. The music included an entrance hymn to the tune "Regent Square," an offertory motet *Ubi caritas* by Duruflé, and at the conclusion the *Royal Anthem of the Two Sicilies* by Giovanni Paisiello and the *Constantinian Order Anthem* by Alfred Conforti. Another Constantinian Order investiture, held at the same location nine years later with Edward Cardinal Egan as celebrant, was similar, but the Kyrie and Agnus Dei were now in plainchant and in the ancient languages. The processional and recessional music were again English hymns, but the *Two Sicilies Anthem* now appeared as an organ piece during the offertory.

The 2003 investiture of the American Association of the Sovereign Military Hospitaller Order of St. John of Jerusalem, of Rhodes, and of Malta, took place at the Cathedral of St. Patrick in New York in the context of a votive Mass of Our Lady of Philermos celebrated by Edward Cardinal Egan. There were processional and recessional English hymns and the *Veni, Creator Spiritus*, which preceded the investiture, was sung in English, but the Kyrie and Agnus Dei came from the *Missa Brevis* of Antonio Lotti (1661–1740), and there were motets—*Sicut cervus* by Palestrina at the offertory, *Ave verum corpus* by Guilmont, and *Lord of all Power and Might* by Chadwick during Communion. The prelude was Bach's *Prelude and Fugue* in D Major and postlude was the finale from Louis Vierne's *Organ Symphony I*. Five years later at an investiture of the same, again in St. Patrick's and presided over by Cardinal Egan, the service was quite similar, with the prelude being Bach's *Prelude* in D Major and the postlude his D Major *Fugue*. Now, however, the *Veni Creator* was sung by the Cathedral of St. Patrick Choir who also sang Mozart's *Veni, Sancte Spiritus* as an offertory motet and Sir Edward Elgar's *Ave verum* and Thomas Tallis' *If Ye Love Me* as communion motets. They also sang, as part of the concluding rite, the anthem of the Order, *Ave, Crux Alba*.

In recent years there has seen an improvement in the music of the Order.

The investiture service in the United States of the Venerable Order, called a Service of Rededication, takes place in the context of a liturgy of the word with entrance hymn, collects, an Old Testament reading, a psalm, a Gospel reading, the Hymn of the Order of St. John, a sermon, an anthem, prayers ending with the Lord's Prayer and several collects, *God Save the Queen* and the American National Anthem, and the final blessing—with the investiture and promotions occurring after the sermon and anthem. The organ voluntaries during the opening and concluding processions, the English hymns, and the anthem before the sermon formed the chief musical pieces at the 2004 investiture at Grace Cathedral in San Francisco, the 2005 investiture at St. James' Church, Lenox Hill, New York City, and the 2010 service at the Cathedral of St. Philip, Atlanta.

In recent years there has seen an improvement in the music of the Northern Lieutenancy of the Order of the Holy Sepulcher from that described in earlier years by Noonan. At the

2009 meeting is St. Louis, the vigil service of the word, which was celebrated by Archbishop Joseph Naumann of Kansas City, concluded with an Ambrosian chant *Te Deum* and the veneration of a relic of the True Cross. During the latter members of the choir of the Cathedral-Basilica of St. Louis, led by Dr. John Romeri, sang three motets, *Christus factus est* by Felice Anerio (1560–1614), *Nos autem* also by Anerio, and *Salvator mundi* by Thomas Tallis. At the Memorial Mass celebrated by Archbishop Robert Carlson of St. Louis, the Kyrie and Agnus Dei were now chanted in Latin from the *Missa de Angelis* while the Sanctus was from Richard Proulx's *Community Mass*. The motet at the offertory of this votive Mass of the Blessed Virgin was aptly Anton Bruckner's *Tota pulchra est*, and at Communion time Owen Al's *My Soul Rejoices* was followed by Anna Jacob's *Ave Maria*. *Jerusalem, My Happy Home*, which has served as something of an order anthem, provided the recessional hymn. The investiture service, which was now placed before the Mass, began with the *Veni Creator* which was sung in English to an arrangement by Steven Janco and concluded with an arrangement by Richard Proulx of the *Te Deum*. At the offertory the Cathedral choir sang Sir Charles Hubert Hastings Parry's anthem, *I Was Glad*, with Steven Janco's *Draw Near* and Malcolm Boyle's *Thou, O God, Art Praised in Sion* used as Communion motets. The Gloria came from a Mass commissioned in 1999 by the Archdiocese of St. Louis to be celebrated there by Pope John Paul II, the Sanctus from Richard Proulx's *Mass for the City*, and the Agnus Dei from David Clarke Isele's *Holy Cross Mass*.

The following year the investiture was held in Kansas City, with some events in Kansas and Missouri. The vigil service again concluded with an arrangement by Richard Proulx of the *Te Deum* and veneration of a relic of the True Cross during which musicians lead by Dr. Mario Pearson sang Biery's *Elegy*, Palestrina's *O Crux Ave*, Victoria's *Jesu dulcis memoria*, and Palestrina's *Jesu, Rex admirabilis*. At the Memorial Mass celebrated by His Eminence John Patrick Cardinal Foley, then Grand Master of the Order, Michael Podrebarac lead the choir in the Kyrie of Viadana's *Missa l'hora passa,* which was followed by the Sanctus from Richard Proulx's *Deutsche Messe*, and the Agnus Dei from the *Missa cum jubilo* (sometimes known as Mass IX and sung at Masses of Our Lady like this one). During the offertory the choir sang Gabriel Fauré's *Pie Jesu* and J. S. Bach's *Jesu Joy of Man's Desiring* and, during Communion, Michael Haydn's *Adoro Te* and a chant *Ave verum corpus* with a refrain "In Memory of You" by Alexander Peloquin. As a recessional after the promotions had been dispensed, the choir sang from Verdi's *Nabucco*, *The Chorus of the Hebrews Slaves*. The investiture service was celebrated by Cardinal Foley at the Cathedral of the Immaculate Conception in Kansas City, Missouri, with musicians lead by Dr. Mario Pearson. The long procession of prelates and other clerics provided a place for much opening music which began by the *Marche royale* by Lully, a *Sinfonia* by Purcell, *Praise the Lord with Drums and Cymbals* by Elert, and Mozart's *Laudate Dominum* followed by *Two Fanfares* by Mawby. Then—somewhat anticlimactically—came the de rigeur English hymn, *Hail, Redeemer King Divine*. In a similar rhythm followed the Kyrie from Mozart's *Missa brevis in C Minor* and an English refrain Gloria by Peter Jones. The rite of investiture, which—*laus Deo*, inasmuch as it is a sacramental—followed the gospel and homily, was preceded by a *Veni Creator* by Victoria and concluded by an Ambrosian chant *Te Deum* arranged by Dr. Pearson. The Agnus Dei was again from the Mozart Mass. The offertory motet was an arrangement by Dr.

Pearson of the "Prayer of St. Francis" and at Communion time there were the motets *Cantique de Jean Racine* by Fauré, *Os justi* by Bruckner, *Take and Eat* by Joncas, and *Non nobis, Domine* by Patrick Doyle. After recess with *Lift High the Cross,* we processed out in quick step with Rimsky-Korsakov's *Procession of the Nobles.*

In 2011 the Northern Lieutenancy met in Sioux Falls, South Dakota, in the beautifully redecorated Cathedral of St. Joseph. The vigil service again concluded with a *Te Deum* and veneration of the True Cross, but this time the hymn was chanted in Latin and—*mirabile dictu*—some Knights and Ladies of the Holy Sepulcher joined in the singing. Motets sung during the veneration included *Crux fidelis* by King John IV of Portugal (1603–1656), a contemporary setting by Aristotle Esguerra of *Crucem tuam adoramus, Domine*, and Palestrina's *O Crux, ave.* The Memorial Mass was celebrated by Bishop Paul Swain of Sioux Falls and began with a *Salve Regina* by Peter Cornet, *Be Thou My Vision*, and a trumpet voluntary by John Stanley followed by the plainchant Introit, *Salve sancta parens* and the Kyrie from the *Missa de Angelis*. The Sanctus and Agnus Dei were also taken from Mass VIII and the communion antiphon was also chanted! Our Order anthem, *Jerusalem, My Happy Home*, served in the office of an offertory motet, and during Communion we heard *Prayer of St. Gregory* by Alan Hovhaness and *Panis angelicus* by Palestrina. Promotions were followed by the well-known *Trumpet Fanfare* by Jean-Joseph Mouret (1682–1736) and *Rise Up, O Men of God* by William H. Walter. The investiture Mass was celebrated by His Beatitude Fouad Twal, Latin Patriarch of Jerusalem. It began with a *Prelude, Fugue, and Chaconne* by Buxtehude, *Alleluia* by Ralph Manuel, Mozart's *Laudate Dominum*, and (for the first time in my memory although these Masses are always celebrated pontifically) *Ecce sarcrdos magnus* by Maximilian Stadler. Then came the rite of investiture preceded by a plainchant *Veni Creator* and concluded by Flor Peters' *Te Deum*. The introit (albeit now long after the entrance) and communion verses were chanted, and the Kyrie, Sanctus, and Agnus Dei were taken from Mass VIII, but the Gloria was from the *Congregational Mass* of John Lee, and the Credo was merely recited. English hymns were sung at the offertory and at Communion and for recessionals came Eugene Gigout's *Toccata in B Minor* and Felix Mendelssohn's *Holy, Holy, Holy.*[19]

Knighthood has a unique place in Christian spirituality and that the patronage of sacred music by chivalric orders has long had a distinguished place.

We see, then, that knighthood has a unique place in Christian spirituality and that the patronage of sacred music by chivalric orders has long had a distinguished place in the history of

[19]Information about the music at these services comes from the printed service books in the private collection of the author. [Editor's note: The music for the Masses and ceremonies at the Cathedral in Sioux Falls was planned by two members of the CMAA, Nathan and Lisa Knutson, in cooperation with cathedral Director of Music Ron Schallencamp.]

music. We see also that Christian knighthood has taken root in the United States and today is flourishing there. We see, as well, that the patronage of sacred music by chivalric orders appears to be somewhat on the rise in the United States.

What Is To Be Done?

In article 112 of its Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, the Second Vatican Council declared that "the musical tradition of the universal church is a treasure of inestimable value," and that sacred music is "a necessary or integral part of the solemn liturgy." In Article 114 the council ordered that "the treasury of sacred music be preserved and cultivated with superlative care (*summa cura*) and in article 116 that Gregorian chant, "the Roman Church's very own or proper music" should be given be given "principal place" (*principem locum*), albeit "other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations." The council, also in article 120, sang a paean to the pipe organ, the traditional musical instrument of the Latin Church and said it was to be held in great esteem. It also ordered in article 36 that Latin be preserved in the Latin rites.

The patronage of sacred music by chivalric orders appears to be on the rise in the U.S.

