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EDITORIAL

Memory

by William Mahrt

Memory plays a fundamental role in our participation in the liturgy. When we answer "Et cum spiritu tuo" to the priest's "Dominus vobiscum" or "And with your spirit" to "The Lord be with you," we rely upon not only a memory of what to say but also a complex of memories linking this present response to the innumerable ones we have made in the past. Much of the significance of this response depends upon the spontaneous recollection of the accumulation of experience behind those few words.

Memory is thus a complex of things both of the senses and of the spiritual aspect of the soul: the sounds of the priest's voice, the physical experience of our forming the words, our hearing of the responses of our fellow worshippers, and our coordination of our response with theirs are all aspects of the memory in the senses. But there are also aspects of the memory that reside in the intellect: we recognize immediately not only the priest's voice, but the message of his greeting—an introductory blessing, a communication of the grace of the Lord through the medium of his priestly office—and by our response an acknowledgement of the charism by which he gives it; these are spiritual aspects of the liturgy and are the function of rational and willing souls, exercises of our spiritual faculties, of intellect and will. They are not, however, separate or isolated experiences; rather, they are integral experiences of the human person, an embodied spiritual being.

This synthesis of the sensible and the spiritual is even more true of music: its embodiment of eternal realities in palpable experience, both in hearing and producing, is integrated with its spiritual significance, its close links with the liturgy through presenting the texts of the liturgy in a beautiful way, and the sense of order and purpose that it brings to the liturgy and its texts.

The tradition of liturgical singing is intimately linked with memory. Gregorian chant was entirely sung from memory before it was ever written down, and its writing down was more for study than for performance—it continued to be sung from memory long after it was committed to notation. Linked with this is the nature of the melodies themselves, which are conducive to memorization: they include substantial use of melodic formulae, which enable them to be more easily remembered.

There is, however, another aspect of the singing from memory. When you sing from memory, you sing "by heart," from within you, from something that really belongs to you. When

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you sight-read, you are delivering something that belongs to someone else. admittedly, you can make that your own, even when you continue to read it, but this is still not quite the same as singing completely from memory.

Singing "by heart" is particularly significant when it is part of an act of worship, a hymn, i.e., a song of praise to God, or another such chant. My own experience of singing by heart was of the *Salve Regina*. I have always been a good sight-reader, and for chant it was normal for me to read from a chant book. But in teaching the performance of medieval music, I recalled that much of Gregorian chant was formed long before there was a notation with which to write it down—there is excellent scholarship which considers how this "oral transmission" shaped the melodies, made it possible to recall an enormous repertory of melodies.[1] But I asked myself, what difference does it make? So I memorized some chants, including *Salve Regina,* and reflected upon singing them from memory. But it was only when it came time to sing it at the conclusion of Vespers, that I realized what a difference there was, when it was sung as part of the liturgy, when it was sung as prayer. There was no longer an intermediary of a printed text, but rather there was an immediate address to heaven, to the Blessed Virgin. Now I was singing from the very depths of my soul, with what belonged intimately to me. The experience of singing from memory has always been essential to the liturgy—boys were taught to sing the liturgy, and even well after the development of notation, they were expected to learn the chants from memory. This singing "by heart" is an intrinsic part of the liturgy; it cultivates a direct spiritual action essential to divine worship.

Singing "by heart" cultivates a direct spiritual action essential to divine worship.

How does one learn to sing from memory? Individuals differ. Some, who read with some facility, never need to develop the skill of memorization; others, including those who do not read quickly, find it necessary to commit things to memory, and develop the skill of doing so quite rapidly. It is yet possible to learn to sing from memory without using any notation. I have often taught the congregation simply through repetition of a heard melody; I sing a segment of the melody, ten or twelve notes, and ask them to sing it back; then the next segment of the melody, after which I sing both segments together, and they can repeat them back together easily: successive segments are easily retained. When I sing too long a segment initially, they stumble quite quickly. It is a known phenomenon of memory that we can remember a limited number of digits at a time (our memory of a telephone number falls within that limit). But by repetition of segments, a whole Kyrie melody can easily be taught a congregation, and they remember it well.

[1]See particularly the work of Leo Treitler, collected in *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* (New York: Oxford University Press, 2003).

This ability to sing a segment of ten or twelve notes is at the basis of the singing of a simple antiphon at the responsorial psalm. The cantor sings it once, and the congregation is able to sing it back, because its length is limited and its pitch structure simple. After another verse, it is repeated, and its performance is accomplished easily. The problem is that the antiphon is proper to the day, and you will not sing it again for another year, by which time it must be learned again from scratch. This might be good, except for one thing. The limitation to a few notes means that the melodies are quite limited, and what we usually hear, scarcely rises above the level of the trivial. But trivial material is not satisfactory for the liturgy.

On the other hand, the chants of the Ordinary of the Mass can be repeated week after week, and sophisticated and beautiful chants can be learned and sung by heart by a congregation; by the fact of their intricate and sophisticated construction, they can bear much repetition without seeming monotonous. I have sung Kyrie *Orbis factor* for nearly half the Sundays of the year for over fifty years, and it still is as fresh and beautiful as it was when I first sang it. This cannot be said of the refrains currently used with the responsorial psalms. While it is possible that better refrains can be developed, it is the Ordinary of the Mass which best suits the singing of the congregation. The stability of its melodies allows the unself-conscious singing of these chants; over the centuries melodies have been developed which serve beautifully and retain their interest over much repetition.

