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EDITORIAL

Gospel

By William Mahrt

How should the gospel be read?

Upon the change to the vernacular, we had had little tradition of liturgical reading of scripture. The liturgical reading of the lessons had been at the altar in Latin, and they were then read again in English just before the sermon. This reading was not really a liturgical reading, since that had already been done; rather, it was an informative reading, just to make up for the fact that not everyone would have comprehended the Latin.

When the liturgical reading of the lessons suddenly came to be in English, their reading was a new project. The liturgical and the informative purposes came together, and very often, the reading was the subject of a certain amount of exaggeration, though the greater problem was simply that the first two lessons were entrusted to inexperienced readers, a fact that was immediately evident in their reading. It is still commonplace that the reading of the lessons is viewed as an opportunity to involve the laity in the liturgy, and the more the merrier. Even when inexperienced readers have been coached in the expressive reading of the texts, the results are often dubious.

This recruitment of readers is based upon a mistaken idea of what the people's proper participation in the lessons should be: it should not be to read the lessons, but to hear them. The lessons are the central part of the Liturgy of the Word, and their principal liturgical function involves being heard. Their reading is a specialized ministry that requires skill, experience, and insight, including a fundamental comprehension of the meaning of the text.

These problems have manifested mainly in the first two lessons, since the gospel is read by the priest, or occasionally, the deacon. But even there, at first the clergy had no strong tradition of the reading of the gospel, apart from the informative, non-liturgical reading to present the text in translation. It is surprising how little use was made of the excellent tradition of the reading of the scripture that had a long tradition in the Episcopal Church, where a certain elegant style priviledged the sacred texts.

But the answer to the question, how should the gospel be read, must make reference to a prior question: what is the purpose of the liturgical reading of the gospel?

Consider the place of the gospel in the Liturgy of the Word: it comes as the culmination of an ascending sequence of lessons, old testament, epistle, gospel, and between these lessons

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the gradual and alleluia contribute a complementary meditation as well as creating a sense of expectation, which, particularly in the case of the Gregorian alleluia, is an intense and ecstatic preparation for the gospel as the peak of a dynamic trajectory from the very beginning of the Liturgy of the Word.[1]

As the peak of the Liturgy of the Word, the function of the gospel is best fulfilled when it is sung. The singing of the gospel is not a panacea; it requires at least as much skill and sense as the simple reading of any of the lessons. It cannot be sung in a stiff way, with all of the syllables of a precisely equal duration; rather its rhythm must be the rhythm of the text itself. In this context, what the singing can offer is an elevated tone of voice suitable to a sacred text; it must take the delivery of the text out of the realm of exaggerated expression and the idiosyncratic style of the individual, and, rather, project its sense clearly and purposefully.

From the late Middle Ages, we have the notion of the contrast between concentus and accentus. Concentus refers to concrete melodies, such as the introit or the Kyrie, in which text and melody are subsumed into a synthesis; its rhythm incorporates the rhythm of the text, but goes beyond it, in some cases, far beyond it. Accentus, on the other hand, projects the rhythm of the text as a principal musical device. It follows the inflection of the text, giving it a simple expression which carries it throughout the whole church, effectively making it a clearly perceptible presentation of the text, even without a microphone. The lessons, including the gospel, are clearly principal examples of accentus.

The gospel thus forms the dynamic centerpiece of the Liturgy of the Word; it also forms its logical centerpiece. In the extraordinary form, the gospel text has brief occurrences throughout the liturgical day. The antiphons to the gospel canticles (the Magnificat at Vespers and the Benedictus at Lauds), are most often based upon the gospel of the Mass of the day. Their concise texts usually give a précis or at least a hint of the whole story told at Mass. The lessons at Matins may include a patristic homily upon the gospel of the day, so that, even before the Mass is celebrated, the reader of the gospel text has been given some exegesis of it.[2] During the Mass, on occasion, the gospel text is the basis of the communion antiphon. These recurrent references constitute a kind of secondary rumination on the text, even though the reader may not directly attend to it; they embed it into the consciousness, and make the Gospel stand out when it is proclaimed in full in its proper liturgical place.

The gospel forms the dynamic centerpiece of the Liturgy of the Word.

[1]The gradual and alleluia are the principal meditation chants in Gregorian chant; their use is fully permissible, and their contribution to the participation of the laity is significant. While the responsorial psalm and the syllabic three-fold alleluia are most prevalent in our parishes, what they offer is vocal participation in a mediocre musical medium. What the gradual and alleluia offer is participation by listening, which through the medium of the most exquisite of all Gregorian genres helps to achieve a deep sense of recollection and meditation, which is a most effective preparation for the hearing of the lessons, especially the Gospel.

[2]This, of course, presumes that the priest singing the gospel has read his breviary for the day.

Because of the introduction of considerably more elaborate schemes of the incorporation of scripture into the Mass in the new rite, such coordination of gospel parts had to be for the most part given up. However, an additional thematic element was intruduced: the old rite had only two lessons, an epistle and a gospel; the new rite added the Old-Testament lesson, and it most often has a link to the gospel, providing an Old-Testament precedent for what was then narrated in the gospel.

I would propose that the reading of gospel lessons throughout the year was and still is the principal means of conveying the history of salvation. From the Feast of the Annunciation on March 25, through the Christmas feasts, and then the public ministry, the Passion, Resurrection, and Ascension, and finally the Descent of the Holy Spirit on Pentecost, the whole history of salvation is reenacted and made present throughout the year. This reenactment is carried principally by the gospel texts of each day.

Thus the gospel text is not read just for information, but rather as a linchpin of the cosmic liturgy, which Archbishop Sample presents in his lecture. The gospel story, narrating an event which took place in the past, is yet made present by this narration, and even anticipates the culmination of salvation history ultimately in the future, unto eternity.

The reading of gospel lessons is the principal means of conveying the history of salvation.

This sequence of gospel texts throughout the year constitutes what historians of religions call the foundation narrative: the story of the establishment of those elements which are then a permanent part of the story of the faith. The Christian foundation narrative differs from that of most other religions, in that, while those of ancient religions largely take place in a mythical past, that of Christianity is solidly situated in a historical past. Thus the story narrated is one with a concrete history, while at the same time fulfilling the purpose of a foundational narrative.

The gospel stories narrated throughout the liturgical year are thus not there simply for information—we know the basics of the story already. Rather, their repetition serves to celebrate the event, to make it present, and to intimate its role for the future. This purpose calls for a very different kind of reading. It must have a legendary character; it must be told as the most important and foundational aspect of sacred history. Thus, the sung gospel. This singing should not be devoid of expression, but on the other hand, it should be in an elevated tone of voice, conveying the transcendent character of its message.

The thematic element of the gospel, then, is not just a narrow "theme of today's Mass," but the whole of the history of salvation, which extends through the liturgical year in a period of some fourteen months from annunciation to Pentecost over a year later. The theme of the entire year conveys the transcendent character of the history of salvation.

ARTICLES

Celebrating the Spirit of the Liturgy

By Archbishop Alexander Sample

Address by His Excellency Archbishop Alexander King Sample, Archbishop of Portland, Oregon, delivered at the CMAA colloquium, Salt Lake City, Utah, June 19, 2013

I am very grateful and deeply honored to be invited to address this twenty-third colloquium on sacred music sponsored by the Church Music Association of America. I am especially happy to be here in this beautiful Cathedral of the Madeleine in Salt Lake City, a place where I have had the delight of concelebrating and celebrating the sacred liturgy on many occasions during my summer trips to this beautiful city to visit my sister Marti, who lives here. I am happy that she is with me today, although I warned her that her brother might bore her to death today in this talk!

I would also like to acknowledge my long acquaintance with the CMAA extending over many years back to the 1980s when I came under the tutelage of the great Msgr. Richard Schuler, former editor of the periodical *Sacred Music*. I lived with him for a year at the Church of St. Agnes in St. Paul, Minnesota while pursuing philosophy studies at the College of St. Thomas in preparation for the seminary. I sang in the Gregorian *schola cantorum*, and it was there that I experienced my first true formation in the sacred liturgy. I dedicate this talk to Msgr. Schuler with deep gratitude for all he taught me, by word and example. May he forever rejoice with the choirs of angels in the heavenly liturgy.

I would like to start my presentation by giving four examples in my own pastoral experience that illustrate the point I hope to make today.

1. After a diocesan-wide youth conference, the comment was made to me that we lost the spirit that we had going once we began the Mass. We had the standard praise and worship music for the young people throughout the conference, i.e., with contemporary instruments, drums, electric guitars, loud amplification, and a lively beat. But when it came time to celebrate the Mass, I insisted that the music be appropriate for the sacred liturgy. The comment went something like this: "We had the kids all fired up and excited, and then came the Mass and we hit the wall. The boring music that was more reverential, slower, and more meditative killed the spirit we had going."

Archbishop Alexander Sample was appointed Bishop of Marquette, Michigan, USA in 2005. In January 2013 Pope Benedict XVI named him Archbishop of Portland, Oregon.

2. I recently saw a catechetical exercise that was very well intentioned but, in my mind, missed the mark. The intent of the exercise was to help young people realize that the Mass is in itself a very powerful and awesome thing, even if it was not "exciting" on a human level. It went something like, "Even though not every Mass can be considered 'exciting,' nevertheless the paschal mystery is present and that is in itself is an awesome thing." The reason I think it missed the mark a bit is that there was an implied assumption that ideally the Mass should be exciting on a more human or emotional level, especially for young people.

3. A very fine pastor of a parish that has an annual Polka Mass once told me that it is actually done very reverently and that the musicians are very devout. I do not doubt their sincerity and good will.

4. At a conference where I was presenting to parish musicians, one of the persons present, who was not at all impressed with the move toward chanting the antiphons of the Mass, asked "But isn't the Mass supposed to be a celebration?" The implication was that the use of chant was inimical to the customary joyful and celebratory nature of the music at Mass with which this person was familiar.

All of these examples illustrate the point that for far too long we have been trying to make the sacred liturgy do something it was never intended to do. The Second Vatican Council, reiterating the long tradition of the church, reminded us that the purpose of the divine worship accomplished though the sacred liturgy is to give glory to God and to sanctify the faithful.

Instead we have far too often imposed from the outside a meaning, a purpose, and even perhaps our own agenda onto the sacred liturgy. This we have allowed to happen instead of allowing the true inner and essential meaning of the sacred liturgy to express itself in word, ritual action, beauty, art, decorum, and music.

We have been trying to make the sacred liturgy do something it was never intended to do.

That is my central thesis here today. We must rediscover in the church, or for many perhaps discover for the first time, the true "spirit of the liturgy." Once we understand on a much deeper and profound level what the liturgy actually is, then we will know how to celebrate it.

The examples I have given seem to try to impose another purpose on the sacred liturgy. In the first example of the youth conference, apparently the liturgy is supposed to "fire up" the congregation and keep them at a spiritual fervor throughout. In the second example of well-intentioned catechesis, it seems the ideal for the liturgy is that we find it "exciting" (read "entertaining") on a human emotional level. In the example of the Polka Mass, as long as the musicians are devout and reverent, then we can celebrate the liturgy in a style more appropriate

for the dance hall. Perhaps it is supposed to be a cultural expression of the Polish culture. Well, I'm half Polish, and I love a good polka, but not at Mass!

It is the final example, however, which I find most interesting. Isn't the Mass supposed to be a celebration? Yes, of course. But the real question is, "What are we celebrating?" Are we celebrating just for the sake of having a happy, joyful celebration? Are we celebrating for the purpose of giving us an emotional "feel good" experience? Are we celebrating, in other words, simply for the sake of celebration? Is the sacred liturgy directed to God or to us?

What are we celebrating? If we don't know that, we are already in big trouble when it comes to how we celebrate the Mass. It reminds me of the priest who likes to tell a joke at the end of every Mass, with the intended purpose of leaving the people smiling. People will remember the joke, but forget what was said in the homily. The purpose of the Mass has been overshadowed by another intention.

I love a good polka, but not at Mass!

The point is: unless we know the true meaning and purpose of the sacred liturgy, unless we profoundly understand what we are accomplishing, or more importantly what Christ is accomplishing in the sacred liturgy, then our celebrations will reflect that ignorance. Having lost its mooring in this essential inner reality, it will be cast about on the sea of differing interpretations reflected in often less than edifying celebrations.

Pope Benedict XVI drew our attention to this most important point. Understanding the true inner meaning and purpose of the sacred liturgy determines how it should be celebrated. I am sure that most of us here are familiar with Pope Benedict's writings and work on the sacred liturgy. I would like to draw particular attention to his work entitled *The Spirit of the Liturgy*. In this monumental work we get a glimpse into Pope Benedict's (at the time Cardinal Joseph Ratzinger's) view of the cosmic nature of the liturgy.

After a thorough and theologically rich exposition on the true spirit of the liturgy, our pope emeritus makes practical application of this understanding in how the liturgy is actually celebrated. He discusses issues such as the significance of church architecture, the altar and the direction of liturgical prayer, the reservation of the Blessed Sacrament, sacred time, sacred images, and of course music and the liturgy.