Two recent addresses, one by Pope Benedict XVI and the other by Monsignor Andrew Wadsworth, head of the International Commission on English in the Liturgy, have suggested areas in which liturgical music needs to improve. In his video message of June 17, 2012 to the Fiftieth International Eucharistic Congress in Dublin, the Holy Father noted that the Second Vatican Council had launched the most extensive renewal ever known of the Roman Rite. And he declared a great deal has been achieved. But he also noted that there have also been "many misunderstandings and irregularities." One of these he cited was "the universal tendency to ignore sung propers and to substitute non-liturgical alternatives [hymns]." The Pope also noted "the appalling banality of much liturgical music and the lack of any true liturgical spirit in the use of music in the liturgy."

Even at the closing Mass at the Dublin Congress, Monsignor Wadsworth, in his plenary address on June 27, 2012 to the Church Music Association of America, complained that none of the antiphons of the propers were sung for the entrance, offertory, and communion processions. Gregorian chant was conspicuous by its absence. At the profession of faith after the celebrant had intoned Credo III the lectors read the Apostle's Creed with spoken paragraphs punctuated with a sung response "Credo, Amen"; Monsignor Wadsworth added that "this is not recognizably one of the modes for the Creed described in the GIRM article 48." Monsignor Wadsworth further noted, citing GIRM 41, that, "despite the international character of the occasion, the use of Latin in the people's sung parts was almost non-existent." He conclud-

ed that there was a need for "a greater willingness to heed *Sacrosanctum Concilium* rather than continue recourse to the rather nebulous concept of the 'spirit of the council' which generally attempts to legitimize liturgical abuses rather than correct them."[20]

The Order of Malta is a lay religious order of the Roman Church and at its core are publicly and perpetually professed knights of justice with solemn vows of poverty, chastity, and obedience. The Equestrian Order of the Holy Sepulcher is an ecclesiastical order of the Roman Church with a Cardinal of the Holy Roman Church as its Grand Master and the Latin Patriarch of Jerusalem as its Grand Prior. The Sacred Military and Constantinian Order of St. George and the Order of Saints Maurice and Lazarus continue to limit themselves to Catholics (albeit that other Christians are admitted to their associated Orders). It seems not inapt, therefore, that these orders might embrace, not only the venerable spirituality of Christian knighthood, but also the glorious history of musical patronage of the chivalric orders. And we pray that they will continue (and more sedulously) so to do!

[20]Andrew Wadsworth, "The Reform of the Roman Rite," *Sacred Music*, 139, no. 2 (Summer 2012), 29–35.

REPERTORY

Victoria's Doubting-Thomas Motet, *O decus apostolicum*[1]

By William Mahrt

O decus apostolicum, 8 a	O glory of the apostles,
Christe Redemptor gentium, 8 a	Christ, redeemer of the nations,
quem Thomas apostolus, 7 b	whom Thomas the apostle,
tactis cicatricibus, 7 b	when he touched the wounds,
Deum cognovit Dominum: 8 a	recognized the Lord as God:
gregem tuum protege, 7 c	protect thy flock,
quem redemisti sanguine. 8 c	which thou hast redeemed with thy blood.
Alleluia.	Alleluia.

In the earlier days of the church, after baptisms were held at the Easter Vigil, the newly baptized wore the white garments of their baptism for the octave of this occasion, that is through the eighth day, the following Sunday. Thus this day was called *Dominica in albis deponendis,* the Sunday for the setting aside of the white garments.[2] The fact that this Sunday fell outside the octave of the Easter Vigil in the old rite must have influenced the liturgical classification of the feast as an ordinary Sunday after Easter, earning it the traditional name "Low Sunday." There may even have been a faint sense among those who celebrated the rigors of the Holy Week liturgies that the lowness of the day was something of a welcome relief.

This would be far from appropriate. Among the more positive reforms after the Second Vatican Council was the acknowledgment of this day as the full-fledged octave of Easter—the octave of the most solemn feast of the entire year. Now the Easter sequence may be sung again,[3] the Easter wording of the Roman Canon is used, and the dismissal still includes the alleluia—"Ite missa est, alleluia, alleluia"; these were formerly done in the week of Easter only through the Saturday. This has an important significance for Sundays in general, since the church, rather early in its history, determined that the Lord's Day should be celebrated on Sundays

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

[1]The score copyright Choral Public Domain Library.

[2]Baptisms were repeated on Pentecost, and the wearing of white garments gave that day its traditional English name, Whitsunday, i.e., White Sunday.

[3]Cf. *Gregorian Missal,* 2nd ed. (Solesmes: Éditions de Solesmes, 2012), p. 392; it is noteworthy that both editions of this chant book give the sequence after the alleluia, as is the tradition, and not as it is given in the lectionary, before the alleluia. This second edition was published to incorporate the new English translations.

(rather than the Saturday of the Hebrew tradition), so that all the Sundays would be observed as repetitions of Easter on the eighth day. This is the first and most pre-eminent of these repetitions, a day to repeat and to reflect upon the joys of the Resurrection.

The gospel of the day is the story of Doubting Thomas in both the extraordinary and ordinary forms; in the new rite, it is the same for all years of the three-year cycle of readings; this is not the case for any of the other Sundays of the Easter Season, so the redactors of the lectionary must have viewed this gospel as being especially important to the day. The story it tells is appropriate for the octave of Easter, since that event took place on the octave of the first Easter. Victoria's motet *O decus apostolicum* is particularly appropriate, then, for this Sunday.

The text is not found widely in the tradition of the liturgy,[4] but it does occur in eleventh-century antiphonaries and as late as a sixteenth-century breviary, sources mostly in proximity to Spain.[5] It is given there as the antiphon to the Magnificat for the Feast of St. Thomas the Apostle or among the *antiphonae majores,* i.e., the "O antiphons."[6] It is evidently to be sung as the O antiphon on the feast of St. Thomas which traditionally occurred on December 21.[7] As an O antiphon, it is addressed to Christ—the glory of the apostles (not to St. Thomas). Its text is congruent with the O antiphons, in that it includes the Advent exhortation "veni," which, however Victoria's motet does not include:

> O decus apostolicum, Christe salvator gentium, quem Thomas apostolus, tactis cicatricibus, Deum cognovit Dominum: *veni* gregem protege, quem redemisti sanguine.

Victoria's Thomas motet is designated in the printed edition of 1572 for the feast of St. Thomas the Apostle; however, in place of traditional text "veni gregem protege" Victoria uses "gregem tuum protege," keeping the original syllable count but taking it somewhat out of the context of the O antiphons. Moreover, the motet's text concludes with "alleluia," something which does not occur in the O antiphons. Thus the presence of "alleluia" suggests that Victoria himself may have meant it to be adapted to this Easter-season Sunday. Most of us will probably have occasion to sing it on this day more than on the old date of the apostle's feast.

The gospel of the Octave of Easter tells the story of Doubting Thomas: After his Resurrection, the Lord appeared to the apostles, though Thomas was not among them at the time.

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[4]It is not found, for example, in the very comprehensive *Global Chant Database*, <http://www.globalchant.org>

[5]Ivrea, Bibliothèque du Chapitre, Ms. 106, and Silos (London: British Library, Ms. add. 30850), René-Jean Hesbert, *Corpus Antiphonalium Officii,* 6 vols. (Rome: Herder, 1963–79); Toledo, Catedral, Archivo y Biblioteca Capítulares, 44.2, *Cantus: A Database for Latin Ecclesiastical Chant*, <http://cantusdatabase.org/source/374062/e-tc-442> and <http://cantusdatabase.org/source/374062/e-tc-442>*; Liber Constitutionum Ecclesiae et Diocesis Lascurensis* (Le bréviaire de Lescar de 1541), Google Books, <http://www.bing.com/search?q=Le+bréviaire+de+Lescar+de+1541&form=APMCS1>

[6]O antiphons are antiphons to the Magnificat for the week immediately preceding Christmas; they are called O antiphons because they begin with a vocative O plus various prophetic titles of Christ. They were the basis of the popular advent hymn *O Come, O Come, Emmanuel*, whose text is a conflation of the principal ones of these antiphons. Each of them includes the Advent exhortation "veni," for example: "O Emmanuel, Rex et legifer noster, expectatio gentium, et Salvator earum: veni ad salvandum nos Domine Deus noster." (O Emmanuel, king and lawgiver, hope of the nations and their savior; come to save us, O Lord our God.)

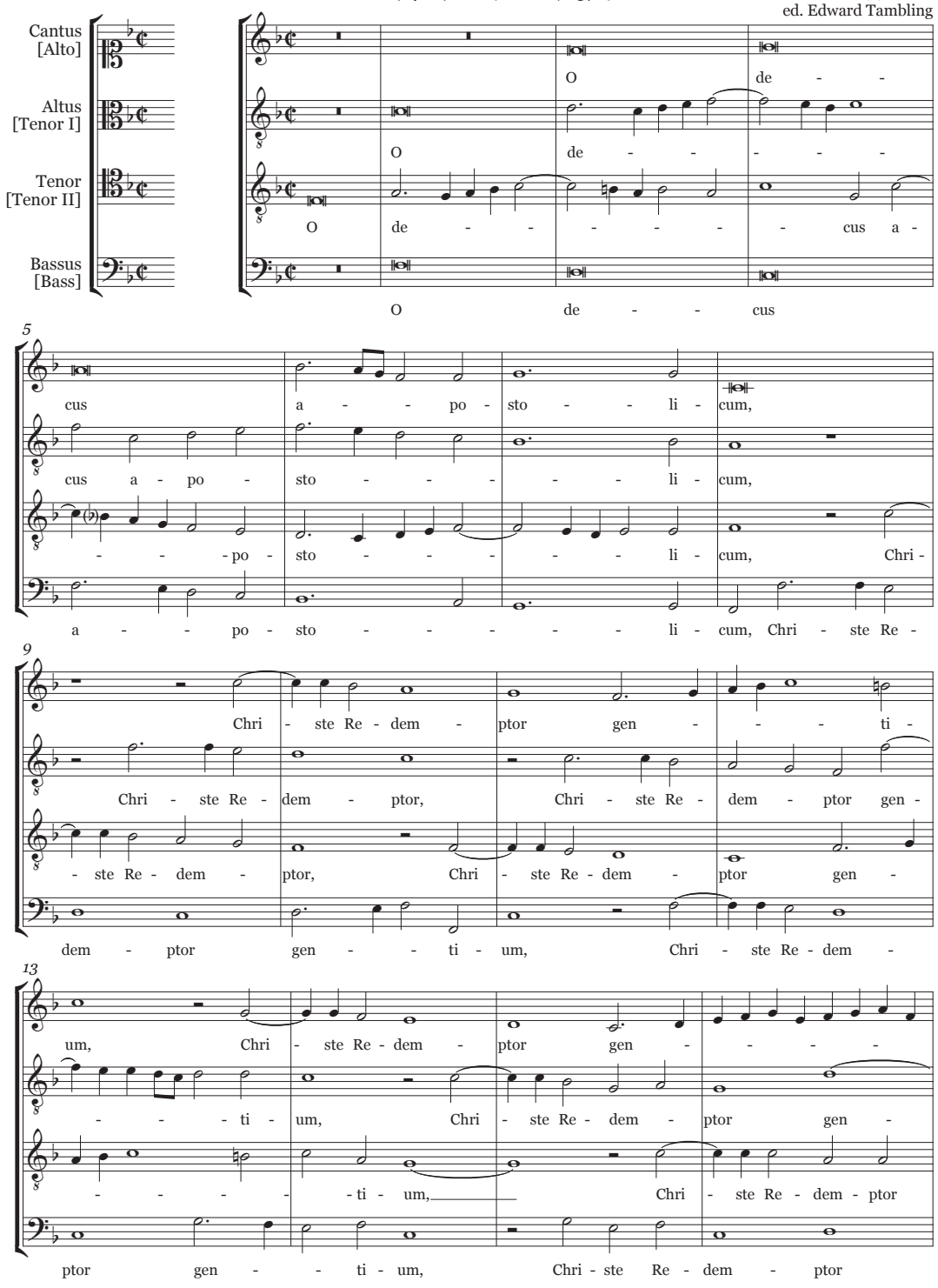
[7]July 3 in the new calendar.