Pope Benedict further discusses the liturgical form. He makes application of the fundamental principles to matters of the rite such as the sign of the cross, liturgical posture, gestures, the human voice, vestments, and other matters of the liturgy.

Again, the message to take from all of this is that how we fundamentally understand and appreciate the true meaning, purpose, and spirit of the sacred liturgy shapes the decorum and manner in which we carry out the liturgical action itself. In the examples I mentioned at the beginning of this presentation, can we really say that the true inner meaning and spirit of the liturgy is adequately and faithfully being expressed in the rite itself, especially as regards sacred music? I think not, and I hope to illustrate that by exploring the true meaning of the sacred liturgy.

Before moving on, however, to that discussion, I wish to make an important point. It is my contention, and that of many others, that the renewal and reform of the sacred liturgy is absolutely key and essential to the work of the new evangelization. I have long been of the opinion that if the church is going to fulfill her mission in the modern world, we need to get three things right. One is catechesis and faith formation for children, young people, and adults. The other is the renewal of the sacred liturgy, which is not at all unrelated to the need for a deeper catechesis of our people. The third is our work of charity and service to the poor and the marginalized, which is the living out of the mystery celebrated in the sacred liturgy.

But, until we get the celebration of the sacred liturgy and all other forms of divine worship in the church right, I fear we will be largely spinning our wheels trying to give the new evangelization traction in our modern culture. The church teaches us, as reiterated at the Second Vatican Council, that the liturgy is the source and summit of the Christian life. This means that it is the most important thing that we do as a church. All of the other sacraments of the church, and all of her other apostolic works and endeavors, flow from the sacred liturgy and lead us back to it. Since this is true, all the more important it is for us to get the act of divine worship correct according to the mind and ancient tradition of the church. This seems fairly obvious to me.

If we don't know what we are celebrating, how are we ever goiong to know how to celebrate it?

So allow me to return to the question of what it is that we are celebrating in the sacred liturgy, specifically in the holy Mass. The Mass is indeed a celebration, but what we are celebrating is the profound mystery of our salvation in Jesus Christ. We are celebrating the Paschal Mystery. We are specifically making present sacramentally and in an unbloody manner the once-for-all sacrifice of Jesus Christ for the forgiveness of sins, which conquered death and opened for us the way to eternal life. We used to say with regularity that we celebrate the Holy Sacrifice of the Mass. Perhaps we should use such terminology more often.

One of the typical "poll questions" that is asked of Catholics to ascertain their knowledge of Catholic doctrine is to ask them about their belief in the real presence of Jesus Christ in the Holy Eucharist. Typically the pollster will present several options to the Catholic, each representing a different way of understanding the reality of the real presence. Only one of them is correct. In a recent Gallup poll of this sort, less than a third of Catholics polled identified the correct belief concerning the real presence of Christ in the Holy Eucharist.

As disturbing as that is, I would be afraid to see the results of such a poll on the essential meaning of what is celebrated in the action of the Holy Mass. What percentage of Catholics would have any understanding at all of the essential nature of the Mass as the sacrifice of Christ being truly represented on the altar? I suspect very few. But herein lies the problem. If we don't know what we are celebrating, how are we ever going to know how to celebrate it?

During any celebration of the Holy Mass, three realities are taking place.

And just so no one accuses me of returning to an understanding of the Mass that belongs to a different time in the past, the Second Vatican Council reminded us in the strongest of terms of the ancient theology and meaning of the Holy Mass. The council taught that he who once offered himself on the altar of the cross, Jesus Christ, now offers himself through the hands of priests in a sacramental manner on the altars of our churches, perpetuating his once-for-all sacrifice through the ages until he comes again in glory. It is also a sacred banquet, for we receive from Christ's sacrifice of love and self-offering his very Body, Blood, Soul and Divinity as nourishment for our souls.

Allow me to delve deeper into this understanding by turning to Pope Benedict XVI's explanation of the cosmic liturgy. I know that when we first hear that it may sound a little "new age," but Cardinal Joseph Ratzinger's explanation of the sacred liturgy in this way is profound and deeply faithful to the church's tradition, as one would certainly expect from the future successor to St. Peter.

It is a very deep and theologically rich explanation of the liturgy. It is not easy to fully grasp, and one will find oneself reading it over and over again to mine its depths. Allow me an attempt at a simplified explanation that even I can understand.

During any celebration of the Holy Mass, three realities are essentially taking place all at the same time. We are celebrating and making present what has already happened, what has been accomplished in Christ's saving death and resurrection. Secondly, we are already looking forward to that which is yet to come, Christ's return in glory at the end of time to judge the living and the dead. And while these two realities are being celebrated, we are simultaneously participating in the heavenly liturgy which goes on continuously in the sight of almighty God.

That is a lot to absorb! Let us examine each of these to expand our understanding of the sacred liturgy.

As I mentioned, we are making truly present in an unbloody and sacramental manner the once-for-all sacrifice for our salvation that Jesus offered on the altar of the cross. How is this possible, and how does it happen? First we need to understand that the central act of our redemption, Christ's offering of himself on the cross, is an act of the eternal Son of God. It is an act of the Second Person of the Most Holy Trinity. It is an act of God himself. As act of the eternal God, who has no beginning or end, this act then transcends time and space. It is not bound to the moment in time on Calvary when Jesus breathed his last.

We know this is true through the mystery and dogma of the Immaculate Conception. Mary, the Mother of our God and Lord, Jesus Christ, was preserved from the first moment of her conception from all stain of original sin and personal sin. But that does not mean that Mary did not need a redeemer or that she was not saved by Jesus Christ. We explain it in this way. Mary was given what is called a "prevenient grace." This means that the fruits of Christ's sacrifice that would one day be accomplished on the altar of the cross for the salvation of the world, were applied beforehand to his holy Mother, even before Jesus himself became incarnate

in her womb. It was with a view toward the death and resurrection of Jesus Christ that she was allowed to participate in the fruits of redemption beforehand.

We also see the "timelessness" of the sacrifice of Jesus on the cross in the institution of the Holy Eucharist at the Last Supper, the "first Mass," so to speak. There in the upper room, on the night before he would offer himself on the altar of the cross, he made that saving sacrifice yet to be accomplished already present under the sacramental signs. "This is my Body which is given for you. This is my Blood of the new covenant, which is poured out for many." Notice the present tense. Not what will be given for you or what will be poured out, but what is given and poured. In that moment Jesus established the Holy Eucharist, the ministerial priesthood, and the Eucharistic sacrifice of his Body and Blood.

In the same way that the sacrifice could be sacramentally present before the moment on Calvary, so too it comes to us across time and space and becomes present for us in every Mass, so that we may receive anew the saving fruits of our redemption. It is the same sacrifice of Calvary because it is the same victim and the same priest. Jesus Christ, the victim of the altar, is truly present under the signs of bread and wine, but truly present, Body, Blood, Soul, and Divinity. But it is also the same priest, for the priest we see standing at the altar acts in the very person of Christ, having been sacramentally configured to him in ordination.

This brings up an important point. It is principally Christ who acts in the sacred liturgy. We are only his instruments. Every Mass, even one celebrated by a priest in the absence of the faithful (not desirable), is an act of Christ and of the whole church. It is not ours. It belongs to Christ and the universal church. Jesus Christ determines the meaning and purpose of what we celebrate in the sacred liturgy, we do not.

So every Mass celebrates and makes present that which has already been accomplished in Christ's life-giving death and glorious resurrection. At every Mass, we are in the upper room, we are at the foot of the cross, we are at the empty tomb, as these events come to us sacramentally and mystically across time and space.

But in the sacred liturgy, we also mystically anticipate that which is yet to come. We look forward with joyful hope to the coming of Christ in glory at the end of time. There is then an essential orientation of the sacred liturgy toward the future fulfillment in Christ of God's eternal plan of salvation, when the world as we know it will pass away and there will be new heavens and a new earth completely transformed by Christ's glory.

That is why Pope Benedict XVI speaks of the eastward orientation of the sacred liturgy. In the scriptural and mystical theology of the church, Christ will come again in glory from the East, the direction of the rising sun. The Son of God will come riding on the clouds of heaven and we symbolically look east for his coming. With our feet firmly planted on the earth, our eyes and our hearts turn to the Lord, anticipating his return in glory. Think of the beautiful Advent hymn as we look forward to the coming of the Savior, "People Look East."

That is why the church's liturgy has traditionally been oriented toward the East, or at least the liturgical East if the architecture of the church building would not admit of an actual eastward orientation. Priest and people, united in prayer and in the offering of the once-for-all sacrifice of Christ to the Father, looked together to the East in offering this act of divine worship. It was never that the priest "turned his back to the people." It was always that priest and

people together looked east in the sacred liturgy, watching and waiting for the Lord's return. This eschatological orientation of the sacred liturgy must be recovered in some way if we are to recapture the true spirit of the liturgy.

Finally, while we celebrate that which has been accomplished and look forward to that which is to come, we at the same time participate in the eternal wedding banquet of the Lamb, the heavenly liturgy. At the altar, heaven is joined to earth as we enter into the eternal mysteries. Christ, now risen from the dead, gloriously triumphant and exalted at the right hand of the Father, intercedes for us. He continually shows his glorious wounds to the Father, the price of our salvation, and all the saints and hosts of heaven bow down and worship before the Lamb once slain who lives forever.

We have a foretaste of eternal life and the pledge of future glory in the sacred liturgy, even when celebrated in its simplest and most unadorned manner. We join ourselves to the heavenly liturgy. We express this beautifully in the conclusion to each preface of the Eucharistic prayer as we prepare to sing with the angels in heaven the Sanctus. What we have been talking about is especially heard in the second preface for the Holy Eucharist. Listen carefully. We pray:

> It is truly right and just, our duty and our salvation,
> always and everywhere to give you thanks,
> Lord, holy Father, almighty and eternal God,
> through Christ our Lord.
>
> For at the Last Supper with his Apostles,
> establishing for the ages to come the saving memorial of the Cross,
> he offered himself to you as the unblemished Lamb,
> the acceptable gift of perfect praise.
>
> Nourishing your faithful by this sacred mystery,
> you make them holy, so that the human race,
> bounded by one world,
> may be enlightened by one faith
> and united by one bond of charity.
>
> And so, we approach the table of this wondrous Sacrament,
> so that, bathed in the sweetness of your grace,
> we may pass over to the heavenly realities here foreshadowed.
>
> Therefore, all creatures of heaven and earth
> sing a new song in adoration,
> and we, with all the host of Angels,
> cry out, and without end we acclaim:
> Holy, Holy, Holy…

How is that for *lex orandi lex credendi?* The law of praying is the law of believing. Okay, that is a lot of theology of the sacred liturgy. Perhaps it is quite a bit for us to absorb. In fact,

we can never exhaust the depths of this mystery celebrated in the sacred liturgy. But what does that have to do with our purpose for gathering here and the promotion of sacred music for the liturgy?

I return to my central point. Once we understand and appreciate on a very profound level the inner meaning of the holy sacrifice of the Mass; once we understand what the sacred liturgy accomplishes; once we understand what we are doing (what Christ is doing) in the sacred liturgy, only then will we be able to properly celebrate and express that meaning and purpose of the liturgy itself.

If we do not get this correct, we will continue to have the Polka Mass, the Folk Mass, the Rock Mass, …

So everything we do on the celebration of the Mass must draw out and reflect the essential meaning and purpose of the sacred liturgy itself. Everything in the liturgy which touches us on the level of the senses must express the inner meaning of the holy mysteries we celebrate. Everything we see, hear, and even smell should draw us deeper into the profound mystery of God's love and mercy shown to us in his Son, Jesus Christ.

That is why everything in the sacred liturgy must be as beautiful as we can make it, drawing upon the gifts of the people of God, especially artists in the area of the sacred arts including, of course, sacred music. The architecture of the church building, the visual art and iconography adorning the temple, the decoration of the sanctuary, the vestments worn by the sacred ministers, the sacred vessels and other things used in the sacred liturgy, and the music which accompanies the liturgical action must all be beautiful, reflecting the infinite beauty and goodness of God, to whom our divine worship is directed.

But all of these things must not become ends in themselves—beauty for the sake of beauty—but must be seen as means to an end, drawing us in and making us profoundly aware of the awesome mystery we are celebrating. They must express and show forth the meaning of the Mass itself, for the glory of God and the sanctification of the faithful.

I apologize if I seem to be belaboring this point, but I believe it is critically important that we get this right in the church. I believe not understanding this point has gotten us into the trouble we are in, resulting in less than worthy liturgies in far too many instances.

If we do not get this part of the discussion correct, we will continue to see the imposition of other meanings, purposes and "styles" on the sacred liturgy. We will continue to have the Polka Mass, the Folk Mass, the Rock Mass, the Contemporary Mass, the Traditional Mass, etc…

Doing what the church asks us to do in the celebration of the sacred liturgy, what some would surely call more traditional, cannot be seen as simply imposing another "style" on the sacred liturgy, i.e. one style in a list such as I have just given. Doing what the church asks of us is meant to draw out and express what the Mass is in and of itself.