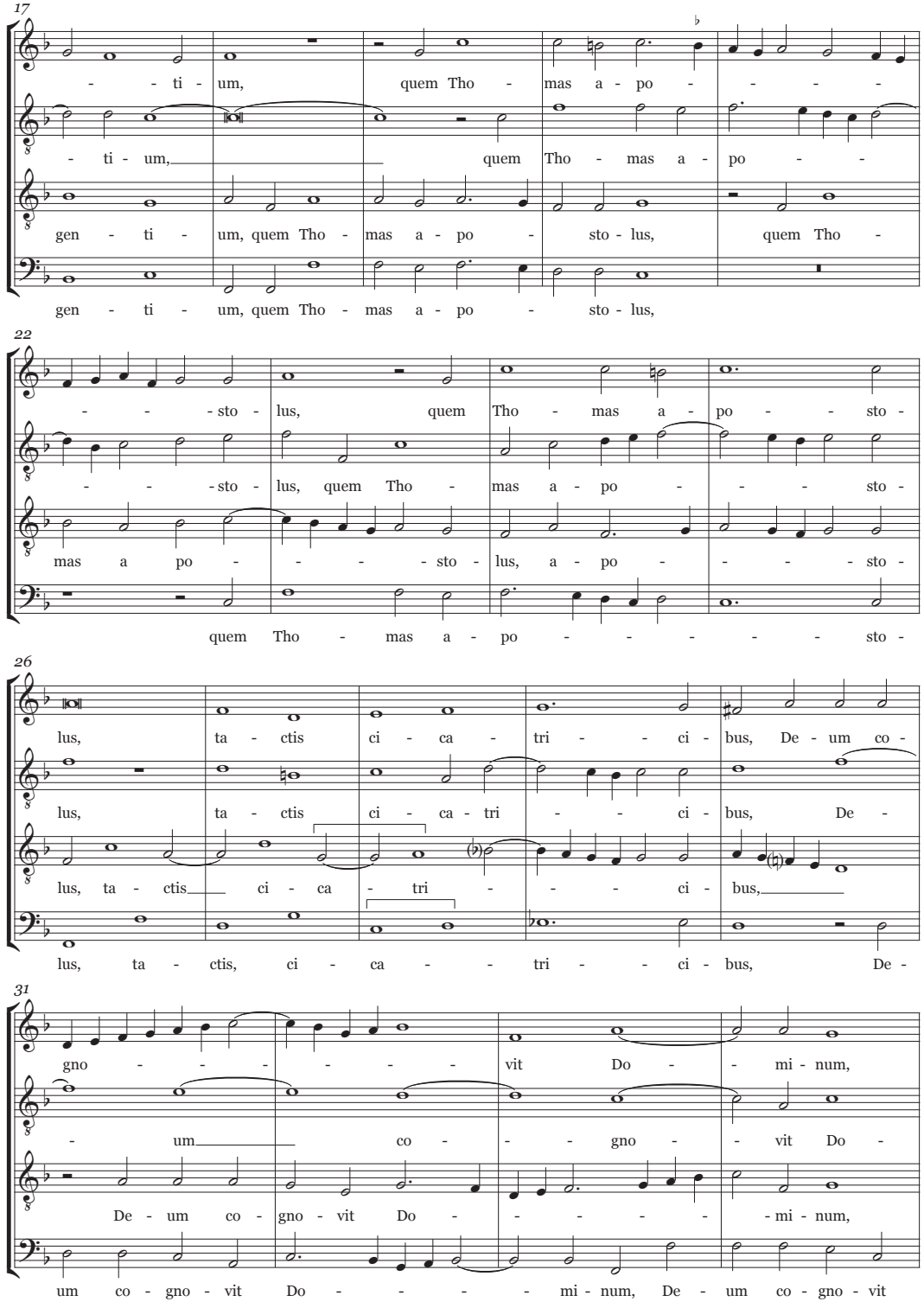
O decus apostolicum

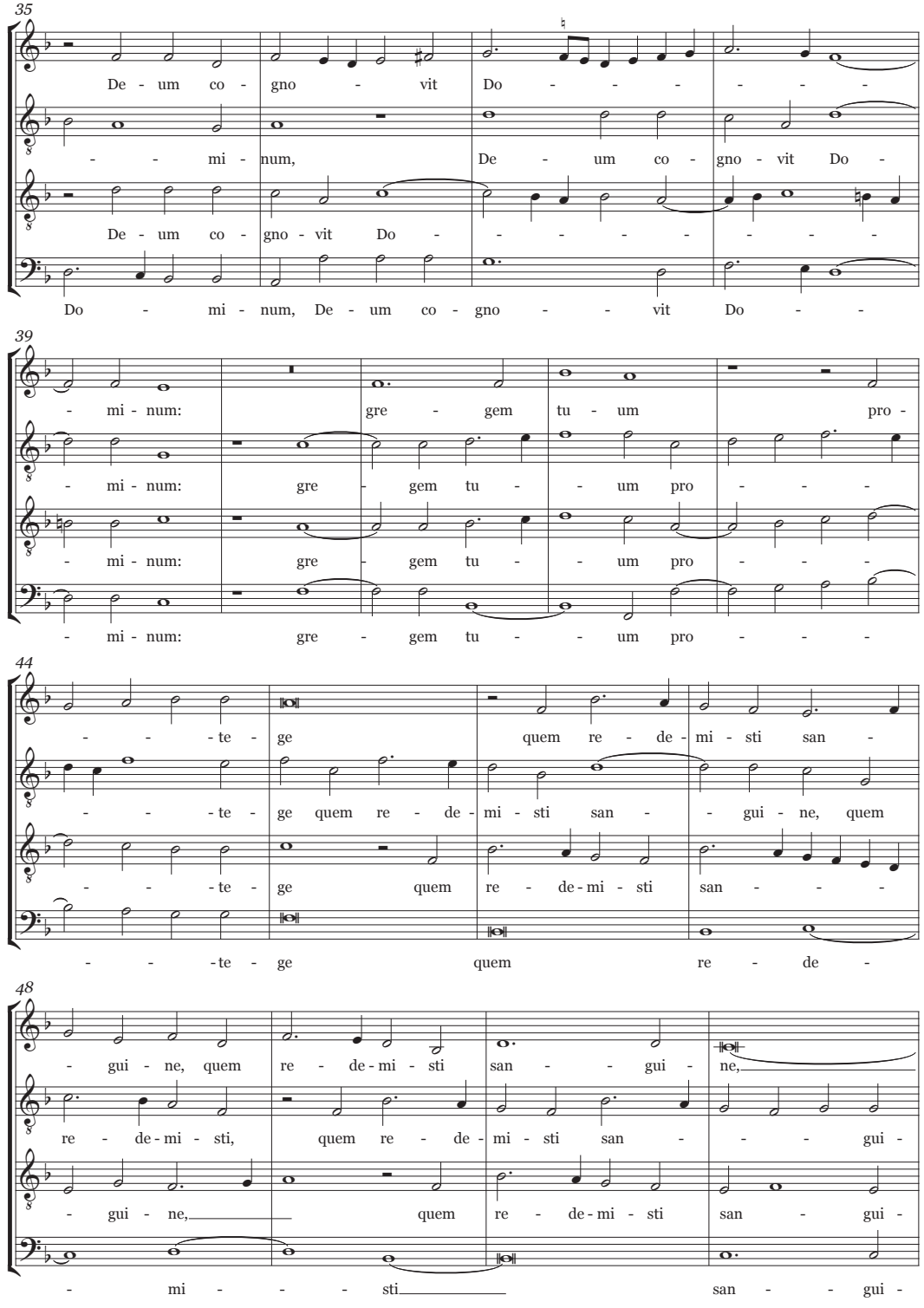
in festo Sancti Thomæ apostoli

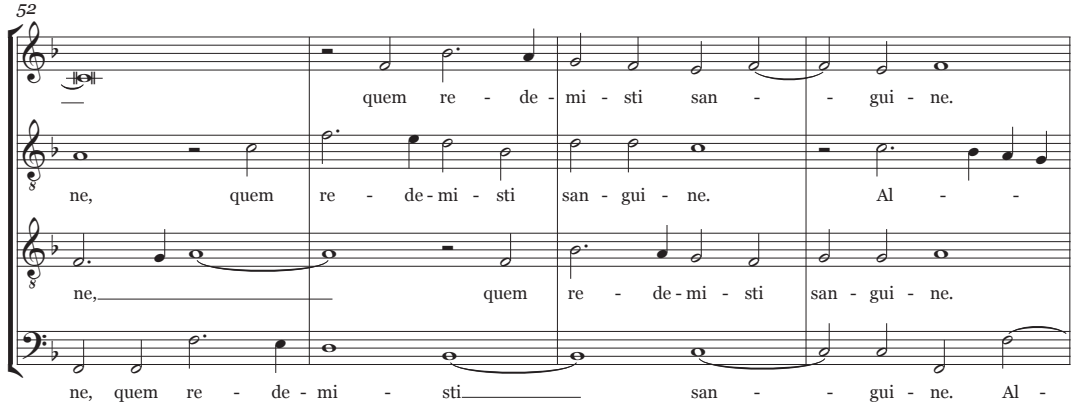
Motecta, 4–6, 8vv (Venice, 1572)

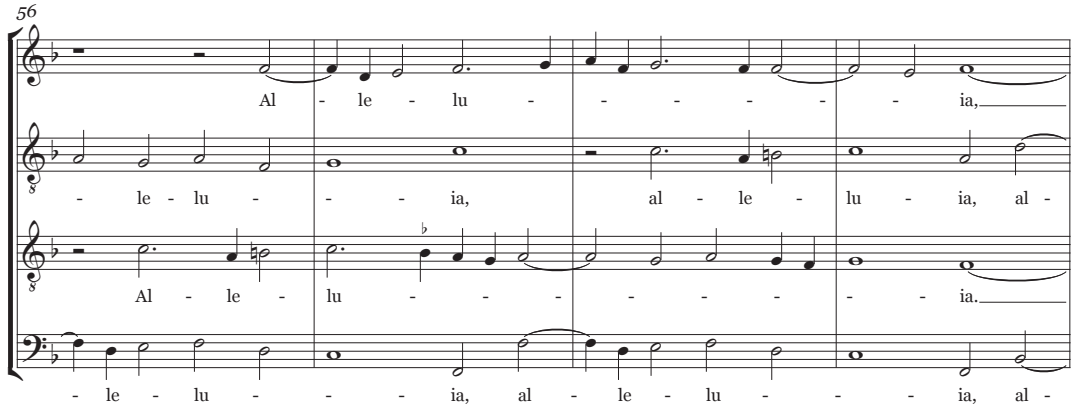
T.L. de Victoria
(c.1548-1611)
ed. Edward Tambling

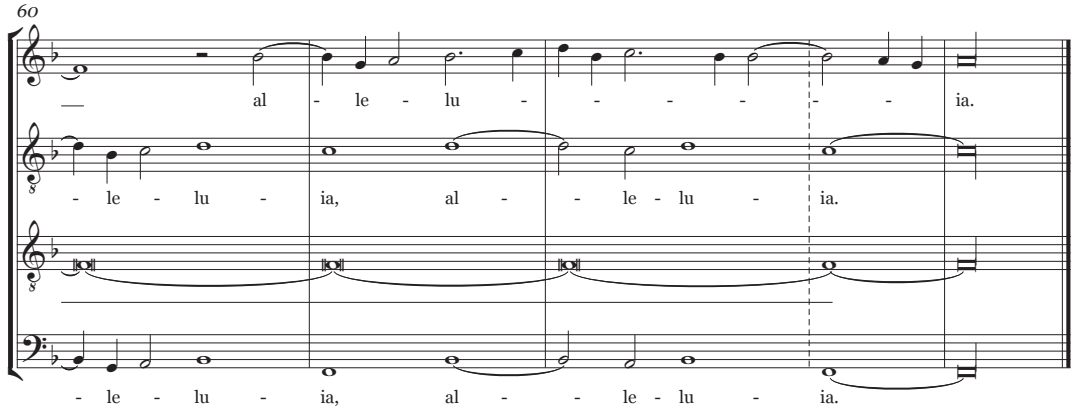



17
- - ti - um, quem Tho - mas a - po - - - -
- ti - um, quem Tho - mas a - po - -
gen - ti - um, quem Tho - mas a - po - sto - lus, quem Tho -
gen - ti - um, quem Tho - mas a - po - sto - lus,
22
- - - sto - lus, quem Tho - mas a - po - - sto -
- - - sto - lus, quem Tho - mas a - po - - - sto -
mas a po - - - - sto - lus, a - po - - - - sto -
quem Tho - mas a - po - - - - - sto -
26
lus, ta - ctis ci - ca - tri - - - ci - bus, De - um co -
lus, ta - ctis ci - ca - tri - - - ci - bus, De -
lus, ta - ctis ci - ca - tri - - - ci - bus,
lus, ta - ctis, ci - ca - - tri - - ci - bus, De -
31
gno - - - - - - vit Do - - mi - num,
- um co - - - gno - - vit Do -
De - um co - gno - vit Do - - - - - mi - num,
um co - gno - vit Do - - - - mi - num, De - um co - gno - vit


35
De - um co - gno - vit Do - - - - - - -
- - - mi - num, De - um co - gno - vit Do -
De - um co - gno - vit Do - - - - - - - -
Do - mi - num, De - um co - gno - - vit Do - -
39
- mi - num: gre - gem tu - um pro -
- mi - num: gre - gem tu - - um pro - - -
- mi - num: gre - gem tu - - um pro - - -
- mi - num: gre - gem tu - - um pro - - -
44
- - - te - ge quem re - de - mi - sti san -
- - - te - ge quem re - de - mi - sti san - - gui - ne, quem
- - - te - ge quem re - de - mi - sti san - - -
- - - te - ge quem re - de -
48
- gui - ne, quem re - de - mi - sti san - - gui - ne,
re - de - mi - sti, quem re - de - mi - sti san - - - gui -
- gui - ne, quem re - de - mi - sti san - gui -
- mi - - - sti san - - gui -


52
quem re - de - mi - sti san - - gui - ne.
ne, quem re - de - mi - sti san - gui - ne. Al - -
ne, quem re - de - mi - sti san - gui - ne.
ne, quem re - de - mi - sti san - - gui - ne. Al -


56
Al - le - lu - - - - - - ia,
- le - lu - - - ia, al - le - lu - ia, al -
Al - le - lu - - - - - - - ia.
- le - lu - - - ia, al - le - lu - - - ia, al -


60
al - le - lu - - - - - ia.
- le - lu - ia, al - - le - lu - ia.
- le - lu - ia, al - - le - lu - ia.

They reported the event to him, but he refused to believe it. After eight days, when the Lord came to them again, Thomas was there, and he placed his hands in the wounds of Christ and believed.[8]

The text of seven lines is rhymed, with a syllable count 8877878 and a rhyme scheme aabbacc, excluding the final alleluia, which, it seems, is Victoria's addition. The text also has the structure of a typical oration, addressing Christ "O decus apostolicum," with a whom clause, "quem Thomas," followed by a petition "gregem tuum" with a whom clause, "quem redemisti."

Each of the seven lines can be identified as a quite distinct grammatical component of the text, and Victoria differentiates each musically by contrasting contrapuntal techniques:

1. "O decus apostolicum" is an apostrophe—a direct address to a particular person, in this case Christ—unambiguously indicated by the initial "O;" it serves as an exordium, a call to attention at the beginning of the text. The music emphasizes this line as exordium: after three of the voices enter in succession, the passage progresses in a strikingly harmonic way, leading to a culminating cadence; it is an exordium that we can recognize as Victoria's, recalling that of *O quam gloriosum.* Two of the voices actually are in imitation, leading to the suspension figures of cadences[9] first on C and then on F; the phrase proceeds to a strong extended cadence to F emphasizing the final accented syllable of the phrase. All three cadences of this phrase (mm. 3, 4, and 8) are extended cadences—they proceed at the level of the breve, or the whole measure, in contrast to other cadences in the piece, which proceed at the level of the whole note, the half measure.

2. "Christe Redemptor gentium," is an appositive to the exordium and the name of the object of the address. This is expressed emphatically by a total of eleven quick imitative entries, occurring at first twice a measure and concluding with a perfect cadence.

3. "Quem Thomas apostolus," is a relative clause, amplifying the object by relating it to Thomas. The music expresses this amplification by using an expansive imitation, entering at longer intervals than the previous section (beginning with a half-measure, than a measure and a half, then a measure; it is also expansive in that it now focuses upon three different pitches of imitation, G, C, and F, leading to an imperfect cadence to F).

4. "Tactis cicatricibus," is an ablative absolute modifying Thomas, but expressing the crux of the story, the point of the greatest dramatic tension in the narrative, "touching the wounds." The music expresses the intimacy and intensity of the moment of touching the wounds by quick syncopations: tenor and bass imitate exactly at the time-interval of only a half note, while the upper voices amplify the harmonic character of

[8]Cf. John 20:19–29.

[9]The structural progression at the cadence in Renaissance counterpoint is the interval of a sixth moving outward to an octave: the tenor descends a step and the discant forms a suspension whose resolution then progresses up a half-step to the octave.

the passage by reinforcing the harmonies implied by the bass; the passage concludes with a very affective, extended Phrygian cadence,[10] whose slight strangeness enhances the intensity of the passage.

5. "Deum cognovit Dominum," is a verbal phrase which completes the relative clause "quem Thomas" and provides its most important object and the point of the story, the acknowledgement of the Lord as God. The music resolves the strangeness of the Phrygian cadence by gradually returning to the familiar territory centering on F, an apt expression of recognition. This phrase is based upon the resumption of imitation, but with an additional feature: the alto voice does not participate in the imitation but rather carries a series of breves, very long notes; this is a *cantus firmus* style that very often is used to represent something normative; as the completion of the address of the prayer, it ends with an extended half cadence, introducing the petition of the prayer.

6. "Gregem tuum protege," is an imperative clause beseeching the Lord for the protection of his flock. The imperative is expressed musically by a phrase that is nearly homophonic; it is introduced by three voices singing simultaneously and imitated by a single voice, leading to an imperfect cadence on F.

7. "Quem redemisti sanguine," is another "whom" clause, balancing out the "whom" clause of the first part, and completing the link between the flock and the shepherd—that he has redeemed them with his blood. The music expresses the sense of completion which this phrase brings through reference to imitations and harmonies which emphasize the sub-dominant; this phrase, as well, expresses a normative character by a *cantus firmus* treatment of the bass, leading to a perfect cadence on F. This together with the concluding alleluia constitutes an effective peroration, of the piece—an eloquent and persuasive conclusion.

8. "Alleluia," the Easter exclamation, places the piece in the context of the Easter season. Musically, it balances out the previous emphasis on the sub-dominant, by focusing imitations on F and C; after a perfect cadence on F, the tenor holds its final note while the other voices amplify the cadence by imitations, now on B-flat.

This is a musical structure of great clarity; moreover, this clarity is one which is integral to the structure and the rhetoric of the text. Victoria is said to have spoken about working on his compositions until they were perfect. This piece is surely the fruit of such work for perfection.

The contrapuntal differences between sections suggest subtle changes in performance, 1) for the exordium, a soft beginning with a crescendo to the cadence; 2) the quick imitations on

[10]A Phrygian cadence is one in which structural progression of the sixth to the octave includes a descent of a half in the lower voice, complemented by an ascent of a whole step in the upper voice, this is distinct from the usual cadence in which the half step is in the upper voice; it is called Phrygian because it is the progression proper to the Phrygian mode, ending on E. This cadence is extended in that its penultimate sonority lasts for a breve, a whole measure, while the other cadences of the piece last for only a whole note, a half-measure.

"Christe redemptor gentium" might best be projected by a light and quick declamation; 3) the amplification ought to continue the energy of the previous section broadening out slightly the tempo and dynamics; 4) the "wounds" passage should be sung intensely, taking care to sustain the notes of the syncopations; 5) "Deum cognovit" might begin again a little softer aiming for a peak at the half cadence before "gregem"; 6) the petition "gregem" should begin strongly, giving attention to the parity of voices on the fauxbourdon at "protege"; 7) the peroration can come to a point of equanimity, in both tempo and dynamics, with a sense of repose at the two stable extended cadences to F (mm. 52 & 55); and 8) the "alleluia" can continue the sense of repose, aiming for the final F tenor cadence at m. 59, with its extension being sung placidly.

The mode of the piece is Hypoionian on F. The overall range of the motet is somewhat low, but it can easily be sung by an SATB choir if it is taken up a step.

The communion antiphon for the Octave of Easter, *Mitte manum tuam*, is an excerpt from the same passage in John's Gospel:

Mitte manum tuam, et cognosce loca clavorum, alleluia: et noli esse incredulus, sed fidelis, alleluia, alleluia. *(John 20:27)*	Put in thy hand, and know the place of the nails, alleluia; and be not incredulous, but believing, alleluia, alleluia.

The chant is also in essentially the same mode as the motet, a plagal F-mode, another suggestion that the motet belongs to this day.