Applying this to the area of sacred music, we see that the music that is used in the celebration of the sacred liturgy must also contribute to the fuller expression of the mystery being

celebrated. This is especially true in the singing of the Mass texts themselves, especially the antiphons, whether in English or in Latin. It has been pointed out that, just as the church gives us the selections from sacred scripture for a particular Sunday, weekday or feast, and just as she gives us other common and proper texts, such as the Ordinary of the Mass and the prayers and preface, so too she gives us the texts for the antiphons, which harmonize and further express the particular celebration.

As I said in my recent pastoral letter on sacred music, only repeating what has been said by so many of you in the past, we must "sing the Mass," not "sing songs at Mass." This is at the heart of what must be recovered as it concerns music for the sacred liturgy. This is what will help draw out and express the inner meaning of the sacred liturgy as we have been discussing.

Finally, I would like to touch briefly on those qualities of music that are necessary in order for it to be considered suitable for the sacred liturgy. What is sacred music?

There is a difference between religious songs and music and "sacred music."

The three essential qualities are known to all of you. They are universality, artistic quality (beauty), and sacredness. What has sadly happened in recent time is that, as long as the words of the songs talk about God or us and our relationship to God, then the music has been considered "sacred" and therefore acceptable for the liturgy. This is how we get to admitting music to the sacred liturgy that is not appropriate and, far from expressing the essential mystery being celebrated, distract from that purpose and even impose other intentions on the liturgy.

There is a difference between religious songs and music and "sacred music" in the church's tradition. What might be appropriate for a religious youth rally or a charismatic prayer meeting may not be suitable for divine worship in the holy sacrifice of the Mass.

So, let us look at these essential qualities. The *sanctity* of sacred music—

Turning to the teaching of Pope St. Pius X, which has had a significant impact on the teaching of the Second Vatican Council in this regard, we read:

> [Sacred music] must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.[1]

Vatican II emphasized the sanctity of sacred music in these terms:

> (S)acred music is to be considered the more holy in proportion as it is *more closely connected with the liturgical action,* whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites.[2]

[1]St. Pius X, Motu Proprio, *Tra le sollecitudine,* ¶I:2.

[2]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium,* ¶112; emphasis added.

The *intrinsic beauty* (artistic goodness) of sacred music—

Since everything associated with the Mass must be beautiful, reflecting the infinite beauty and goodness of the God we worship, this applies in a special way to the music which forms an essential and integral part of our divine worship. In the words of Pope Benedict XVI:

> Certainly, the beauty of our celebrations can never be sufficiently cultivated, fostered and refined, for nothing can be too beautiful for God, Who is Himself infinite Beauty. Yet our earthly liturgies will never be more than a pale reflection of the liturgy celebrated in the Jerusalem on high, the goal of our pilgrimage on earth. May our own celebrations nonetheless resemble that liturgy as closely as possible and grant us a foretaste of it![3]

Pope St. Pius X spoke of the artistic value of sacred music, another way of considering its intrinsic beauty:

> [Sacred music] must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.[4]

The *universality* of sacred music—

Finally, the third essential quality of sacred music must be considered, i.e., its universality. This quality means that any composition of sacred music, even one which reflects the unique culture of a particular region, would still be easily recognized as having a sacred character. The quality of holiness, in other words, is a universal principle that transcends culture.

> While every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinate in such a manner to the general character of sacred music, that nobody of any nation may receive an impression other than good on hearing them.[5]

Not every form or style of music is capable of being rendered suitable for the Mass.

This articulation of the essential qualities of sacred music is necessary because there is often a lack of understanding or confusion as to what music is proper to the Mass and worthy of its inclusion in divine worship. As I have said, not every form or style of music is capable of being rendered suitable for the Mass.

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[3]Pope Benedict, Homily, Cathedral of Notre Dame, Paris, September 12, 2008 <http://www.vatican.va/holy_father/benedict_xvi/homilies/2008/documents/hf_ben-xvi_hom_20080912_parigi-vespri_en.html>

[4]*Tra le sollecitudine,* ¶I:2.

[5]Ibid.

That is why the Gloria of the Mass set to a Polka beat or in the style of rock music is not sacred music. Why not? Because such styles of music, as delightful as they might be for the dance hall or a concert, do not possess all three of the intrinsic qualities of sanctity, artistic goodness (beauty), and universality proper to sacred music. We are not at Mass to be entertained but to render glory to God and to be sanctified by the sacred mysteries.

Sacred music plays a critical role in the ongoing effort at liturgical reform and renewal.

Going back to what we looked at earlier about what the essential meaning and inner mystery of the Mass actually is, we can see that these styles of music, and others as well, are not capable of expressing the awesome mystery of the sacred liturgy and therefore cannot be rendered suitable. Knowing that at every Mass we stand at the foot of the cross and make present the sacrifice of Christ for our salvation, could you imagine singing a Polka or having rock drums or electric guitars there before this tremendous mystery?

In conclusion, then, we have seen that the *ars celebrandi,* the art of celebrating the sacred liturgy must always draw out, express, and show forth the mystery being celebrated. The true spirit of the liturgy must be communicated in everything that we do in the celebration of holy Mass. This is a tangible example of the functional principle of the sacred liturgy: *lex orandi lex credendi*—the law of praying is the law of believing. What we pray and do in the sacred liturgy and how we do it must always express what we believe about what Christ is doing in the liturgy.

Just as important is that what we pray and how we pray also forms us and catechizes us about these same realities. That is why we need to get this right for the formation and catechesis of the future generations in the work of the new evangelization.

Sacred music plays a critical and irreplaceable role in this ongoing effort at liturgical reform and renewal. I thank the members of the Church Music Association of America for your tireless perseverance in this great effort. Never grow weary or become discouraged. We are on the brink of a profound renewal of divine worship, and you are helping lead the way. God bless you and may he prosper the work of your hands, hearts, and voices!

The Musical Life and Aims of the Ordinariate of Our Lady of Walsingham

By Rev. Msgr. Andrew Burnham

When the Holy Father visited Westminster Abbey just two years ago, his pleasure was evident as he encountered not only the splendor of the building but also its orderly musical tradition. It was an occasion in preparation for which considerable ingenuity had been expended—in that rather over-attentive way that Anglicans go about things—and, whereas you and I know that what the pope would undoubtedly have preferred would have been the opportunity to sit in choir—on however splendid a cushion—and absorb the glory of a weekday choral evensong, what he got was something rather more bespoke. Pontiffs and prelates are never allowed to experience things as they actually are.

Nonetheless, I am sure it was not lost on him that, greeted by a Latin motet written by an Irish Protestant composer, Charles Villiers Stanford, and an English anthem written by an English recusant composer, William Byrd, he was encountering a very sophisticated musical tradition. It is a tradition that has inspired not only Irish Protestants to set Latin texts, but also skeptics, devout and not so devout, to set canticles and anthems, and, in the case of Vaughan Williams, to put his innate atheism to one side and compile what remains the best of the English hymnbooks.

Pope Benedict XVI and Archbishop of Canterbury Rowan Williams at Westminster Abbey.

There is a certain amount of evidence that, when the Holy See began to talk about inviting groups of Anglicans into the full communion of the Catholic Church, some in Rome expected to receive diocesan bishops, with their cathedrals, their cathedral choirs, their parish clergy, their parish churches, and the laity of the parishes. Those who know anything about English culture, and English Anglican culture, would not make this mistake. They would know that Anglo-catholics would be the main customers for *Anglicanorum Cœtibus,* that any diocesan bishop who came aboard—and there were at least two who might well have done so—would

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have arrived without a cathedral, without churches, without most of their clergy, and without most of their laity. Anglo-catholics would bring their music—which, for the most part was a synthesis of popular Anglican hymnody, and the not very glorious flowering of Roman Catholic popular music of the last forty years. They would bring something else, however, and that is an enthusiasm for what one might call liturgical maximization. You know the story: the two clergy, Anglo-catholic and Catholic in conversation about the Easter Vigil. The Anglo-catholic said that they began at 5:30 a.m. on Easter morning, before dawn, so that the sun came up at the elevation of the host, with the light streaming in through the east window. There were only thirty people there, and no one to baptize that year, but the service went on for two and a half hours, ending with a champagne breakfast at 8:00 a.m. The Catholic said that they had had theirs on the evening before and, though he did his best to leave out as much as he could, it still went on for over three-quarters of an hour, what with the confirmations and large number of communicants. Maximization and minimization.

When this is applied to matters musical and ceremonial, it means that the tradition the Ordinariate brings is, at least, one of treating every Sunday and solemnity in the way it deserves. For example, on September 14, the Oxford Ordinariate Group, making its home in the Church of the Holy Rood, swung incense and sang the lunchtime Mass, the Exaltation of the Holy Cross being a local solemnity. We had a dozen people there, and Fridays being the day when we have Mass in Latin, it was an ordinary-form Latin *Missa Cantata,* with two cantors singing in full the propers from the *Graduale Romanum,* as well as the ordinary. It was not quite what we would have done in the Church of England but it was recognizably the same kind of response to a solemnity. That is, we focused primarily on the solemnity and only secondarily on whatever group chose to gather to celebrate it. There was no question of downsizing the way we celebrated to match the small numbers attending. An outsider—or some silly blogger or other—would say "What on earth has any of that got to do with Anglican Patrimony?" The answer, I hope, to you is as obvious as it is subtle.

The music of the Anglo-catholics was mostly a synthesis of popular Anglican hymnody.

Oxford is not a very good barometer of the Ordinariate: our menu of polyphonic masses most Saturday evenings, together with considerable use of chant, and, from this point, a published music list including organ voluntaries, is, I think, unique amongst the groups. Truth to tell, our young musicians, some of whom are on choral bursaries pump-primed by a charity, are mostly Catholic without being Anglican previously. But it is marvelous that, on many Saturday evenings, albeit to a very small congregation, there is Catholic liturgical music sung of the highest quality.

When people see the list—Obrecht, Josquin, Victoria, Haydn, Stravinsky—they ask "where is the Anglican patrimony in that?" Mind you, elsewhere in our repertoire are Fayrfax,

Taverner, Tallis, and Byrd, all of whom wrote for the English Church, and represent the heyday of English Catholic musical tradition, at the point at which it was shattered by the dissolution of the monasteries and recreated, amidst opposition from the Puritans, under the aegis of Queen Elizabeth I. There is also the point that the Anglican choral heritage is a magpie tradition, taking the best from many sources. To this day there is still more chance of hearing the Ordinary of the Mass in a Latin polyphonic setting in an Anglican choral foundation than in the Latin liturgy for which the setting was written. Indeed, there was a splendid joke about Anglican patrimony two or three years ago in *New Directions,* the Anglo-catholic monthly. They published a spoof music list for a London Anglo-catholic church in illustration of Anglican patrimony. It included such Anglican delights as Gounod's *Messe Solennelle,* Palestrina's *Missa Papæ Marcellæ,* Verdi's *Ave Maria,* Franck's *Panis Angelicus,* and so forth. It was very funny—I wish I had kept the list—but it underlined what really makes up the classical Anglican tradition, that is, the best of music written for the liturgy or of use within the liturgy.

The Anglican choral heritage is a magpie tradition.

The problem we have—as I was illustrating with the reference at the beginning to Stanford's *Beati Quorum* and Byrd's *Teach Me O Lord the Way of Thy Statutes*—is that it is not the mainstream part of the Church of England, the part that performs this music exquisitely, which is likely anytime soon to join the Catholic Church. The little Anglo-catholic communities—traditionally in poor areas of big cities—have tended to regard music of this kind with a certain amount of contempt. Amongst them, there can be no more damning description of the liturgy of a large town church than the Anglo-catholic nickname "choral and floral." And, when Anglo-catholicism itself has been cultured and High Tory—in the London shrine churches and along the South Coast—it too has shown little enthusiasm for the panting heart of Rome, except in the rather camp rhetoric of referring to "the rock from which we are hewn." But such comments are to claim a certain altitude in churchmanship rather than any real ecumenical longing.

So, in one sense "the musical life and aims of the Ordinariate of Our Lady of Walsingham" is not a very promising trail to pursue. There are some real gifts to the Catholic community we have joined—what Fr. Guy Nicholls has generously referred to as returning gifts which the Catholic Church had left behind or lost—but we need to tread carefully, neither overlooking what is there nor making grandiose claims. So let us look at what is commonly found. The most obvious thing, I think, is that the Ordinariate heritage is one of singing the Mass on Sundays and solemnities. Large congregations attending a celebration without music, or a celebration where the music consisted of only two or three or four songs—not particularly related to the matter in hand—have not been part of our experience. More or less every Ordinariate group, however small (and some are very small), and however unsocial the hour (and some of the meeting times are at unsocial times), will sing the Sunday Mass. The congregation will expect to join in the singing of the ordinary, there will be hymns—most of which are to be found

in the classic hymn books—and the priest himself will be used to singing the collect and the preface, even if he doesn't manage the *super oblata* and the post-communion. He may well sing much more, including the gospel, and he will almost certainly swing incense and be accompanied by acolytes, as prescribed by the pre-conciliar rules for sung Catholic liturgy (and often omitted nowadays in minimalist post-conciliar liturgy). Quite often there will be the singing of the Angelus at the end of Sunday Mass, for which there is a strange melody which folk seem to reckon is plainsong but which is, in fact, analogous in musical structure to Anglican chant.

As choirs have declined, they have transmuted from an Anglo-catholic mission to the urchins of the parish and their families (such was the large choir of boys I belonged to as a child) to small groups of elderly ladies in square caps, with the odd male chorister of sixty years' standing, grappling with the sheer innovation of the responsorial psalm in the Dom Gregory Murray tradition, complemented by a Celtic alleluia, which was jolly nice the first time we all heard it but which, after four million ferial repetitions, has begun to pall. Choral settings, such as Harold Darke in F (referred to affectionately as "effin' Darke") and Charles Wood in the Phrygian Mode (known as "Wood in the Fridge"), were replaced in the 1970s, when Anglo-catholics went over to ICEL 1970, by congregational settings, such as Dom Gregory Murray or—to give another example—Dom Gregory Murray. . . Depressingly, one or two Ordinariate groups have gone over to Dom Gregory Murray as rearranged for the new translation: I say "depressingly" not because of any lack of respect for the music of the monastic musician (which has done sterling service at a time of transition) but because it shows how far we still have to travel if we are to recover the legitimate patrimony of the Latin liturgy.

Choral settings were replaced in the 1970s when Anglo-catholics went over to ICEL.

There is something of an Anglo-catholic chant tradition. We were known to sing the so-called *Missa de Angelis,* set to prayer-book words, in the old days and some groups, Oxford amongst them, have taken to singing it in Latin at Ordinariate Masses—and indeed it was used at the Ordinariate Walsingham Pilgrimage on September 15. The late Professor Arthur Hutchings anonymously contributed a version of *Missa Orbis Factor* to the *New English Hymnal.* (His mass was not very close to *Orbis Factor,* but was clearly intended to fulfill a similar function for use by Anglicans for Sundays in Ordinary Time. I don't think it ever really took off, though in the parish where I was vicar up to fifteen years ago; we used it for Advent and Lent). Until the wholesale adoption of *Novus Ordo* by Anglo-catholics, many had used the propers from the *English Gradual,* edited by Francis Burgess, and published by the Plainchant Publications Committee. The texts for these propers—essentially those of the pre-conciliar *Graduale Romanum*—were given without music in the *English Hymnal* and, those who could rise above Burgess' formulaic prescription (every introit had essentially the same tone, every gradual, and so on) were directed to the full Englished settings of the propers, edited by the late Dr. Palmer, and published at St. Mary's Convent, Wantage. There are some signs of these simple propers being recovered: for example the Anglican Use Gradual (essentially similar) is

available on-line and is used quite a bit in North America, amongst Pastoral Provision parishes, as well as the new Ordinariate, and apparently it is not entirely unknown in diocesan parishes with no previous Anglican tradition.

The ancient and venerable Plainsong and Mediæval Music Society is still going—they have their own website—and on my shelves I have their *Ordinary of the Mass,* published over a century ago, in 1896, and their slightly more circumspectly titled *Plainsong for the Holy Communion.* These not only give us the ordinary in the words of Cranmer but even adapt the *Kyriale* to fit the responses to the Ten Commandments, conforming to the 1552 and subsequent prayer books. I also have—a most treasured possession this (it was thirty years old when I acquired it forty years ago)—a bound copy of the Matthew Passion for Palm Sunday, together with Tenebræ for the Triduum, and the John Passion for Good Friday. Those Passions, with *turbæ* settings by Victoria as an alternative to the plainsong *turbæ,* have been resurrected—and are beginning to be used in the Ordinariate in one or two places, with the RSV text replacing that of the Authorised Version. Similarly encouraged is the ravishing setting of the *Improperia* by Victoria, as in the original Anglican publications. Here, then, is ground for *ressourcement* and recovery.

A major distraction is hymnody.

What is quite clear is that those in the Catholic world who are concerned with restoring what has been lost—indeed restoring what has never really been known, the normative but highly unusual *Missa Solemnis* of the Latin liturgy—see in the Ordinariate incomers some natural allies. My fear is that we are perhaps given more credit than is perhaps due, for reasons which will already be clear. Nonetheless those who know the American scene—and I must confess that I myself do not—interpret the way defecting Episcopalians have more often turned to continuing Anglicanism rather than to Rome as a largely cultural matter. In a very particular sense, they have turned left ecclesiologically, as it were, towards conventional Anglican restraint, in order to turn right aesthetically, and avoid more unbridled Irish and Hispanic liturgies. Consequently, when these Episcopalians and continuers do reach their true destination—the full communion of the Holy See—they do preserve and continue to value their musical understanding of liturgical celebration. In England, I have noticed—where there have been few flourishing communities of continuing Anglicans—Anglo-catholics, under the flying bishop scheme, have adapted themselves comfortably to the *Novus Ordo* form (though there is some perplexity as to what to do about the competing claims of 1970 and 2010, to neither of which are they canonically beholden). They have made this adaptation (whatever they do about the English translation) not least by getting more or less everything right. (I used to call myself a "fishknife Catholic." I had the correct cutlery without realizing that those who have nothing to prove—real Catholics—don't bother with special cutlery for the fish course). But getting more or less everything right is not so very far from the challenge to Catholics we hear nowadays to "say the black and do the red" and so, brick-by-brick, rebuild the tradition.

A major distraction in all this is hymnody. If I could just do a "bluff your way through hymnody" to show how we have got to where we are, I should remind you that, until the Tractarian

revival, the only hymns really used in the Anglican tradition were the metrical psalms, endemic to Reformed religion, with its insistence on conformity to—and restriction to—scripture. It was Lutherans, and then Methodists, who felt able to escape the scriptural straitjacket and explore and extend the very extensive hymnodic tradition of the Latin and Byzantine rites. The Tractarian hymnbooks—chiefly the nineteenth century *Hymns Ancient and Modern,* and, later, the *English Hymnal* of 1906—were used by the parish clergy partly to teach the faith to the laity and partly to occupy them, so that the urban poor learnt how to behave in church. Thus there was a rich seam of Eucharistic hymnody—to teach distinctive doctrines of Eucharistic presence and sacrifice not explicit in the Cranmerian Communion Service—and even a few cautious Marian hymns. *Hymns Ancient & Modern* had Christ, in Bishop Thomas Ken's hymn, placing his mother near to his throne whereas the *English Hymnal* had him place his mother next to his throne. Keble's hymn, *Ave Maria! Blessed Maid*, has the line "thou whose name all but adoring love may claim," showing acute sensitivity to the debate about *latria, hyperdulia,* and *dulia,* Latin terms which derive from three Greek words, but used with a scholastic precision notably missing from the exuberances, say of the *Akathistos* Hymn, the pre-eminent Marian hymn of the Byzantine tradition.

Educating the laity, and stopping them chatting during communion, sometimes involved six, seven, or even eight hymns at the parish Mass, with hymns long enough to cover the long business of the offertory, with collection, offertory procession, multiple censings of decreasing hierarchical importance, and *lavabo.* Catholics must be astonished by hearing *The God of Abraham Praise*—eight verses of eight lines, based on the Hebrew *Yigdal*—or *For All the Saints*—eight verses of magnificent Vaughan Williams—if they stumble across an Ordinariate group. And, most mystifying of all, though the music is intended to cover the action, people keep going to the bitter end, even though all is ready and the priest is more than ready for the "Pray, brethren."

Hymns were borrowed, but not carefully selected.

I called all this a major distraction because, in a sense, hymnody—particularly good hymnody—can induce a feeling of "job done" when it comes to the music of the Mass. One of the ecumenical spin-offs of the liturgical music—and here is another distraction—is that Catholics, in the 1970s, learnt from their Anglican and Protestant friends (a bad lesson badly learnt) that adding hymns to a service—or, if you want to be really up with it all, call them "songs"—produced a sung Mass. Many hymns were borrowed, but not necessarily those carefully selected by the Tractarians and the musicologists from the rich vein of Catholic hymnody throughout the centuries. There was recognition of the need for the hymns—or songs—to suit the different points in the Mass (*Alleluia No. 1, Gifts of Bread and Wine*)—and the different challenges of the liturgy, with many new texts written for old-established tunes. Cradle Catholics will forgive me for saying that no one ever really got the hang of all this and the constant surprise for those coming into Catholic worship from an Anglican background is what a mess all this often is. It is particularly disconcerting to hear a tune, inextricably linked in the Anglican consciousness to Evensong in a country church (*The Day Thou Gavest*) sung to a new set of Paschal words at the Easter Vigil. So "major distraction"

does not describe just the effect of using hymnody well as a foil for the liturgical action—and thus evading the challenge of what, musically, a *Missa Cantata* or *Missa Solemnis* really is—but also the effect of using hymnody badly. At one or two churches I have been to, the organ has been played so ingeniously that it is a kind of parlor game to try to guess from the play-over what hymn the organist has in mind, and another parlor-game to speculate who will finally win the battle, the organ playing indistinctly at one speed or the congregation singing half-heartedly at another.

What the Ordinariate offers, therefore, is a stronger tradition of hymnody, but one which, potentially, distracts us all from the greater challenge of rebuilding liturgical music. I mentioned Methodism earlier on. My own view is that Anglicanism—and thence the Catholic Church too—is being influenced very beneficially by the hymnody of Methodism. I am not making obvious points about Charles Wesley and his superb hymns and the wonderful tunes that have become associated with some of them. I am talking about the seriousness with which Methodists approach hymns. My training incumbent, when I was an Anglican curate, had been a Wesleyan minister. He taught me about how Methodists literally construct the service—its themes, its logic, its missionary thrust—through the scaffold of hymnody. We see the fruits of this in the scriptural and other indices at the back of most serious hymnbooks. The downside, of course, is that few classical hymns really suit the detail and drift of the modern lectionary and it is really quite hard—and probably a dying art—to construct a relevant and vital repertoire of hymnody in any one parish that seeks the highest standard in words and music. We have surely gone beyond he age of "God of concrete, God of steel" or "We plough the fields with tractors." (Arriving late at Mass in a Catholic Church in North Yorkshire one Sunday recently, I was not displeased to discover that I had missed the first half of the entrance hymn, *Morning Has Broken*) and not encouraged that I was in time to hear *Gifts of Bread and Wine* in full.

Whether the aims of the Ordinariate will bear fruit is too early to say.

Whether the musical life and aims of the Ordinariate will bear fruit in ways truly creative for the Reform of the Reform it is too early to say. Some of us are doing our bit. We are meeting shortly—two young, musical priests and a musicologist—to look again into the whole business of chant, including the heritage of the Sarum use. We are just about to publish the *Customary of Our Lady of Walsingham,* an office book including Cranmer's Morning and Evening Prayer and Litany, Coverdale's Psalter, the collects of the Book of Common Prayer adapted, a lectionary drawn from the Divine Office, and an anthology of post-biblical readings in the English and Anglican spiritual tradition, drawn up by Fr. Aidan Nichols, O.P. These may well prove to be major steps forward for us, embedding for us and the whole Catholic Church a whole new liturgical spirituality, centered not least round the increasingly popular celebration of Solemn Evensong and Benediction. How important all this proves to be in the much larger context of the Latin Rite, only time will tell.

REPERTORY

Ziprianus, *Sicut cervus:* A Phrygian Motet in a Familiar Text

By William Mahrt

Cipriano de Rore (1515/16–1565) is best known for his madrigals: his compositions set a new direction for this genre, taking it from the chanson-like works of Arcadelt and Verdelot to a style more derived from the motet with prevailing imitative polyphony. His settings of the poetry of Petrarch gave a new seriousness to the madrigal, responding to Petrarchan introspectiveness by shaping the apt and subjective expression that became a hallmark of later settings of Petrarch's poetry, particularly those of Marenzio and Wert.

Rore's work, however, included a significant number of motets too—we have over fifty well-authenticated motets. They are published in a collected edition,[1] which also includes a set of six sacred pieces attributed to a certain Ziprianus in a manuscript in Spain. It has been assumed that this Ziprianus was Rore, but this attribution is doubtful: These motets are not likely by Cipriano de Rore, since they differ in style from Rore's works; the editor of the edition describes them as the work of "a 'non-Italianized' Netherlander of the mid-sixteenth century."[2] A possible composer is suggested by Jessie Ann Owens, Cipriano de Soto.[3]

One of these motets—*Sicut cervus*[4]—stands out as quite beautiful and has become a favorite of my own choir; it is of moderate duration and quite suitable for use as a motet in the liturgy of today. The text begins with words made familiar by Palestrina's *Sicut cervus*, the first verse of Ps. 41 (42); but unlike Palestrina's motet, it proceeds with a devotional addition asking for mercy and forgiveness:

Sicut cervus desiderat ad fontes aquarum,	As the deer longs for fountains of water,
ita desiderat anima mea ad te, Deus.	so my soul longs for thee, O God. Have
Miserere mei et parce peccatis meis.	mercy on me and spare my sins.