There are two recordings of this piece; the first is part of a set of ten compact discs by Ensemble Plus Ultra, directed by Michael Noone: Tomás Luis de Victoria, *Sacred Works* (2011)[11]: the second is on a single compact disk by the Cardinall's Music, directed by Andrew Carwood: Victoria, *Missa Gaudeamus, Missa Pro Victoria, Motets* (2000).[12]

[11]Archive, #00289 447 9747

[12]ASV, #CD GAU 197.

COMMENTARY

Address to Participants in the National Congress of *Scholae Cantorum*

By His Holiness Benedict XVI

Organized by the Italian Association of St. Cecilia
Given at Paul VI Hall, November 10, 2012

Dear Brothers and Sisters, I welcome you with great joy on the occasion of your pilgrimage, organized by the *Associazione Santa Cecilia*, which I praise first of all with a warm greeting to the president, whom I thank for his courteous words, and to all the collaborators. I greet you with affection, members of the numerous *scholae cantorum* in every part of Italy! I am very glad to meet you, and to know—as was announced—that tomorrow you will be taking part in the Eucharistic Celebration in St. Peter's Basilica, at which the Cardinal Archpriest Angelo Comastri will preside, offering, of course, the service of praise in song.

Your congress fits intentionally into the fiftieth anniversary of the opening of the Second Vatican Council. And I saw with pleasure that the *Associazione Santa Cecilia* has intended in this way to draw your attention once again to the teaching of the council's Constitution on the Sacred Liturgy, in particular where—in chapter six—it addresses sacred music. On this anniversary, as you well know, I wanted a special Year of Faith for the entire church so as to encourage a deepening in the faith of all the baptized and a common commitment to the new evangelization. In meeting you I would thus like to emphasize briefly how sacred music can first and foremost foster faith and, in addition, can cooperate in the new evangelization.

Music, and especially song, can give the recitation of the psalms and canticles of the Bible greater communicative force.

Concerning faith, the personal life of St. Augustine—one of the great Fathers of the Church who lived between the fourth and fifth centuries after Christ—springs to mind. It is certain that listening to the singing of the psalms and hymns during the liturgies at which St. Ambrose presided made an important contribution to his conversion. Indeed, if faith is always born from listening to the word of God—a form of listening, naturally, not only of the senses but that also passes from the senses to the mind and heart—there is no doubt that music, and especially song, can give the recitation of the psalms and canticles of the Bible

greater communicative force. Among his charisms St. Ambrose had in particular an outstanding musical sensitivity and talent. Once he had been ordained Bishop of Milan, he put his gift at the service of faith and evangelization.

In this regard the witness of Augustine, who was then a teacher in Milan and was in search of God, in search of faith, is highly significant. In Book Ten of his *Confessions*, his autobiography, he writes:

> When I call to mind the tears I shed at the songs of your church at the outset of my recovered faith, and how even now I am moved, not by the singing but by what is sung (when they are sung with a clear and skillfully modulated voice), I then come to acknowledge the great utility of this custom once again.[1]

Augustine's experience of the Ambrosian hymns was so strong that they were impressed in his mind and he often cited them in his works; indeed, he wrote a commentary of his own on music, *De Musica*. He says that he does not approve of the search for mere tangible pleasure during the sung liturgies, but recognizes that good music and good singing can help one receive the word of God and feel a salutary emotion. May this testimony of St. Augustine help us to understand that the sacred constitution *Sacrosanctum Concilium,* in line with the tradition of the church, teaches that "as a combination of sacred music and words, it [the musical tradition of the universal church] forms a necessary or integral part of the solemn liturgy."[2] Why "necessary and integral"? Certainly not for purely aesthetic reasons, in a superficial sense, but because, due to its beauty, it cooperates in nourishing and expressing faith and hence is to the glory of God and the sanctification of the faithful, which is the purpose of sacred music.[3] For this very reason I would like to thank you for your precious service: the music you perform is neither an accessory nor merely an external embellishment of the liturgy; it is the liturgy itself. You help the entire assembly to praise God, to draw his Word into the depths of hearts; by singing you pray and enable others to pray and take part in the singing and prayers of the liturgy that in glorifying the Creator embrace the entire creation.

The music you perform is neither an accessory nor merely an external embellishment of the liturgy; it is the liturgy itself.

The second aspect I would suggest to you for your reflection is the relationship between sacred song and the new evangelization. The conciliar Constitution on the Liturgy recalls the importance of sacred music in the mission *ad gentes* and urges the faithful to esteem the traditional music of peoples.[4] However, even in countries of ancient evangelization, such as

[1]St. Augustine, *Confessions,* 10.33.50 (PL 32:800).

[2]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, December 4, 1963, ¶ 112, < http://www.adoremus.org/SacrosanctumConcilium.html>

[3]Cf. ibid.

[4]Ibid., ¶119.

Italy, sacred music—with its own great tradition, which is our Western culture—can have and indeed has an important task: to encourage the rediscovery of God, as well as a renewed approach to the Christian message and to the mysteries of the faith.

Let us think of the famous experience of Paul Claudel, a French poet, who was converted while listening to the singing of the Magnificat at Vespers of Christmas in the Cathedral of Notre-Dame in Paris. "At that moment," he wrote,

> I understood the event that dominates my entire life. In an instant my heart was moved and I believed. I believed with such a strong force of adherence, with such an uplifting of my whole being, with such powerful conviction, in a certainty that left no room for any kind of doubt, that since then no reasoning, no circumstance of my turbulent life has been able to shake or touch my faith.[5]

Yet, without turning to distinguished figures, let us think of all the people who have been moved in the depths of their heart while listening to sacred music; and even more, of those who have felt once again drawn to God by the beauty of liturgical music—as was Claudel. And here, dear friends, you have an important role: strive to improve the quality of liturgical song without fearing to recover and to enhance the great musical tradition of the church, which in Gregorian chant and polyphony has two of its loftiest expressions, as the Second Vatican Council itself says.[6]

You have an important role: strive to improve the quality of liturgical song.

And I would like to emphasize that the active participation of the whole people of God in the liturgy does not consist solely in speaking, but also in listening to and welcoming the Word with one's senses and mind, and this is also true for sacred music. In liturgical celebrations you, who have the gift of singing, can make so many hearts sing.

Dear friends, I hope that in Italy liturgical music may reach greater heights, to praise the Lord as he deserves and to show that the church is the place in which beauty is at home. My thanks again to everyone for this meeting! Thank you.[7]

[5]Paul Claudel, "Ma conversion," in *Contacts et circonstances* (Paris: Gallimard, 1940), p. 11.

[6]*Sacrosanctum Concilium,* ¶116.

[7]**Translation from www.vatican.va**

The Church's Hymnody as a Source of Theology: Notes on Translation

By Kathleen Pluth

How speak trans-human change to human sense?
Let the example speak until God's grace
Grants the pure spirit of experience.

—Dante

A Protestant radio station in my city regularly broadcasts a feature entitled "Hymn of the Day." On a recent program, the announcer recounted the life of the writer of a remarkable hymn, "one of the finest in our hymnal." Unusually, the writer of the hymn was a Catholic, a monk, and a saint. The announcer spoke about the great monastic reforms and the tremendous twelfth-century growth of the Benedictine order. The radio audience experienced a wonderful lesson in ecumenism through a glimpse of an heroic Catholic life before the Reformation. This ecumenical sharing was brought about not by present-day outreach efforts at dialogue, but by the enduring radiance of a great hymn, now nearly a millennium old. The Hymn of the Day was *Jesus, the Very Thought of Thee*, and its writer was St. Bernard of Clairvaux.

An American Protestant audience was reached by the sentiments of an ancient monk because an Englishman, Fr. Edward Caswall, a Catholic convert from Anglicanism, had translated St. Bernard's great Latin hymn *Jesu Dulcis Memoria* into English. The efforts of Caswall and many other nineteenth-century British hymn writers brought ancient texts into current use, through translation. Similar efforts, including my own, are at work in our own day.

Hymns of past centuries constitute an important section of the liturgical and teaching tradition of the church. Keeping these texts in living memory, and using them in our liturgical prayer, help to ensure continuity in the truth. We keep faith with past generations who have prayed in the same church, who have shared in our same communion, when we sing with them the same songs.

Like the church's heritage of Gregorian and polyphonic music, the teaching that is done with hymns applies not only to the mind but the imagination. Truth spoken to the imagination affects us in a special way. The imagination is able to bring us delight, inviting us to taste truth emotionally as well as intellectually, like a tutor giving a sweet along with a lesson. One can exult in the truth when it is set to music, singing it in a heartfelt way.

The task of translation must not only be done, but done well. In this essay, I would like to propose some considerations regarding the vital work of producing present-day translations of ancient Latin hymn texts.

Kathleen Pluth is STL, is a hymn writer based in the Washington, DC area, with five years' experience as Parish Music Director of a large suburban parish. Her collection of original hymns, *Hymns for the Liturgical Year*, is available through CanticaNOVA Publications. She is currently pursuing doctoral studies in sacred theology while translating Latin hymns into English. This article originally appeared in the January 2012 issue of *Usus Antiquior* and is reprinted here through the kind permission of Maney Publishing.

A Rich Treasure

Every excellent Catholic hymnal is full of English translations of Latin hymns. *Of the Father's Love Begotten,* for example, is John Mason Neale's translation of the early fifth-century Christmas poem *Corde natus ex parentis*, by the Roman poet Aurelius Prudentius. Neale's translation is exquisite. It is both faithful to the Latin original and an effective English hymn.

Corde natus ex parentis	Of the Father's love begotten,
Ante mundi exordium	Ere the worlds began to be,
A et O cognominatus,	He is Alpha and Omega,
Ipse fons et clausula	He the source, the ending, He,
Omnium quae sunt, fuerunt,	Of the things that are, that have been,
Quaeque post futura sunt.	And that future years shall see.
Saeculorum saeculis.	Evermore and evermore!

Translations from Latin include the Advent hymns *Creator of the Stars of Night* and *O Come, O Come, Emanuel,* and the Easter hymn *At the Lamb's High Feast We Sing.* We are fortunate to have such useful English translations of some of the best Latin hymns.

And yet many remarkable hymns in the Latin have not come down to us in common-use translations. With this lacuna in mind, I have begun translating the ancient hymns of the *Liber Hymnarius,* the official Latin-language hymnal of the Catholic Church, published by the monks of Solesmes. Among the great hymns that is absent from the hymnals is Peter Abelard's marvelously rich *Adorna, Sion, thalamum,* presented here with my translation.