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[1]Cipriano de Rore, *Opera omnia*, ed. B. Meier, Corpus Mensurabilis Musicae, 14 (American Institute of Musicology, 1959–77), vols. VI & VIII.

[2]Ibid., VIII, xi.

[3]Jessie Ann Owens, "Rore, Cipriano de," *Grove Music Online* (Accessed July 22, 2013), <http://www.oxfordmusiconline.com>

[4]See accompanying musical example, reproduced by permission of the American Institute of Musicology, Inc., Middleton, Wisc.; Rore, *Opera,* VIII (1977), 87–9.

The chief feature of the music is the crux between the psalm verse and the added devotional material, i.e., at "Miserere mei." Here the texture changes, and the prevailingly imitative style yields to affective block chords, which represent the rhythm of the exclamation "Miserere mei"; after an intensified repeat of this exclamation, the imitative style resumes for the rest of the piece.

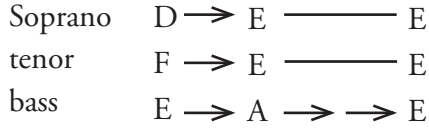
The prevailing procedure of the piece is points of imitation—each successive line of text receives its own melodic subject, which is passed through all the voices in turn and together they move to a cadence. The initial notes of imitation generally define the principal tones of the mode—the final and the fifth—though in the hands of a good composer, this is treated with considerable variation. The cadence generally confirms the mode and follows a well-established paradigm:

> the tenor descends a second, and the discant, after a suspension, ascends a second forming a major sixth moving to the octave between these two voices. The bass adds a descent of a fifth, and the alto maintains the fifth degree or descends to the third. (See, for example, the cadence to A in m. 38.)

This, also, can be subject to permutation, and the progressions characteristic of each voice can be exchanged among the voices. Characteristic of this piece is a cadence in only two out of four voices with the tenor cadence in the bass and the discant cadence in the tenor (see m. 53).

The mode is Phrygian, whose cadences have a particularly pungent character, since the tenor descends by a half step to its E final, rather than the whole step of the cadences of the other modes. This mode is in great contrast with Palestrina's setting,[5] which is in a major mode. Palestrina's major mode expresses the fulfillment of the desire, and the link of this text with baptism and with the sprinkling with holy water at the Easter Vigil is well expressed by this positive modality. Ziprianus's setting in the Phrygian mode, however, emphasizes not so much the fulfillment but the longing itself, and this is then confirmed by the added text asking for mercy and forgiveness.

The Phrygian mode poses some difficulty in the formation of cadences, since the bass cannot progress by a descent of a fifth to the final—the triad on the fifth degree, B, contains a diminished fifth, which cannot stand, but if corrected would require an F-sharp, negating the characteristic tenor progression of F-natural to E. The solution to this is to have the bass progress a fourth down to A below the final; this produces a satisfactory consonance in the final sonority, but leaves another problem— the lowest-sounding voice does not carry the final of the mode. Very often, the tenor and soprano make their Phrygian cadence while the bass touches on the A, but then moves on to arrive finally at the E in consonance with the tenor:



[5]Palestrina's *Sicut cervus* is a very popular motet and can be found in eight different transcriptions in the Choral Public Domain Library at <http://www3.cpdl.org/wiki/index.php/Sicut_cervus_(Giovanni_Pierluigi_da_Palestrina)>

as in the final cadence of the piece (mm. 58–60; an additional such cadence occurs in m. 50. However, the Phrygian cadence is so pungent that it is used sparingly; instead, many cadences are made to A (mm. 9, 15, 18, 23, 35, 38, 53); somewhat tenuous Phrygian cadences occur with the tenor progression in the bass at mm. 33, 36, 41, 57.

Variation in the points of imitation[6] in the course of the piece is an important aspect of its beauty. It begins with a discreet but expressive subject moving somewhat slowly; each successive subject moves a little faster, with a high point at m. 30, after which the subjects descend and slow a little; this leads to the crux with its block chords declaiming "Miserere mei"; the concluding point descends and slows a bit, but one statement of the subject rises to a peak before it descends to the Phrygian final.

The succession of points of imitation can be described in greater detail:

> "Sicut cervus desiderat." The piece begins with what appears to be straightforward Phrygian imitations: the initial motive in the bass circles around E, skipping up to the half-step above, F, on the strong syllable of cer-vus, effectively using the half-step as an expressive element. The tenor imitates, beginning with a B. Soprano and alto repeat the imitation, and while the tenor and alto begin new imitative entries (mm. 8, 9), the soprano leads to a strong cadence to A (middle of m. 9). This cadence is extended until it leads to a new entry on A in the bass (m. 11), which entry introduces a B-flat to create the affective half step; this, however, contradicts the strong B-natural center of the tenor entrance only three measures earlier, giving the affective half step an additional expressive emphasis. The tenor then enters with a D in imitation of the bass A and leads to a strong cadence to A (m. 15), but this tenor entry abandons the expressive half step, contradicting all the previous entrances and constituting its own kind of expressive variation. This whole point of imitation is not as usual, in which all the voices enter at the final and the fifth, reinforcing the principal notes of the mode, but rather here are four different entering pitches, which relate as a part of a circle of fifths: B-E-A-D. This indicates the direction of the Phrygian mode in this piece—that it tends to a secondary center upon A, and not B.[7]
>
> "Ad fontes aquarum." This next line of text is presented in imitations which introduce a quicker tempo and quicker incidence of imitation, while at the same time showing a closely-related use of the expressive half step (now in the order E–F–D) and staying within the Phrygian system of entering notes on E and B, leading to a cadence on A (mm. 15–23).

[6]By "point of imitation" I mean the entire structure on one line of text, imitative entries in each voice, sometimes more than one in some voices, which proceed to a cadence.

[7]This prevalence of cadences on A in Phrygian modes ultimately lead to the assimilation of the Phrygian mode into the Aeolian.

"Ita desiderat." This following line of text, contrasts with the previous ones by being set to a descending line. It overlaps the A cadence, beginning with entrances on D, A, E, and G in quick succession (mm. 22, 23, 23, 24, 25) tones which constitute a segment of another circle of fifths; further entrances stabilize the modality by being on the normal E and A (mm. 26, 27, 28, 29), leading to a momentary cadence to A (m. 31).

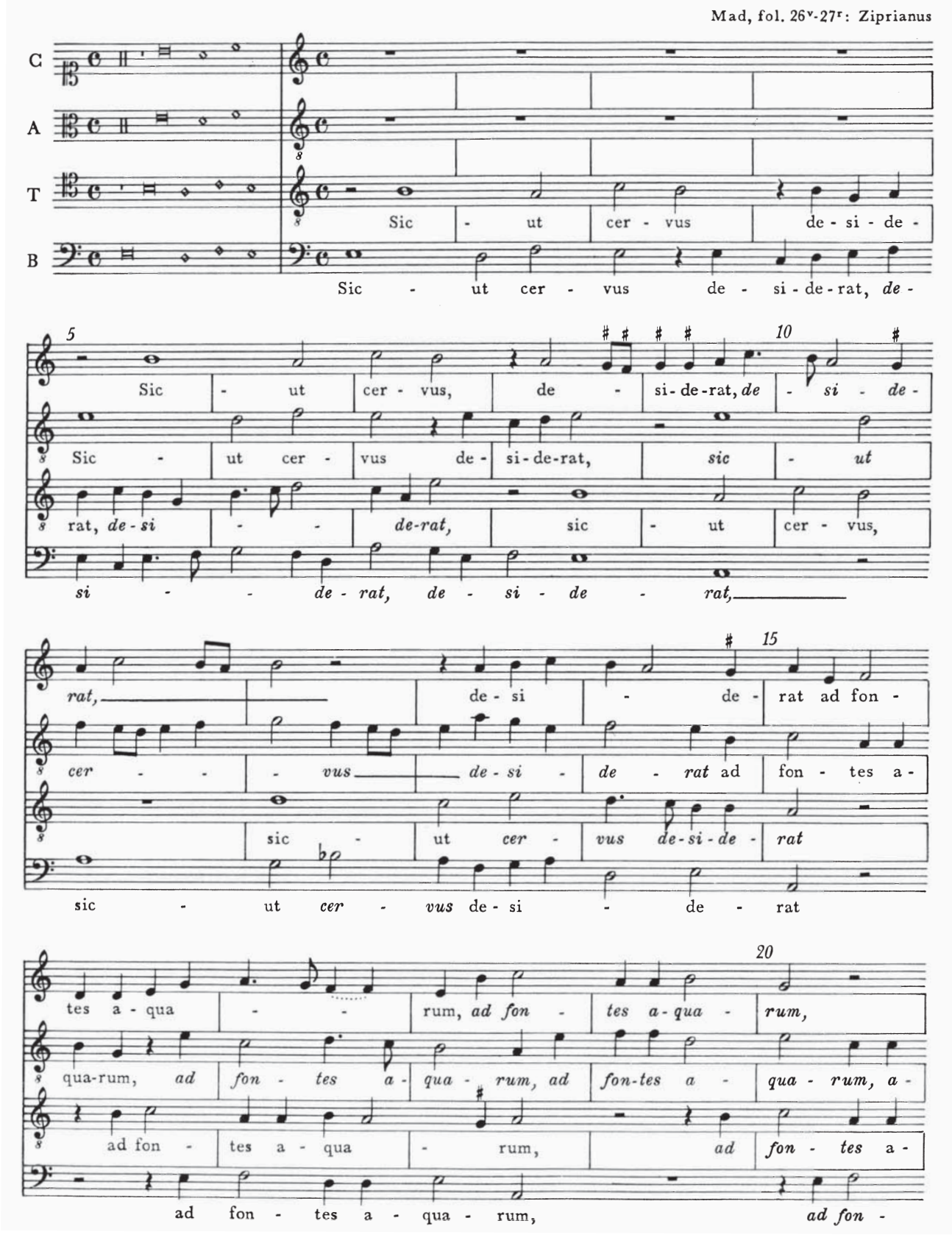
"Anima mea ad te, Deus." The cadence to A is followed immediately by the next line of text with a very similar melody, also descending, but now ending with an expressive half step, with entrances on A, D and E; the concluding half-step descent of its first statement forms the tenor of an internal Phrygian cadence (bass, m. 33), which is answered by cadences to A (m. 35) and E (m. 36) introducing the homophonic texture and a strong A cadence on "ad te, Deus."

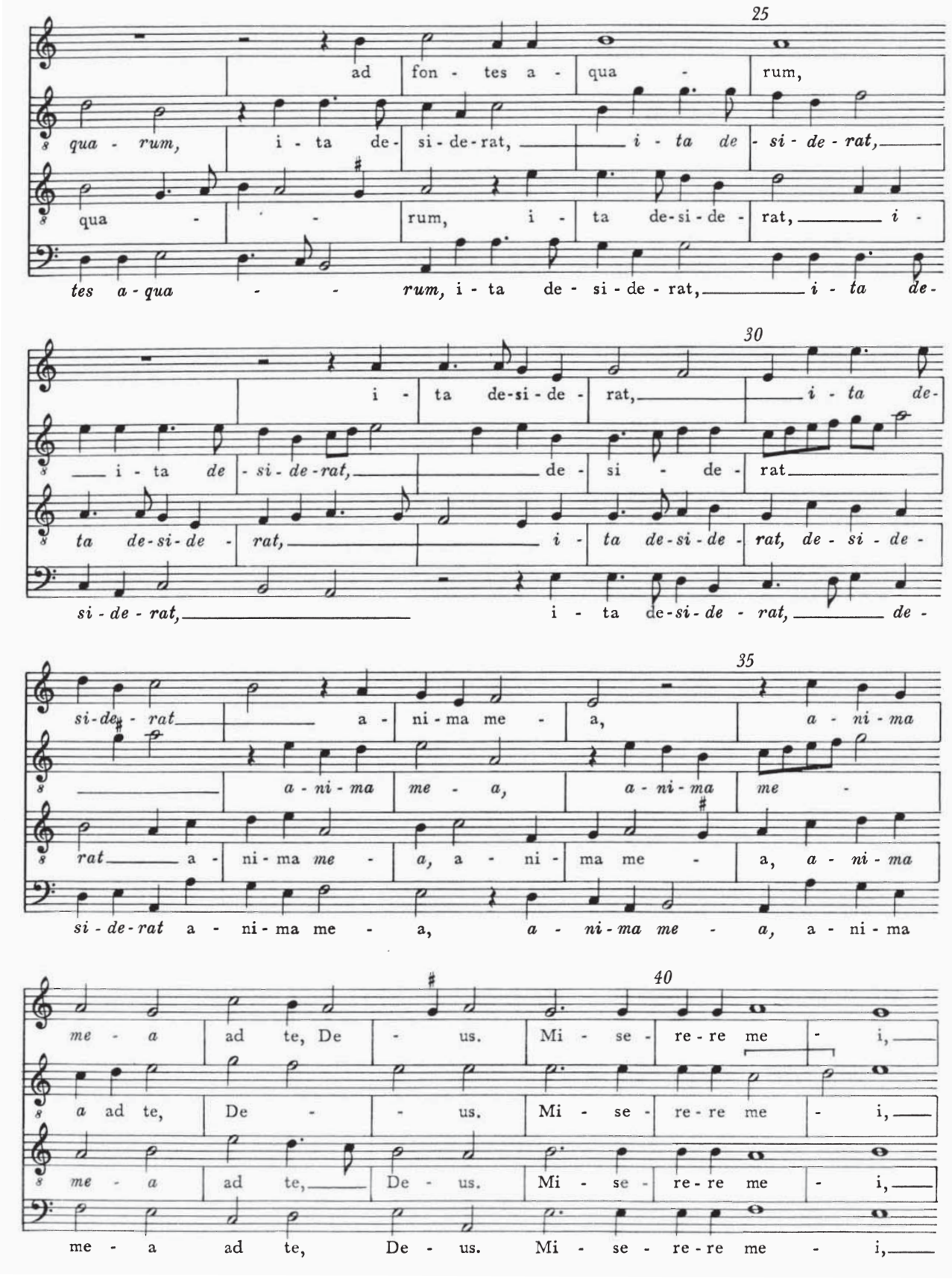
"Miserere mei." This introduces what some authors called a *noema,* a homophonic passage, usually separated by rests (here the cadence suggests a break), inserted into polyphony for the purpose of drawing attention to its text, which is used as a focal point. Here is the crux of the piece, asking for mercy using the *noema*; its reflection of the rhythm of its words has a particularly expressive effect. The first statement makes a Phrygian cadence, returning to the original mode and affect; a second statement is somewhat more intense, the soprano part being at a higher pitch. It ends on a weak cadence on E, out of which the final point of imitation emerges.

"Et parce peccatis meis." The final line of text, begins with a subject that is a variation of the original subject (originally E–D–F–E, here E–G–D–F–E). This is presented in two full expositions of four imitative entries leading to the final cadence (mm. 45–50 and mm. 51 to 58). In the second set of imitations the soprano expands the subject so that it rises to an expressive peak, the reciting note of the mode, C, and descends to a clear Phrygian cadence—the sixth to the octave between soprano and tenor (m. 58), with extension in alto and bass, coming to rest upon an open E sonority.

This is a piece whose expression is quite simple, but subtle and intense, its affect linked to its Phrygian mode. Its unity consists in the similarity of the successive subjects of imitation; the continuing interest is achieved by moving to the crux at the noema and back, giving the piece a striking formal shape. I hope some will try it and adopt it for performance.

Sicut cervus desiderat

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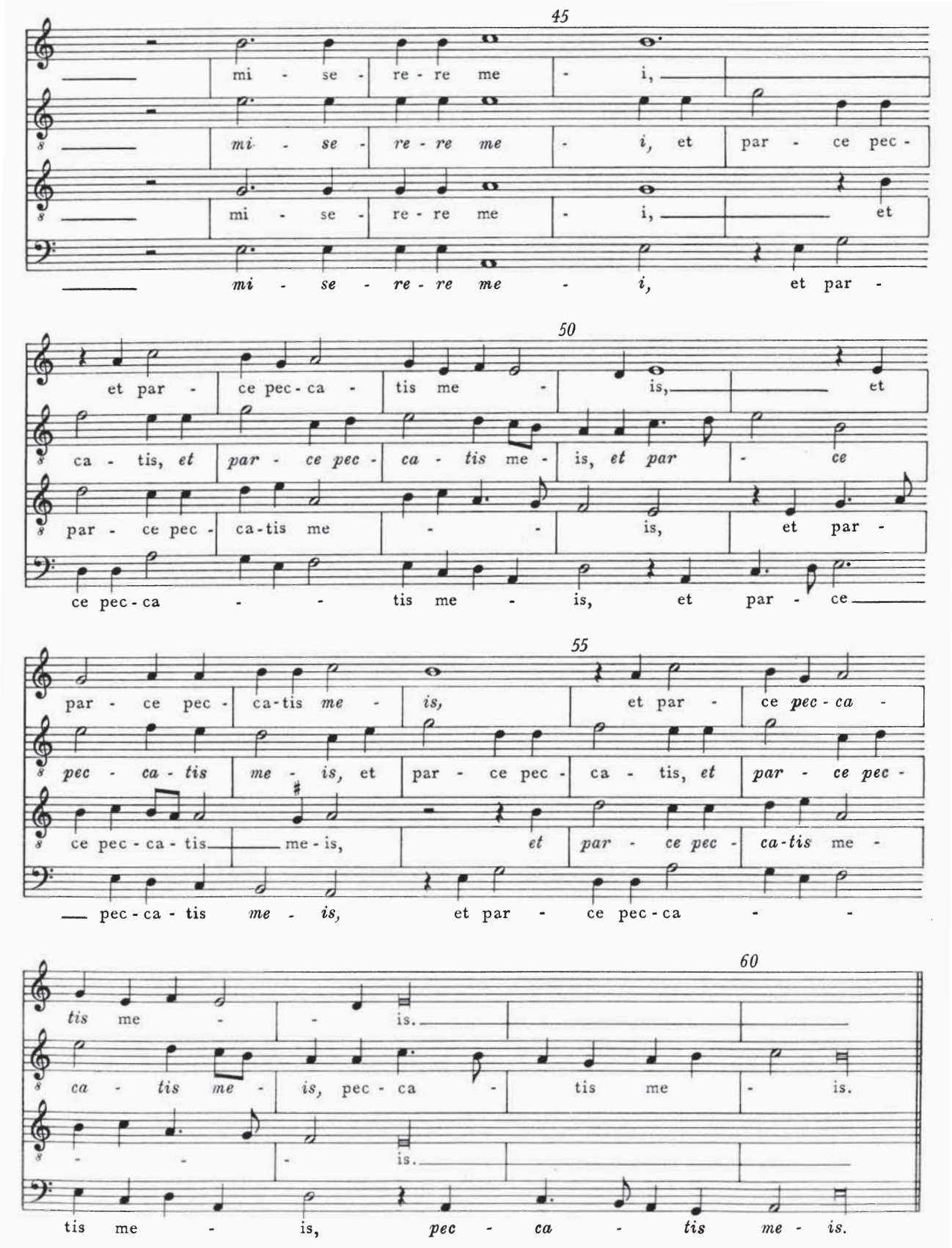
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mi - se - re - re me - i,
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50
et par - ce pec - ca - tis me - is,
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pec - ca - tis me - is, et par - ce pec - ca -
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REVIEW

Motecta Trium Vocum: Twelve Motets for Three Equal Voices, with Psalm Tones in English & Latin, by Kevin Allen. Corpus Christi, Tex.: Corpus Christi Watershed, 2010. ISBN 1-936391-00-7. $22 ($15 for 10 or more) www.ccwatershed.org

Companion CD: *Kevin Allen's Motecta Trium Vocum: The Artistry of Matthew J. Curtis.* A Corpus Christi Watershed Production. $20 (Bulk pricing available)

By Susan Treacy

Many readers of *Sacred Music* will already be familiar with, or even already own, Kevin Allen's collection of three-voice motets for equal voices. This is a superb collection of beautiful sacred music by one of the premier composers of sacred music of our time. Originally composed for a treble choir of boys, and thus suitable for a women's choir (SSA), *Motecta Trium Vocum* may also be sung by a men's choir (TTB). Additionally, Corpus Christi Watershed's new printed edition provides suggested transpositions for choirs of mixed voices. The ranges given for these transpositions indicate that the vocal configurations could be SAB, ATB. The *Secundus* voice part could even in some cases be sung by either alto or tenor. In order to make these motets even more useful for parish choirs, Corpus Christi Watershed has added optional psalm verses that may be sung, if needed, along with the motets. The verses are provided in Latin (with square notation) and in English (with stemless modern notation). All but one of the motets—*O Sanctissima*—have Eucharistic devotional texts in Latin, and are very suitable for singing at Mass during Communion. Two of them—*O Salutaris* and *Tantum ergo*—are the standard hymns for Benediction. English (non-singing) translations are provided for all the motets.

The companion CD features the superb singing of tenor Matthew J. Curtis, and is a multi-track recording of his voice on all three parts (TTB). The Corpus Christi Watershed website states that there is "bulk pricing" available for the CD, but I have not discovered any further information about that so far. For those who would like to hear SSA recordings of some of these motets, the following may be of help. *Restoration of the Sacred,* a CD of Kevin Allen's sacred music, includes recordings of *Desidero, mi Jesu, Domine non sum dignus,* and *O Sanctissima*, sung by soprano and alto members of the Lincoln Chamber Chorale, under the direction of Timothy Woods. The same performance of *Desidero, mi Jesu* is also on YouTube (http://www.youtube.com/watch?v=Ykqr1awLxIY). *Tantum ergo*, sung by the Florida *Schola Cantorum*, can also be found on YouTube (http://www.youtube.com/watch?v=k9u6ryWyX30). On this SSA performance the *Tertius* part is sung by two tenors.

These motets are not difficult to sing, and are within the capabilities of an average parish choir, especially in light of the ancillary learning aids that are available on the internet. Corpus

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Christi Watershed has provided fifty-three practice videos at http://www.ccwatershed.org/projects/motecta-trium-vocum/. For each motet one may click on a link to a recording of the entire motet, with a representative psalm verse or two in Latin and in English. This link is followed by links to the *Primus, Secundus,* and *Tertius* parts. With each of these links the respective voice part is emphasized, while the other two parts sing softly in the background. Readers may be wondering: If there are twelve motets with four videos for each motet, shouldn't there be only forty-eight tracks? The answer is this. There are five extra videos devoted to the mixed voice choir versions, four tracks for *Panis angelicus* and one track for *O Salutaris.* This last recording does not have the individual voice learning tracks, but just to have these five tracks is a great help in imagining how equal voice motets would sound when sung by a mixed voice choir. All fifty-three tracks will be most helpful to those parish choir members who cannot read music, or are not skilled music readers.

Kevin Allen's *Motecta Trium Vocum* is handsomely printed in beautiful and ornate covers, with a spiral-binding format. Choristers and conductors will appreciate that there are no page turns, except if the choir uses the psalm tone verses, and everything is in large print. This will be a great help for those with less-than-perfect vision, or when the choir has to sing somewhere with inadequate lighting. Men's choirs must keep in mind that all three voices are printed with treble clefs; thus some baritones and basses might face a challenge in reading the treble clef and singing an octave lower.

For some of the motets, I would suggest some different options for executing the psalm-tone verses. *Desidero, mi Jesu* might go just as well if psalm tone 1D or 1D2 were used, instead of tone 2. The vocal range of the motet would seem to permit this. The suggested transposition of the psalm tone for *Anima Christi* is printed as starting on F, which is the same as for the original key. For the mixed choir version, perhaps it might be better to have the psalm tone begin on C. In *Tantum ergo* the same situation exists; the psalm tone for the mixed choir version begins on E-flat, the same as for the motet's original key. It might be better to have the psalm tone begin on D-flat, to fit the transposition. The psalm tone for *Sicut novellæ olivarum* is tone 4 in Mass psalmody (used for introits and communions). The recommended starting note is B, with the termination ending on G. Ending the tone on G, of course, makes it easy to repeat the motet, which begins on a G in the *Secundu*s part. The last three measures of the motet have a strong reference to A, because of the presence of the A triad in the antepenultimate and penultimate measures and because the final chord is E, the final of the mode. Thus I believe that there is a natural tendency to want to begin the introit tone on A (the reciting tone). The termination of the tone would then be (depending on the termination chosen) either E, which would provide a fairly smooth transition back to the motet's starting note, G, or F, which would be not quite so smooth, in terms of tonality, but still easy, because G is only one step up from F.

Corpus Christi Watershed has performed a great service by publishing these exquisite and accessible motets by Kevin Allen. I am very excited about the possibility of working on some motets from *Motecta Trium Vocum* with my Women's *Schola Gregoriana* at Ave Maria University and, as well, I am excited about the latest publications by Corpus Christi Watershed of Mr. Allen's sacred music, *Cantiones Sacræ Simplices* and *Cantiones Sacræ II*.

COMMENTARY

Pope Francis Will Enliven the Benedict Legacy

By Jeffrey Tucker

Being quoted by the press often leads to an out-of-body experience. This happened to me this weekend when an article posted by the Religion News Service was sent out through the wire and landed at the *Washington Post*, *Huffington Post*, *National Catholic Reporter*, and many other outlets. Every time I would read a new posting of this piece, I would think: who is this guy they are quoting?