Adorna, Sion, thalamum,	Let Zion's bridal-room be clothed!
Quæ præstolaris Dominum;	He comes, her Lord and her Betrothed.
Sponsum et sponsam suscipe	Let man and woman, by faith's light,
Vigil fidei lumine.	A vigil keep throughout the night.
Beate senex, propera,	St. Simeon, sent forth in joy.
Promissa comple gaudia	Exults to see the baby Boy:
Et revelandum gentibus	The Light through Whom all things are known
Revela lumen omnibus.	Is now to all the nations shown.
Parentes Christum deferunt,	His parents to the temple bring
In templo templum offerunt;	The Temple as an offering
legi parere voluit	The righteousness of law He chose
Qui legi nihil debuit.	Though to the law He nothing owes.
Offer, beata, parvulum,	So, Mary, bring this little one,
Tuum et Patris unicum;	Yours and the Father's only Son
Offer per quem offerimur,	Through whom our offering is made
Pretium quo redimimur.	By whom our ransom price is paid.
Procede, virgo regia,	And forward, Queen of Virgins, go
Profer Natum cum hostia;	And let rejoicing overflow
Monet omnes ad gaudium	With gifts bring forth your newborn Son
Qui venit salus omnium.	Who comes to rescue everyone.
Iesu, tibi sit gloria,	Lord Jesus Christ, the Glory bright
Qui te revelas gentibus,	Who guides the nations into light
Cum Patre et almo Spiritu,	Be praised, and for eternity
In sempiterna sæcula.	Be glorified, O Trinity. Amen.

Among the many beautiful features of this text is its echo of the chant which accompanies the Candlemas procession, *Adorna Thalamum, Sion.* Like that chant, this one employs the imperative mood quite freely. The singer asks Zion to prepare for the coming of the Savior, and Mary to present the child Jesus. This pious use of the imperative is common in both the psalms and the Latin hymns. The theologically rich third verse offers a complete account of the relationship of the Old and New covenants in four brief lines.

The Imagery of Light

We live in an era of images. One can easily see hundreds of advertisements each day, whose images are designed to attract attention. Hymnody presents imagery as well, in order that seeing what the Kingdom is like, we might come to love it.

Hymn imagery is at its best, I believe, when it is scriptural. The inspired word of God has inherent power because of its ultimate Author: hymns full of scriptural images bring the singer into close contact with the Truth who speaks truly. Images are also powerful in their effect on the human imagination and will. It seems advisable to me, then, to use liturgically only those images that we can truly count on as expressive of our religion, and these are primarily scriptural images.[1] There is certainly a wealth of images on which to draw. A hymn focused on the transcendence of God, such as *Immortal, Invisible, God Only Wise,* will draw from the scriptures those concrete images that express the majesty of God. The first two lines nicely paraphrase two doxologies, one from the first chapter and one from the last chapter of 1 Timothy. The title line comes from 1 Tim. 17—"Now unto the King eternal, immortal, invisible, the only wise God, [be] honour and glory forever and ever. Amen." The next line comes from 1 Tim. 6:16: "Who only hath immortality, dwelling in the light which no man can approach unto; whom no man hath seen, nor can see: to whom be honour and power everlasting. Amen."

> Immortal, invisible, God only wise,
> In light inaccessible hid from our eyes,
> Most blessed, most glorious, the Ancient of Days,
> Almighty, victorious, Your great name we praise.

A glance through the hymn will show a rich harvest of scriptural imagery, notably from the psalms, all focused on praising the majesty and transcendent holiness of God. Similar scriptural bounty can be found in other great English hymns, like *Come, Ye Thankful People, Come,* whose images are taken from the Gospel stories of grain, seed, and harvest:

> All the world is God's own field, fruit unto his praise to yield:
> Wheat and tares together sown, all to joy or sorrow grown.
> First the blade, and then the ear, then the full corn shall appear.
> Grant, O harvest Lord, that we wholesome grain and pure may be.

Unlike the Mass, which has its own proper and ordinary chants, the Divine Office or breviary is the privileged place for hymns in Catholic liturgy. In the hours of the Divine Office,

[1]A few images have become so deeply part of the iconographic tradition of the church that they are as trustworthy as scripture is, for example, the image of the Blessed Virgin Mary as the "star of the sea."

a hymn's images often announce a particular time of day. The imagery of light, for example, pervades the *Liber Hymnarius,* whether the light of early morning, the noontime sun, or the daylight's fading. Light imagery likewise pervades the scriptures, most notably as a metaphorical name for Jesus Christ, the light of the world. Light from Light.

In the first verses of *Nocti succedit Lucifer,* a hymn about St. Anne, the mother of the Blessed Virgin, Jesus is imaged as the sun, Mary as the dawn, and Anne as the light which, pervading the sky, signals the approach of dawn.

Nocti succedit lucifer,	The morning star is on the rise
Quem mox aurora sequitur,	And soon the dawn will fill the skies,
Solis ortum praenuntians	Foretelling of the coming Sun
Mundum lustrantis lumine	Whose light will shine on everyone.
Christus sol est iustitiae,	The Sun of justice, Christ, true Light,
Aurora Mater gratiae,	And Mary, grace's dawning bright,
Quam, Anna, praeis rutilans	And Anna, reddening the sky,
Legis propellens tenebras	Have caused the night of Law to fly.

Like the firelight of the great Easter Vigil, the light imagery of the ancient hymns can pervade the church with hope in Christ, the Light from Light.

The Possibility of Excellence

In its first moments, an original hymn's ending is undetermined; it is like a story or a letter that can lead anywhere. In my experience, hymn-writing begins with a moment of inspiration that determines the first stanza or two. Beyond this beginning, there is a dynamic interplay between the established themes and the constraints of rhyme and meter. A certain tension is felt, as new theological insights arise to lead the text forward into being. It is an energizing exercise. Something original is coming to be—something that was never said before. I am usually surprised by the latter verses of the original hymns I write.

Unlike an original hymn, a hymn translation is pre-determined in its content. Someone else has had the theological and poetic insights, and the translator's task is to give them life in another language. Every ancient Latin hymn deserves to be approached with enormous initial respect, with the provisional assumption that it is a work of genius. Some kinds of art, such as statuary, may last centuries even if mediocre, but this is not very likely with song, an art form that is either used or forgotten. The few exceptions I have seen have occurred in anthologies, in which great and not-great hymns are collected together.

Perhaps, then, a hymn translator's work can be likened to that of a photographer who specializes in photography of paintings or architecture. Just as there are those who cannot travel to see a foreign museum or a splendid building firsthand, there are also people who cannot read Latin readily. A photographer takes pictures in order to "translate" paintings and buildings into a medium that travels well, such as slides, or a coffee-table book. Similarly, the hymn translator visits another language from another time, and brings home its treasures in a readily useful form, in the vernacular.

Like a photographer, the translator must have a careful eye for the essential characteristics of the subject. Like a genius painting, a genius hymn contains certain structures and overarching patterns of imagery that must not be lost. Like a photographer's zoom lens, the new language's translator can highlight special features of the original, leading the eye to focus more closely on an important detail.

The question that arises for me in my own translation work is whether a genius Latin hymn can possibly be rendered into a English hymn that is at once both faithful to the original and brilliant in its own right. After all, English-language hymnody is a stern taskmaster. Its conventions are strictly held and rarely broken. Rhymes must be perfect. A caesura of thought must occur with the end of each line. Each line contains a precise number of syllables, and some stresses are fixed, particularly at the end of a line where the rhyme occurs. When writing original hymns, the hymn-writer finds within the boundaries of these conventions a secure playing-space in which to let theological thought run free, like a child in a garden enclosed. The child can in fact soar beyond normal bounds of expression. An instant of saving grace can expand gloriously into lengthy exultations of verse, as in William Cowper's *God Moves in a Mysterious Way.* Everlasting reaches of time can be compressed into a few lines, as in Isaac Watt's versification of Psalm 90:

> Before the hills in order stood,
> Or earth received her frame,
> From everlasting Thou art God,
> To endless years the same.

Can the brilliance of an original English hymn ever be matched by a translator? It seems difficult if not impossible. Gerard Manley Hopkins provides an example of the challenges this work Hopkin's *Godhead Here in Hiding* is certainly one of the most faithful and fluent renderings of St. Thomas Aquinas's theologically dense, image-rich hymn *Adoro Te Devote* into English. However, *Godhead* appears somewhat stilted and confined when compared with Hopkins's original English poetry. And no wonder. Hopkins's poetic brilliance is a combination of original expression *and* original thought, both running forward with admirable cooperative energy, and in Hopkins's own original metrical forms. In hymn translation, on the other hand, the strict conventions of English hymnody combine with the rhyme-poverty of English to make the translation more of a puzzle than a fascinating discovery. Theological insight and original expression become less important, as the challenge of simply finding a serviceable rendering seems challenge enough. Richard Crashaw's translation of St. Thomas's hymn, *With All the Powers My Poor Soul Hath,* is a more eloquent poem, but is difficult to recognize as a translation, modifying Aquinas's content and meter. It is almost an original work of Crashaw's, resembling the Latin original but not tied tightly to it. Both are good poems, and good hymns. But neither has the fire or intensity of language we associate with these admirable poets' best writing, nor the fluidity and recollection of the Latin original.

The *Phos Hilaron*

Despite the difficulties of translating a poem brilliantly from one language to another, there is no doubt that we have seen some successes over the centuries. Let us conclude with

two quite different, excellent translations of our earliest known hymn outside of scripture, the great tri-versed *Phos hilaron.* The first translation is *O Radiant Light* by William Storey and the second is *O Gladsome Light* by Robert Bridges. If neither can be considered among the very best English hymns in the hymnal, they are still among the very good, with the added particular usefulness of joining us with our much elder Christian brethren in one united song of praise to Jesus Christ.

O radiant light, O sun divine
Of God the Father's deathless face,
O image of the light sublime
That fills the heav'nly dwelling place.

Lord Jesus Christ, as daylight fades,
As shine the lights of eventide,
We praise the Father with the Son,
The Spirit blest and with them one.

O Son of God, the source of life,
Praise is your due by night and day;
Unsullied lips must raise the strain
Of your proclaimed and splendid name.

———

O gladsome light, O grace
Of God the Father's face,
The eternal splendour wearing;
Celestial, holy, blest,
Our Saviour Jesus Christ,
Joyful in thine appearing.

Now, ere day fadeth quite,
We see the evening light,
Our wonted hymn outpouring;
Father of might unknown,
Thee, his incarnate Son,
And Holy Spirit adoring.

To thee of right belongs
All praise of holy songs,
O Son of God, Lifegiver;
Thee, therefore, O Most High,
The world doth glorify,
And shall exalt forever.

Towards a New Culture in Liturgical Music

By Msgr. Andrew Wadsworth

An Address to the Blessed John Henry Newman Institute of Liturgical Music, Given at the Birmingham Oratory on September 22, 2012

In his first major work, *The Spirit of the Liturgy*, published during the First World War, the renowned Italian-German theologian, Romano Guardini, identified, somewhat by way of the *via negativa*, the aim of the liturgy. He went on to become one of the most significant influences in the German liturgical movement up to and during the Second Vatican Council. Almost a century later, his words still present us with a considerable challenge as we reflect on the true nature of our liturgical endeavor:

> The primary and exclusive aim of the liturgy is not the expression of the individual's reverence and worship for God. It is not even concerned with the awakening, formation, and sanctification of the individual soul as such. Nor does the onus of liturgical action and prayer rest with the individual. It does not even rest with the collective groups, composed of numerous individuals, who periodically achieve a limited and intermittent unity in their capacity as the congregation of a church. The liturgical entity consists rather of the united body of the faithful as such—the Church—a body which infinitely outnumbers the mere congregation.[1]

In starting to consider the possibilities for a new culture of liturgical music, I feel we must begin by acknowledging that what Guardini stated that the liturgy is *not*, has in fact been precisely the experience of the vast number of Catholics worshipping in our parishes since Vatican II. A highly anthropocentric liturgy which seems more concerned with the assembly than anything else has become the norm in many if not most places. The notion that the liturgy is something we receive as a gift from God, through the church, rather than something which we make for ourselves, has become seriously eclipsed in the minds of most Catholics. If we are to identify pointers towards a new culture of liturgical music, we must begin, like Guardini, by stating precisely what we understand the liturgy to be.