The hook for the article was the now familiar media template on Pope Francis, the line that he is overturning all previous ways of doing things. He is embracing progress over tradition, loves the poor and not the rich, favors people over ritual, and is willing to rethink fundamental teachings and reopen the debate over moral issues.

What's true and what's not in this line of thinking? Very little of it is true at all. This pope has a special style, just as every pope before him. The press needs a story and so it chooses a template. And that template sticks. One reporter summoned me to play my appointed role as a grumpy traditionalist who sits around grousing about Pope Francis's popularity.

I was quoted as follows: "I've personally found many aspects of this papacy to be annoying, and struggled against that feeling from the beginning. I'm hardly alone in this. . . . Every day and in every way we are being told how glorious it is that the bad old days are gone and the new good days are here."

Wow, what a crabby guy, don't you think? Here I am putting down this popular pope and lamenting that things are getting better! How perverse. Except for one point, namely the whole context of the piece from which these comments were drawn. What I was lamenting was not the pope but the media narrative and its implicit anti-Benedict bias. Fully two-thirds of my original article was devoted to explain precisely why we should not believe this narrative.

Meanwhile, the sudden wave of press attention to the supposed disgruntlement of "traditionalists" with Pope Francis—and how the press would love to drive a wedge between the issues that concern us and the seeming universal love being shown to the new pope!—has set off an interesting round of commentary on the election itself.

What was it that drove the Cardinal electors to choose Jorge Mario Bergoglio as the new pope? Speculation will continue for years. If you listen to the press, you might think that one purpose was to get away from his predecessor's attachment to the old form of the Roman ritual and replace that with a hipper and looser style of the sort we saw on display in Brazil.

Jeffrey Tucker is managing editor of *Sacred Music*. This article is reprinted from Crisis [online], August 12, 2013.

More likely, the liturgical agenda was not it. For those of us who are rather focused on liturgical problems this realization can be a bit humbling, since it is our nature to think that the Catholic liturgy itself should be an unrelenting and huge concern. But actually, you can look back at the sweep of history and observe that liturgical and musical matters have only been at the forefront sporadically in the history of the church.

I think back to the First Vatican Council, for example, and its main concerns. It was all about the loss of the Papal States and the rise of democracy in Europe. How would the church be able to protect and extend its influence in an age where there was universal consensus for religious liberty? The management habits of a thousand years of Roman rule were in serious upheaval.

The status of the liturgy was not even on the radar, much less the music—even though the liturgical books were already in serious need of restoration and the liturgical movement was rising all over Europe, and even in the U.S. somewhat. That agenda, which then consumed many liturgically minded intellectuals and musicians, had to wait to be realized many decades later.

Or think back further to the Council of Trent: liturgical reform played a part, but it was one issue in an overall plan of counter-Reformation strategy. The question of liturgical music was an afterthought, and seriously botched after the council's close.

And this is again true if you look at even the Second Vatican Council, which pushed liturgy to the forefront of issues to be addressed, alongside issues of religious freedom, cultural upheaval, technology, war and peace, and much else. When the council did speak on liturgical matters, there were missteps in presentation and a lack of clarity on crucial issues, due mainly to a lack of planning, focus, and consensus. Permission for the introduction of the vernacular was stated but in a way that bordered on the irresponsible; there were no plans in place for how this would be handled—and this was arguably a catastrophic oversight.

As soon as the council closed, the problems became obvious, and many years and decades of confusion over liturgy ensued with grave consequences. Here we are fifty years later and only now gaining some clarity on this subject.

Liturgical and muscial matters have only been at the forefront sporadically in the history of the church.

So let us put ourselves in the position of the cardinal electors in 2013. What was the larger context? In my lifetime there had never been a greater public-relations problem for the church. For the previous ten years, the world press had free rein to trash, slander, detract, and calumniate the Catholic Church and therefore the faith, and there was no end in sight.

In the United States, as a result of court orders and legislation, parish life has been transformed. We've become bureaucratized to the point that even volunteers need background checks and must take tests on diocesan websites. Priests themselves have developed the habit of standing two feet away from everyone for fear of finding themselves embroiled in accusations of abuse.

Some of my priest friends who took great pride in their vocation quietly stopped wearing clerics when shopping at the store or going on trips. Many young people just stopped attending Mass; they were too embarrassed over the bad press. Many Catholics just felt a profound sense of demoralization, and it only became worse with every revelation, every court decision, every defrocking, arrest, disclosure. And it never seemed to stop, year after year.

I can recall these days well. It was very painful for all us, so much so that Catholics would tend just to avert our eyes. Our non-believing and Protestant friends would confront us and ask what we think about the sexual scandals, and we were often alarmed to discover that they were much more informed on the details. They were watching the news, even as Catholics tended to turn the channel.

I was thrilled at what was taking place liturgically under Benedict XVI. At the same time, for those of us who have this concern at the top of our minds, we tended to overlook larger problems, or just pretend that they weren't happening.

The nature of the troubled times had nothing to do with liturgy.

The painful nature of these times had nothing to do with liturgy. The pain resulted from decades of poor management, the continuing fallout from the years of confusion, a press corps that smelled blood in the water, and juries and governments that couldn't pass up the chance to loot and smear the Catholic Church.

How much did this weigh on the cardinal electors as they considered the papal election? It must have been gigantically important in their minds.

Fr. Ruff at Pray Tell [August 8] makes the compelling point:

> Then as now, liturgy was probably not the main question on the minds of the cardinal electors. It's probably hard for Pray Tell readers to fathom, but some cardinals no doubt find the Vatican Bank scandal and Vatileaks to be more pressing questions than what style of chasuble and crosier the celebrant uses and whether it's EP1 in Latin or EP2 in vernacular. The cardinals didn't vote out Benedict's liturgical views and vote in simplicity (and tackiness)—at least not directly. . . . The cardinals had to sense, as we all did, that the Catholic Church had a massive worldwide PR problem, that the Roman curia was the laughingstock of the world and the butt of late-night comedians' jokes. The Vatican seemed pathetically unable to respond to scandals, to speak to the modern world with credibility.

Fr. Ruff goes too far in some ways, but it remains true that the electors saw a desperate need for a new form of evangelization for the faith, someone who would shake things up and present an appealing friendliness to the whole of the world, someone who could well manage the serious and desperate need for the church to have a new image in the world—an image of openness and change.

In other words, the election had nothing at all to do with liturgy and everything to do with reversing the meltdown caused by other factors that had nothing to do with Benedict's papacy at all.

And it is absolutely true—even if some of us are somewhat less than exuberant about the liturgical style of Pope Francis—that this papacy has truly done wonders for the image of Catholics around the world. I have friends who know absolutely nothing about the faith and Catholicism generally who just think this new Pope is fantastic. They were happy in the week following his election and remain so today.

It is just undeniable that this makes me happy in some ways. I sometimes want to correct them and say: "actually, his predecessor was a great pope," but I also know full well that the people who are praising Pope Francis intend no commentary on his predecessor. They only intend to express their glee at the present, and, truly, that is a wonderful thing.

The press's love affair with Pope Francis might be driven by all the wrong considerations and fueled by ridiculous hopes, but, even given that, it simply cannot be a bad thing that the pope is so widely beloved. We needed this. Maybe the problems of the last ten years (and I'm the first to admit that I've been in a kind of state of denial about how serious the problems have been and what a toll they have taken) are starting to go away. Maybe this evangelization is starting to take effect.

The papacy of Pope Francis has done wonders for the image of Catholics around the world.

Where does this leave those of us who are so interested in and intense about liturgical matters? It means that we have greater responsibilities than ever. There is no chasm separating the liturgy and evangelization. In many ways, they can be and truly are the same cause.

My mind often drifts back to the age of St. Pius X and his mighty efforts to reform the liturgy. His efforts were fifty years in arriving, and then soon after, the world broke out into ghastly war. The liturgical movement to which his papacy gave life persisted and thrived and worked hard to realize the dream. That is what we are called to do.

What might seem to others to be a maniacal obsession and ridiculously geeky concern (liturgy) is actually very important for the life of the church. Those of us who have been granted or consciously adopted this special concern also have an obligation to carry through—not with a need for unrelenting pats on the back from the Vatican as if we are dependent and insecure children but rather with a determination and confidence that sustains itself based on the value of truth and beauty.

And these efforts need to continue, even if the press (as it inevitably will) continues to paint us as reactionary ogres living for the day when the age of Benedict XVI will return. The truth is that this age is not over and will not be for many papacies in the years ahead. Thanks to Francis, the legacy of Benedict has more life and energy than ever before.

A Seminarian's Experience in Bringing Sacred Music to a New Audience

By Pat Fiorillo

This past fall I had the pleasure of being asked to provide music for a Catholic young adult event in Boston's North End. For the past three years, the music at this monthly event had been exclusively of the "praise and worship" style. When I direct music for special events like this, I am very particular about each piece of music selected, always trying to draw that fine line between doing what is truly sacred and ideal, and what is accessible enough that the congregation will not be left feeling totally disconnected. With my choir of twelve brother seminarians and four lay friends, the program turned out as follows:

> Opening hymn—*I Heard the Voice of Jesus Say*; introit—*Simple English Propers*; Kyrie VIII; offertory—*Simple English Propers*; Sanctus & Agnus Dei—O'Connor, *Mass of St. Michael*; communion—*Pange Lingua* in English, Jernberg's St. Michael chant; and closing hymn—*All People That On Earth Do Dwell*.

The liturgy turned out to be a great success and the music was well received. I had a similar experience a year ago directing the Eucharistic Congress Mass. The main thing that this proves is that young people are open to experiencing the beauty of sacred *music when it is presented well and in a context they can understand*. Some of the event organizers were a bit nervous about me prior to the event; I suspect that when they found out I was going to have chant as part of the music program, the first thought that ran through their mind was, "Here is another traditional seminarian who just wants to turn this into a Latin Mass!" But I believe I dispelled those fears by showing them that chant can fit perfectly well into a normal liturgy without feeling totally foreign (especially thanks to CMAA's free online resources). Many well-meaning Catholics think there is either "boring, old traditional music" or "Spirit-filled contemporary music." But I dare say, after these events, very few were complaining that what we sang was old and boring, and many may have acknowledged for the first time that the "traditional" music was truly uplifting!

In order to more directly convey some of my ideas about sacred music to the congregation, I decided to write a brief reflection to be included in the program (or "worship aid" as they say), which I will share here. Please bear in mind that the ideas of sacred music and liturgy as discussed in *Sacred Music* were totally foreign to most people present at this Mass. I also realize that some statements may be a bit over-simplified, but I needed this to be short and concise enough that people could read it in two minutes before Mass.

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Some Reflections on Tonight's Music

At tonight's Mass, the choir will be singing two of the official "chant propers" of the Mass. A liturgical text is "proper" when it is given for a specific day (e.g., the readings, prayer after communion, etc.). Three of these traditional sung propers—the introit, offertory, and communion chants—almost completely fell into disuse in the 1960s. They are one or two scriptural sentences that provide a spiritual and theological reflection of the day's feast or liturgical season. The collection of these chants for the entire liturgical year form the Roman Church's most ancient repertoire of music; many date back to the sixth century and earlier[1] and have been used ever since!

With the reformed liturgy of 1970, there is now the freedom to substitute other texts in order to aid in congregational participation. Since then, Catholics have generally interpreted that key phrase from the Second Vatican Council, "full, active participation,"[2] to mean that an increased amount of singing always leads to fuller participation. However, nearly all of the popes in the twentieth century have challenged the faithful to come to a more precise meaning of this.

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Pope Pius XII instructed the church that "the chief element of divine worship must be interior"[3] (i.e., "union with Christ the Priest; offering with and through Him"[4]). Pope Benedict XVI, as cardinal, wrote: "Listening, the receptive employment of the senses and the mind, [and] spiritual participation are surely just as much 'activity' as speaking is. Are receptivity, perception, and being moved not 'active' things too?"[5] Blessed John Paul II said that active participation

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[1]Dom Daniel Saulnier, O.S.B., *Gregorian Chant*, tr. Mary Berry (Brewster, Mass.: Paraclete Press, 2009), p. 4.

[2]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, ¶14 <http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html>

[3]Pope Pius XII, Encycliocal Letter *Mediator Dei*, ¶24.

[4]Coleman E. O'Neill, O.P., "The Theological Meaning of *Actuosa Participatio* in the Liturgy," in *Sacred Music and Liturgy Reform after Vatican II: Proceedings of the Fifth International Church Music Congress, Chicago-Milwaukee, August 21–28, 1966*, ed. Johannes Overath (Rome: Consociatio Internationalis Musicæ Sacræ, 1969), pp. 89–110, here p. 97, summarizing the Instruction of the Sacred Congregation of Rites, *De Musica Sacra et Sacra Liturgia,* ¶22–23 <http://www.adoremus.org/1958Intro-sac-mus.html>; quoted in Mahrt, "Active Participation and Listening to Gregorian Chant," in *The Musical Shape of the Liturgy* (Richmond, Va.: Church Music Association of America, 2012), p. 148; I am grateful to Professor Mahrt for organizing these ideas as he did in this article, which has become the foundation of many of my personal views on the matter.

[5]Joseph Ratzinger, *The Feast of Faith*, tr. Graham Harrison (San Francisco: Ignatius Press, 2006), p. 123.

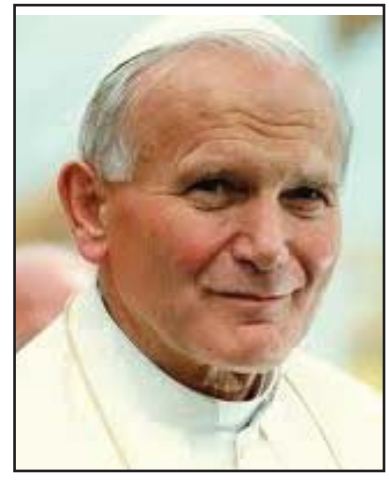
"demands . . . the active passivity of silence, stillness and listening."[6]

This interior participation is exactly what is required for praying with the sung propers of the Mass, since they are generally not intended to be sung by the congregation. And so I invite you, while the choir chants the introit and offertory tonight, to allow the beauty of the chant to wash over you, and to allow the melody to speak the ancient text to you in a way that spoken words and hymns cannot.

There is a kind of incarnation of God in the world, of which beauty is the sign.

I will leave you with a reflection by Pope Benedict, quoting Simone Weil: "In all that awakens within us the pure and authentic sentiment of beauty, there, truly, is the presence of God. There is a kind of incarnation of God in the world, of which beauty is the sign. Beauty is the experimental proof that incarnation is possible."[7]

Pope Pius XII



Pope John Paul II

Pope Benedict XVI

[6]Pope John Paul II, *Ad Limina* Address to the Bishops of Washington, Oregon, Idaho, Montana, and Alaska, October 9, 1998 <http://www.vatican.va/holy_father_john_paul_ii/speeches/1998/october/>; cf. Mahrt, "Active Participation," 157.

[7]Pope Benedict XVI, Speech in Sistine Chapel, November 21, 2009 <http://chiesa.espresso.repubblica.it/articolo/1341070?eng=y>

NEWS

Professional Choral Ensemble Wins National Prize to Record Medieval Liturgical Music

Under the direction of Prof. Michael Alan Anderson from the Eastman School of Music, the ensemble *Schola Antiqua* of Chicago has been named the 2012 winner of the Noah Greenberg Award, given by the American Musicological Society. The award, in honor of the founder of the New York *Pro Musica*, recognizes efforts between scholars and performers to foster outstanding contributions to historical performing practices. *Schola Antiqua*'s winning proposal is entitled "Sounding the Neumatized Sequence" and represents a collaboration between the ensemble and one of the foremost experts on the sequence, Prof. Lori Kruckenberg from the University of Oregon.

The project concerns the liturgical sequence, an extraordinary but largely forgotten genre of medieval music. Known as a unique category of Latin plainchant, the sequence is an outstanding representative of the poetry and music of its time—an enduring mode of composition for at least seven centuries. Before the vast majority of sequences were expunged following the final deliberations of the Council of Trent (1563), these pieces exhibited a variety of poetic styles set to expansive monophonic melodies. Among the thousands of sequences to have survived is an important subset of melodies that were performed both with and without words, a striking method of execution when compared to traditional plainchant. The specific performance practice of singing sequences *without words* was called "neumatizing."

The year 2012 marks the 1100th anniversary of the death of the most important sequence composer, Notker Balbulus of St. Gall, and it has sparked renewed attention among scholars of the sequence, particularly this curious, widespread musical practice of "neumatization" and the relationship between a pre-existing melody and its subsequent "texting." Early music ensembles, even those specializing in the performance Gregorian chant, have scarcely kept pace with these latest developments in medieval music scholarship. *Schola Antiqua*'s project seeks to bridge the gap between the research discoveries of medieval musicologists and the musical realizations by performers of the plainchant repertory.

Kruckenberg will edit and supply the ensemble with fifteen sequences representative of traditions of neumatization, and she will work with the ensemble to develop a performance "roadmap" for executing these extensive monophonic melodies, most importantly when and how to articulate the texted and untexted melodies. In some sources, performance instructions indicate how singers were to divide the texted and untexted portions of the sequence, sometimes accomplished in simple alternation and other times adjusted with more strategic placement of melismas. Instructions for singing sequences found in thirteenth-century liturgical books from the city of Metz report the mixing of female and male voices, the former singing texts, the latter only the wordless melismas. Attention to this kind of practice is rarely found in historical reconstructions of chant practice, yet is firmly documented in several extant sources.

The recording of this music will serve as a springboard to a larger project meant to draw attention to a prominent group of thirty sequences performed in neumatized fashion. The aim of this fuller endeavor is to develop an online catalogue in which the general public can learn about this lost tradition not only by listening to the music, but also by viewing downloadable editions (manuscript images where available), accompanied by expert commentary from medieval musicologists.

Kruckenberg has been on the music faculty of University of Oregon since 2001 and has published articles in several international journals, conference proceedings, and lexicons. In 2008–09, she was a senior Fulbright scholar at the Bruno-Stäblein-Archiv of the Julius-Maximilians-Universität in Würzburg, Germany. Her discoveries concerning the "neumatized" medieval sequence were notably published in 2006 in the *Journal of the American Musicological Society*.

Schola Antiqua of Chicago was founded in 2000 by Professor Calvin M. Bower from the University of Notre Dame and strictly performs music before 1600, with an emphasis on sacred music. In 2006–07, *Schola Antiqua* was Artist-in-Residence at the University of Chicago and since 2008 has been Artist-in-Residence at the *Lumen Christi*, a center for the preservation of Catholic spiritual, intellectual, and cultural traditions that can complement secular education at the university level. *Schola Antiqua*'s music has aired nationally on the radio broadcasts of *With Heart and Voice, Millennium of Music,* and *Harmonia* and has received reviews in *Early Music America*, *Fanfare, Notes,* and the *Journal of Plainsong and Medieval Music*. The ensemble's recent concert series, which featured the first modern performance of Pierre de la Rue's *Mass for the Immaculate Conception*, was ranked as the no. 3 recommended concert in the United States for the month of December 2012 by *BBC Music Magazine*. The program also featured the seven "O Antiphons" and a handful of fifteenth-century English carols and will be released on CD in 2013.

William Byrd Festival Commemorates Richard Marlow

The Choir Cantores in Ecclesia in Portland, Oregon celebrated its Sixteenth Annual William Byrd Festival in commemoration of its principal director Richard Marlow, who passed away in June. Marlow had been director of the festival for all of the previous fifteen years. The directorship of the festival has now passed to Mark Williams of Jesus College, Cambridge, while the directorship of Cantores in Ecclesia has passed from its founder Dean Applegate to his son Blake Applegate.

The principal concert of the festival was "*Justorum Animæ": Music in Memory of Dr. Richard Marlow*, sung by the choir under the direction of Mark Williams. The concert included works of Byrd which had been performed by the festival under Marlow's direction and were known to have been his favorites. Another concert, sung by a chamber choir directed by David Trendell, King's College, London, was *Liturgy and Lamentation: Choral Works from Byrd's "Gradualia"*

and "Tears or Lamentations of a Sorrowful Soul." An organ recital, "*According to the Scriptures,*" *Music by Bach, Byrd, Howells, Reubke, & Sweelinck*, was played by Mark Williams.

Festival lectures included *Byrd and William Leighton's "The Tears or Lamentations of a Sorrowful Soul"* by David Trendell; *Writing about Byrd* by Kerry McCarthy, Duke University; and *What is a Motet?* by William Mahrt, Stanford University.

Liturgical services included Compline featuring Byrd's music for the Divine Office, sung by Cantores in Ecclesia directed by Blake Applegate; a Pontifical High Mass (1962 Missal) for the Feast of the Assumption, featuring liturgical music from Byrd's *Gradualia* (1605), sung by a chamber choir directed by Kerry McCarthy; a Solemn Pontifical Mass (1970 Missal), featuring Byrd's *Mass for Five Voices*, sung by Cantores in Ecclesia, directed by Mark Williams; a Solemn Pontifical Mass (1970 Missal) featuring Byrd's *Mass for Three Voices,* sung by Cantores in Ecclesia, directed by David Trendell; a Choral Evensong featuring Byrd's *Great Service,* Cantores in Ecclesia, directed by David Trendell, and a Solemn Pontifical Mass (1970 Missal), featuring Byrd's *Mass for Four Voices,* sung by Cantores in Ecclesia, directed by Mark Williams. Masses were celebrated and Compline officiated by Bishop Basil Meeking, retired bishop of Christchurch, New Zealand.

St. Ann Choir Celebrates Fiftieth Anniversary

The St. Ann Choir of Palo Alto celebrated its fiftieth anniversary on Sunday, October 6, 2013. They sang the *Mass for Four Voices* of William Byrd together with proper Gregorian chants and the motets *Caeleste beneficium* by Jean Mouton and *Ave verum Corpus* by Byrd. The choir was founded in 1963 by the Stanford mathematician William Pohl; it has been directed for most of the years since by William Mahrt. They sang at St. Ann Chapel until 1998, when the chapel was sold and they moved to St. Thomas Aquinas Church, where they continue to sing Sunday Latin Mass in the ordinary form with Gregorian chant and classical polyphony; they continue to sing Vespers Sundays at St. Ann Chapel.

LAST WORD

Gregorian Chant As "Ritual Music"

By Kurt Poterack

I should start out by saying that I am not a scholar of comparative religions. I am writing as someone with a Ph.D. in music and who has practiced liturgical music for the past 20 years—and who has read a fair amount. So, I may be wrong on a fact here or there. However, I would like to start with the strange question, which led to a train of thought, which led to this article. The question is this: "Who was the Islamic Bach?"

The answer, and I am very certain about this, is that there was no such individual. Not a one. No one from Islamic culture would even remotely qualify.

What on earth am I talking about?

I am not talking about the level of talent or musical culture in Islamic countries versus a culture that produced a J. S. Bach. (Although that would be an interesting discussion!) What I am speaking about is that the only type of "liturgical" music in Islam is the cantillation of their sacred scripture, the Koran. There was no Islamic Baroque, no Islamic Renaissance, no Islamic medieval era of sacred music or the respective composers of these eras. There is only the one sacred "ritual music" of Islam—the chanting of the Koran.

Now there may be some differences from region to region, and Islamic chanting may have undergone some historical, organic development. Nonetheless, there is no such thing as a "composer" of Islamic sacred music that I know of. I think that, generally speaking, this would be the case with just about any world religion. Each religion has its sacred, ritual music, and that is that. There aren't composers who write new music every so often for their sacred rituals. I think, and here I am very open to correction, that Western civilization is the only exception.

There is only one sacred "ritual music" of Islam—the chanting of the Koran.

Sometimes, scholars make a distinction between *progressive* cultures and *traditional* cultures and I think that this is useful. A classic example of a traditional culture would be just about any Oriental culture where, in some cases, rituals and customs that go back thousands of years, were practiced well into the twentieth century. (I have a friend who visited China recently and said that in some rural areas, it is as though the twentieth century had never happened—or the nineteenth, or the eighteenth, etc.)

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The classic example of a progressive culture is Western civilization, which, long before the twentieth century, involved a certain amount of regular change, e.g., in clothing fashions, but, more relevantly, in music. After the first millennium in Europe, this started to be a reality in church music—starting, perhaps, with organum, but definitely with the polyphony of the Notre Dame School and then continuing into the polyphony of the Renaissance, and so on.

However, in the West, the Roman Church had its own ritual music, Gregorian chant, which grew organically with the liturgy. While Gregorian chant and newer music co-existed for centuries *and* the church never denied that Gregorian chant had "principal place" in the liturgy, nonetheless, a theology of the relationship between the two did not really exist. That, in my opinion, is exactly what Pope St. Pius X succeeded in creating in his 1903 Motu Proprio *Tra le sollecitudini*.

Gregorian chant is *the ritual music of the Roman Rite— and should be performed regularly.*

And what did Pope Pius X say in this regard? He had to reconcile the natural human tendency for a religion to have a sole, traditional "ritual" music with the fact that the West is a progressive culture. No easy feat, that. What he ended up saying was very simple and straightforward, "Gregorian chant . . . is . . . the chant proper to the Roman Church . . . and is . . . the supreme model for sacred music, so that . . . the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple."[1]

So Gregorian chant *is* the ritual music of the Roman Rite—and should be performed regularly, as it is normative. Yet other music is allowed as well, to the extent to which it takes its inspiration from Gregorian chant. Therefore, one has to know chant well enough to be inspired by it. And the way to know it well is to *perform* it regularly. This solution is theoretically masterful, in that it maintains a ritual music (Gregorian chant), but allows other musics, as long as they are anchored in the ritual music, in which one is to be thoroughly schooled. ❧

[1]St. Pius X, Motu Proprio, *Tra le sollecitudine,* ¶3.