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

[1]Romano Guardini, *The Spirit of the Liturgy* (1918), tr. Ada Lane, (New York: Sheed & Ward, 1935), Ch. 1, "The Prayer of the Church."

What exactly does the word "liturgy" mean? It comes from the Greek *leitourgia* (literally "the work of the people"). In classical etymology, this is a shared corporate action, something we do together; in it there are no spectators, only participants. For this reason, it comes as no surprise to us that the authentic liturgical voice is so frequently in the first person plural: *we/our/us* rather than *I/my/me*. The Credo is an interesting exception, coming to the Mass as it does via the personal profession of faith made during the rite of baptism. The communal nature of the liturgy is further emphasized by the fact that the most frequently uttered word in the liturgy is "Amen" which is indicative of approval/agreement/participation.

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When we think of "liturgy" as a "work" or public service, we must also remember that the essence of the liturgy is the actual work or deed done by God's grace in Christ. It is not merely something *we* do, but also something which God does in us. And what God does is to redeem us, to save us from sin and to make us holy. As the *Catechism of the Catholic Church* has it: "it is in the liturgy, especially in the divine sacrifice of the Eucharist, that 'the work of our redemption is accomplished.'"[2] It is "accomplished"—that is, it is really done, not just symbolized. A sacrament actually effects what it signifies. "Through the liturgy Christ, our redeemer and high priest, continues the work of our redemption."[3]

In all the sacraments, Christ is really present and acting in our souls, saving and sanctifying them by his grace. In fact, all three persons of the Trinity are present: God the Father blesses us, God the Son redeems us, and God the Holy Spirit sanctifies us. The doctrine, for the most part, seems clear, putting it into practice in such a way as it is experienced in our liturgy is quite another thing.

You may be familiar with the old adage that the eye is the gateway to the soul. I have always found this a particularly persuasive idea, for it recognizes the fundamental fact that there is something deep within each of us that responds to beauty. Whether it is wonder at creation or a response to art which captivates us, there can be very few of us who are not susceptible to perfection of form and the many things which delight us visually.

Less popular is the idea that the eye is the gateway to hell. Immediately we tend to feel a resistance to this notion, not only because it is seemingly such a negation of the former principle, but perhaps also because it so easily suggests that appearances can in some senses be deceptive, and that what we see may not be the whole story. As troubling as this concept may be, it does, however, acknowledge the complex and omnipresent reality that most of us are very easily beguiled by what we see.

When we transpose these ideas into the arena of liturgy, the philosophical dilemma is noticeably exacerbated, for the liturgy is not solely visual, but rather engages all the senses, and in the same way it is not only corporeal, but it also has an irreducible spiritual element. The liturgy therefore heightens in us an awareness of the intrinsic relationship between beauty

[2] *Catechism of the Catholic Church,* ¶1068 <http://www.vatican.va/archive/ccc_css/archive/catechism/p2.htm>

[3] *Catechism*, ¶1069.

and truth, just as it is, of its nature, constituted of these elements and should clearly become a vehicle for them when we celebrate it.

Central to the Christian revelation is the teaching that "faith comes from hearing, and hearing through the word of Christ" (Rom. 10:17). In that sense, it is not only the eye which is the gateway to heaven, but in a very real way, the ear too. As musicians, we need no convincing of this tenet, for it expresses our deep-seated conviction that what we hear cannot only engender faith, but over a life-time, can nourish and bring it to maturity.

Nowhere is this more evident than in our liturgical chant which enables the word of truth to be expressed in the beauty of song in a way which is not adequately described by the comparatively sterile designation of the individual elements of words and music. In our Catholic tradition, liturgical chant is first and foremost *cantillation*, a song which arises from the text, a song which is essentially a heightened proclamation of a verbal message and which takes its emphases from the natural accentuation of the text and finds its melodic rhythm from the cadence which is already within the words.

Liturgical song is only experienced by a small percentage of Catholics.

As it often sings of the glory of God, the wonder of creation, the richness of salvation in Christ, the mystery of the church and our continual need of God's mercy and grace, it is often an ecstatic song which has rather more in common with the song of lovers than it does with the song of colleagues; it should have the familiarity of the song of those who are clearly of the same family, or those who are united as fellow citizens of the same territory. It is likewise never a song of violence, protest, or dissent and it is overwhelmingly a song which is more about God than it is about us.

So far, I have outlined what I believe to be the characteristics of the liturgical song of the Catholic Church. It is, I would hold, not merely a subjective formulation on my part, but an accurate description of the character and function of liturgical song as inherited by the church from the People of Israel, in an unbroken tradition and set before the church by the magisterium in every age up to and including our own. The challenge I wish to make is to ask if this is how you and most members of the Latin Rite experience liturgical song with the characteristics I have described, and if not, why not?

I would suggest that at the present time, liturgical song, as I have described it, is only consistently experienced by a relatively small percentage of Catholics in this country, even if it is also true that there are some individuals and communities who do experience it in this way on a regular or even a continuous basis.

The first reason why this is the case, is that many of our people remain essentially reticent when it comes to singing at Mass. The insightful study by Thomas Day, *Why Catholics Can't Sing*,[4] is a well observed description of a situation that in many ways still prevails. I would

[4]Thomas Day, *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York: Crossroad, 1990).

imagine that most of you will have read it as it has become established as something of a classic in this field. Day, a music lecturer at Salve Regina University in Rhode Island, accurately and scathingly takes a very considerable side swipe at the "Irish-American" repertoire of songs that currently comprise Catholic liturgical music wherever Mass is celebrated in English.

He goes on to identify a "liturgical post-modernism" which he suggests has resulted in noisy and forced participation from the laity, and encourages a kind of church-wide narcissism that can represent a serious threat both to individuals and the institution of the church. Lest you should think that he is exclusively a prophet of doom, Day also makes some very positive suggestions for nurturing the latent vitality he perceives in the Catholic community, talent which as those most intimately engaged with the liturgy at parish level, you will all readily acknowledge. If you have read Thomas Day's book, you may well agree that it is an informative and often entertaining critique of a situation we recognize all too well.

Although Dr. Day was writing over twenty years ago, many of his observations are still valid for the present time, just as much of his advice has gone unheeded in a liturgical culture which is too easily driven by the exigencies of publishers who for the most part are the architects of our liturgical repertoire, influencing choices of the liturgical music of which they are so often the sole purveyors. Let me be clear at this point, while I would want to register my appreciation for those publishers who are at the service of the church's liturgy, I would also wish to identify a serious lacuna in our direction of a liturgical culture which has latterly been shaped by a repertoire of liturgical music principally determined by publishers.

At this point it is important to make a few historical observations which shed further light on this undesirable scenario. It would be a mistake to characterize this dilemma purely in terms of what has happened since Vatican II. Advocates of chant in particular have an annoying tendency to rewrite history in relation to what was common praxis in our parishes until the late sixties, thereby contextualizing the debate in an unreliable "nostalgia" for something which was never the case.

For English-speaking Catholics, I think it is fair to say that a pre-dominantly "Low Mass" culture in which music is essentially an addition to the liturgy rather than intrinsic to it, was already a centuries-old tradition at the time of Vatican II. In this respect, the current enthusiasm for chant, and a growing competence in its performance, particularly in celebrations of the extraordinary form of the Roman Rite, is not so much the recovery of a recently lost tradition, but rather the realization of the authentic principles of the liturgical movement as canonized by Pope St. Pius X in his motu proprio of 1903, *Tra le sollecitudini*, underlining the centrality of Gregorian chant, guidelines which were largely unimplemented both at the time of the council and in its wake.

Some sixty years later, the pastoral liturgical movement, as it had become, had largely abandoned the principles which motivated Dom Guéranger and the renewal he initiated, in favor of influences which are more broadly ecumenical and introduce into the Roman Liturgy elements which are more commonly found outside the Catholic Church. Nowhere was this influence more keenly felt than in the realm of liturgical music, for the principle that a repertoire of liturgical chant which had been proper to the Mass, at least in its most solemn celebrations, was largely and almost universally set aside in preference for music which might be most

accurately described as "non-liturgical" in character, given its frequent lack of dependence on liturgical or biblical texts and its introduction into our liturgical celebrations of a voice which is in many ways alien to the spirit of the liturgy. We sing a lot of music in church which is anti-liturgical in character and then seem surprised that it has in fact destroyed any liturgical sense in our worship.

It is absolutely vital to grasp that this is not only true of much music which is contemporary in style but it is also evident in hymnody which is so often of a devotional rather than liturgical character and which was transplanted into the Mass from non-catholic forms of worship which are constructed on entirely different principles. This is the modern-day inheritance of the "Low-Mass" culture which envisages a largely spoken liturgy punctuated at key moments by congregational singing.

For many Catholics, their core repertory of liturgical music will currently be mostly of this type. It is then supplemented by a range of responsorial music which need not be known as it relies on repetition. The notion of a form of liturgical music which is intrinsically related to the action of the Mass and which is in perfect concord with the nature of the liturgy expressed in a repertory which both links us to the past and yet roots us in the present still remains beyond the experience of most of our parishes and communities.

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Furthermore, there has grown up in our communities an expectation that liturgical song will frequently entail the assembly singing about itself. Perhaps we have to reflect on the reasons why the texts of the Roman Missal (including the lectionary and the *Graduale Romanum*) are generally light-weight when it comes to the community celebrating itself!

If it is true that the past forty years have established something of a hermeneutic of discontinuity with regard to liturgical chant, to the extent that our authentic and most ancient tradition is widely seen as alien and unfamiliar and musical genres previously unthinkable in a liturgical context are commonly considered acceptable and even desirable, then we have truly lived through the most extraordinary revolution which has impoverished our understanding of the mystery we celebrate to the same extent as it has decimated the number of our people who regularly participate in the celebration of the Mass.

Another example may serve to illustrate how far we have deviated from the path: I have deliberately removed any details which will enable you to identify where this Mass took place. Suffice to say, that it could reasonably have been witnessed in just about any large city in the English-speaking world. The occasion was a youth Mass involving a large number of young people of school and university age. The nature of the occasion meant that it would be reasonable to assume that the majority of those present were what could be described as practicing Catholics, at least in relation to the frequency of their liturgical life.

As the entrance procession began, so did the entrance song. It was sung by a male singer who accompanied himself on the guitar and he was joined by a female singer with a very nice voice. I did not know the song (something I have come to expect) but neither, it would seem, did anyone else, and despite the text of the song being reproduced in the printed order of service, the only ones singing were the two singers I have already described. The song was certainly religious in content without being noticeably liturgical or scriptural in its text. Musically it was entirely secular in character but skillfully sung and played in genuinely affecting manner. As this beginning to the liturgy unfolded, it became more and more obvious that this was a *performance* and we were all cast in the role of the audience. This intimation was further confirmed as the song ended and it was greeted with enthusiastic and prolonged applause, curtailed only by the celebrant beginning the Sign of the Cross.

This experience was repeated at several subsequent moments in the Mass and notably during the Liturgy of the Word, at the preparation of the gifts and during the distribution of Holy Communion. Each time, the dynamics were those of performance and the liturgical assembly slid perceptibly into another mode but one clearly familiar to these young Catholics, that of the concert. At each subsequent moment, the pattern was repeated and the performance was recognized by applause. Am I the only person who is profoundly ill at ease with this, or can we identify that style, content, and delivery all determine whether our music is truly liturgical or not? Once again, it would be a mistake to identify this difficulty with purely contemporary musical styles; I have witnessed much the same phenomenon with traditional liturgical music in great churches and cathedrals.

In an attempt to balance up, I would like to cite another example, once again shorn of any identifying references, let us assume that it is a Sunday Mass in an average size parish. The focus of my interest in this second example is also a procession, but this time the communion procession. In this case, there is a cantor who introduces a simple antiphon which the congregation easily takes up. The cantor supplies the psalm verses and the singing of this communion chant continues throughout the distribution of Holy Communion with everyone joining in, regardless of whether they are on the move or not. The result is very powerful and underlines the liturgical action effectively. The cantor directs the congregational singing in an unobtrusive manner and the chant eventually subsides into quiet organ playing and then silence.

The implementation of the English translation of the third typical edition of the Roman Missal last year was the biggest single moment of change for Catholics who worship in English in the forty years since the revisions of the liturgy which followed Vatican II. It is a moment of unparalleled significance, not least because it represents a natural opportunity to reassess all that we do when we celebrate the Mass. The new edition of the missal contains more music than any of its predecessors and includes a complete set of chants for the principal parts of the Order of Mass. All the chants of the Latin original have been adapted to the English text and offer, for the first time since the council, the possibility of a common repertory of basic liturgical chants that is potentially shared among all who worship in English.

You will know that a guiding principle in the preparation of this translation has been the desire to render the fullest content of the original Latin in English which is fit for liturgical use. Greater attention to the scriptural resonances in these texts acknowledges scripture as the largest

single source of our liturgy. The elevated register of the language, the euphony of its phrases and the cadence of its orations have all been prepared with the thought that most of these texts are by nature sung. For that reason, and without wishing to exclude the use of other genres where appropriate, the musical language of the missal is Gregorian chant.

The General Instruction of the Roman Missal echoes both *Sacrosanctum Concilium* and *Musicam Sacram* in proclaiming 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."[5] Attention to this latter quality in response to the implementation of the new translation should in due course bring about a general change in the culture of our liturgical music. If that is the case, then it is long overdue and will be greatly welcomed.

In her pioneering work in promoting knowledge, understanding and expertise in the chant, the late Dr. Mary Berry, always took the opportunity to state her sincerely held scholarly view that chant was in fact part of the primitive *kerygma* or deposit communicated to the Apostolic Church of the first years. She held that the process whereby the church identified certain scriptural texts with the celebration of particular aspects of the Christian mystery, included the wedding of those same texts to music. In the case of the Old Testament, this would mean that we share a common musical patrimony with Judaism in a tradition that leads back to the Temple and the chant sung by our Lord himself. She often said that this was most discernible in the liturgy of Holy Week and had even supported this view by making recordings among Jews in the Middle East showing such an origin for our prophecy tone and chants for the Lamentations.

Gregorian chant holds pride of place because it is proper to the Roman Liturgy.

Whether Mary Berry was right or whether it was an educated guess, we cannot know, but her instinct certainly expresses a truth about our liturgical music which every generation has to discover for itself—this precious song which has travelled continents and centuries in coming to us, this precious gift which has embedded itself even in the fabric of Western music is unique in its service to the spoken word which it embellishes without obscuring and explains without exhausting. This song of the saints, ever ancient, and yet ever new; beautiful in its simple sophistication, accessible to all and yet slow in yielding up its secrets, has its singers and advocates in every generation but is seeking new voices who will take it up in our time and ensure that the song of beauty and truth is heard even in this generation as the song of salvation and an instrument of God's grace.

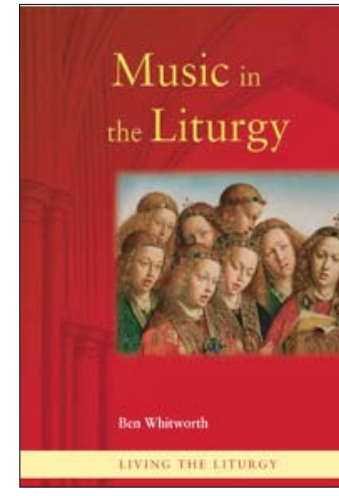
[5]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, December 4, 1963, ¶ 41, < http://www.adoremus.org/SacrosanctumConcilium.html>

BOOK REVIEW

Living Liturgical Music

By Christopher Hodkinson

Music in the Liturgy by Ben Whitworth. London: Catholic Truth Society, 2012. 80 pp. ISBN 978-1-86082-811-9.



This booklet is the most recent addition to the Catholic Truth Society's *Living the Liturgy* series, which responds to the widespread need for catechesis following the introduction of the new translation of the Roman Missal in 2011. The more dignified and sacral language of the new translation not only makes much music composed for the older translation obsolete but also necessitates wider reflection on our liturgical practice.

The publication also coincides with the fiftieth anniversary of the opening of the Second Vatican Council, and the council and its aftermath necessarily feature prominently in Whitworth's account. He shows how a serious backward step in the recent development of liturgical music—the disbanding of numerous church choirs in the years after the council and the consequent abandonment of choral music—took place in direct contradiction to the instructions of the council. In effect, the council was read against itself, with clauses encouraging the *participatio actuosa* (which we might legitimately translate as "zealous participation") of the lay faithful being understood as negating those clauses exhorting the maintenance of choirs, the use of the pipe organ, and the continued cultivation of the church's treasury of sacred music, most especially Gregorian chant. In our own time, the author evidently hopes that a more balanced interpretation of the council's teaching will prevail, one which will accord more closely with the hermeneutic of reform in continuity proposed by Pope Benedict XVI.

With such issues at stake the subject matter is inevitably controversial, but Whitworth avoids all polemic, preferring to focus on the actual teaching of the church and the history of its practice.

Christopher Hodkinson is the Musical Director of the Latin Schola at Our Lady and the English Martyrs, Cambridge, and an Assistant Director of the Schola Gregoriana of Cambridge. He is a Research Assistant for "The Experience of Worship in Late Medieval Cathedral and Parish Church," a research project based at the University of Bangor, U.K., for which he is preparing a new edition of the Sarum Customary.

After introductory sections which give a taste of the subject and set out the anthropological basis for liturgical music, a series of chapters introduce the history of Christian (and pre-Christian) thought on music, starting with the Bible and proceeding, via notes on saints (such as Cecilia, Gregory, Benedict, and Philip Neri) with a place in the history of music, to an exposition of Christian theologies of music which shows how the thought of the church fathers and the ancient Greek philosophers was developed by St. Augustine, St. Hildegard of Bingen, and St. Thomas Aquinas (all three now Doctors of the Church) up to the present in the writings of the man who will surely be recognized as the *doctor ecclesiae* of our own age, Joseph Ratzinger.

The following sections turn to the historical development of the music itself, beginning with a brief account of music in Jewish practice and in the early church, and moving on through the development of chant repertoires, organum, Renaissance polyphony, and beyond to Viennese classicism. He then describes the period of musical *ressourcement* that was initiated in the 1830s at the abbey of Solesmes and taken up by Pope St. Pius X, before turning to the Second Vatican Council and the music of recent years, discussing vernacular singing and the use of new instruments before surveying some of the music and resources of the present day.

Whitworth shows how the teaching of the church can guide us to a balanced understanding of liturgical music.

The last part of the book examines the musical structure of the Mass in detail (the Office is given little attention, which is not so much an omission on the author's part as a reflection of today's liturgical culture). Whitworth explains the distinction between the ordinary and the proper, describing each part of the sung Mass in detail and articulating the principles that underlie their various musical forms and modes of participation. He then discusses the use of hymns, outlining their origins, their use in Protestant worship and their place in modern Catholic practice.

How might the vision of liturgical music presented here be summarized? Whitworth admits that the recent past has been, in the words of Joseph Ratzinger, a "time of crisis" for church music (p. 5). It has been common to emphasize the function of music as self-expression of the local worshipping community, but Whitworth, again drawing on Ratzinger, shows how "liturgical music places us in a cosmic chorus of praise that joins our voices with those of the angels and saints around the throne of the Lamb" (p. 33). In this inspiring context Whitworth shows how the teaching of the church can guide us to a balanced understanding of liturgical music which makes appropriate use of all the options available to us while excluding those things that are unsuitable for Christian worship. Certainly this requires the exercise of judgment, and he quotes Plato to dispel any scruples we may have in this regard: "in their mindlessness they involuntarily falsified music itself when they asserted that there was no such thing as correct music, and that it was quite correct to judge music by the standard of the pleasure it gives to whoever enjoys it" (pp. 24, 70). If we evaluate music guided only by our instinctive tastes we

will certainly never cease to disagree, but Whitworth shows that the teaching of the church offers us objective principles upon which our judgment can be securely founded.

A few statements have inevitably crept in which this reviewer finds inaccurate or imprecise; such matters will be easily corrected in a future edition. Isaiah 6:3 (i.e. the Sanctus) was quoted in Pope St. Clement I's Epistle to the Corinthians of ca. A.D. 95 (p. 25), but few scholars accept this as evidence that it was commonly sung at the Eucharist before the fourth century. The Sanctus of Mass XVIII in the Vatican Edition is indeed derived from manuscript sources of the thirteenth century (p. 58) but, as Kenneth Levy has demonstrated, this chant is in fact a simple manifestation of a melodic tradition common to both Byzantine and Latin chant traditions, and so it (or its essential features) would appear to date from the first millennium. A poetic text has traditionally been regarded as an original feature of the sequence (p. 60), but the consensus of recent scholarship is that it originated as an extended vocalization on Alleluia (following after the Alleluia chant with its verse), and so the first sequence texts composed in the ninth century by men such as Notker Balbulus were fitted to pre-existing melodies. On p. 41 it is not clear which of the Requiem Masses composed by (or attributed to) Orlande de Lassus the author has in mind.

Arguably the most concise and user-friendly introduction to the topic of liturgical music available anywhere.

These details aside, the author is to be congratulated on a work that will be of great use to all those with an interest in liturgical music; those faithful souls, too often unpaid volunteers, who lead music in parishes will find it especially valuable, while its brevity will make it accessible to ordinary churchgoers with little prior knowledge of the subject. It is written with U.K. readers in mind but is nevertheless relevant to English-speakers worldwide. Arguably the most concise and user-friendly introduction to the topic available anywhere, it will appeal to all those seeking a deeper understanding of the church's music, and the traditions of worship and reflection that have guided its development.