The teaching of chant to children remains to this day an investment that pays off for generations.

If the refrain technique in the responsorial psalm has serious limitations, so does a similar technique in the singing of parts of the ordinary. Frequently one hears a Gloria sung by choir or cantor, with a repeating refrain sung by the congregation. This refrain is on a brief segment of the Gloria text, and can be quite monotonous; moreover, it breaks up the continuity and considerable sophistication of the Gloria text. This text has a very interesting structure, a structure which was obscured by the old ICEL translations,[2] but which has now been restored in the new translation.

It has sometimes been asserted that most Gregorian chants for the Ordinary of the Mass are too difficult for a congregation to sing, but there is a simple fact which contradicts this: the Mass of the Angels (Mass VIII), with a Kyrie as complex as most, remains a Mass which Catholic congregations can still sing in Greek (Kyrie) and Latin and mainly from memory. This is a phenomenon of memory which persists even fifty years after the change of language. It is a matter of culture: it began with the teaching of these chants in Catholic schools, was continued by the practice of many congregations, and still persists, since what one learns as a child is naturally remembered for a lifetime. The teaching of chant to children remains to this day an investment that pays off for generations.

[2]Andrew Brownell, "Rethinking the Responsorial Gloria," *Adoremus Bulletin,* Online Edition, VI, No. 10 (February 2001) <http://www.adoremus.org/0201responsorial.html>

If memory is important to the celebration of the liturgy, it is in fact an essential aspect of the liturgy itself, for the Mass is the fulfillment of the injunction at the Last Supper, in the words of institution, "Do this in memory of me." This is a special kind of memory, an *anamnesis,* a remembering which renews the act remembered, which brings it into the present. In the words of St. John Chrysostom, "We offer even now what was done then, for we perform the anamnesis of his death."[3]

A significant part of the memory of the Eucharist is the Passover, for the Eucharist is the fulfillment of the Passover; Christ as Lamb of God is the fulfillment of the sacrifice of the Old Law. Christ's Last Supper was an *anamnesis* of the Passover, just as every Mass is an *anamnesis* of the Last Supper. Exodus records the Lord's injunction: "This day shall be for you a memorial day, and you shall keep it as a feast to the Lord; throughout your generations you shall observe it as an ordinance for ever." (12:14). The Roman Canon cites several Old-Testament precedents that are part of the cumulative memory of the Eucharist, the sacrifices of Abel, Abraham, and Melchizedek. The memorial aspect of the Mass is emphasized by what follows the words of institution immediately in all four of the present Eucharistic prayers. This section, designated as anamnesis by liturgists, begins "Unde et memores," or "Memores igitur," "Therefore we celebrate the memorial," in our present translation; it emphasizes the sacrifice as a memorial, an anamnesis, the remembrance of the salvific acts of the Lord, which remembrance brings them present to us.

Anamnesis*, a special kind of memory, renews the act remembered and brings it into the present.*

There is an even larger *anamnesis* in the entire liturgical year. The year consists fundamentally of festivals which commemorate the events in the history of salvation, from the Annunciation through Pentecost. The observance of the sequence of these festivals brings this history into the present, makes it a part of our lives, renews it for the present time. This history is told principally in the gospels of the liturgy; we experience the story through the year as these gospels are read out at Mass.[4] This reading is far more than just information; it is the celebration of the events, bringing them present. Such liturgical commemora-

[3]Francis A. Brunner, "Anamnesis," *New Catholic Encyclopedia,* 2nd ed. (Detroit: Thomson/Gale, 2003) <http://www.encyclopedia.com/article-1G2-3407700487/anamnesis.html>

[4]In the extraordinary form of the Divine Office, this gospel at Mass permeates the hours of the night and day as well; Matins includes a homily from the fathers of the church on the gospel; the antiphons to the Benedictus of Lauds and the Magnificat of Vespers recall the story told in the gospel. The gospels at Mass fall into three basic groups: 1) the principal festivals of the history of salvation, from the Annunciation through Pentecost, comprising the history of salvation; 2) the weekly Sundays of the year, which are seen as a commemoration of Easter, and whose Gospels comprise principally the ministry of Christ on earth; and 3) the saints' days, whose gospels, in the case of apostles, relate to their role in the history of salvation, and in the case of other saints relate aspects of Christ's ministry pertinent to the conduct of the Christian life; in the case of the saints, their vitae, told in the office give a witness of those who have exemplified the Christian life before us.

tion contrasts with a dramatic presentation of a historical event, in which we are brought back to a historical time; in a liturgical presentation, the historical event is made present to us; we are witnesses, even participants in the event commemorated.

In addition to the narration in the gospel, the sequence of events is commemorated in the Propers of the Mass. That each of the days is filled with pieces unique to the day makes the sequence of the narration more vivid; they are additional elements of the memory of the festival, that upon yearly repetition reinforce the message of the day, particularly for the high feasts. These propers—for example, the introit *Puer natus est* on Christmas, the gradual *Haec dies* on Easter, and the offertory *Reges Tharsis* on Epiphany—particularly set off each day from the others and make the succession of the events significant.

The singing of the Propers of the Mass in their Gregorian melodies adds a significant element of memory.

The singing of the gospels of these festivals takes them out of the everyday and conveys the fact that they are more than information; it conveys the seriousness of the story and its special character as sacred. This is particularly true of the passions in Holy Week, where their singing makes vivid every moment of these moving stories. We know the story, but its celebration on the proper day is a moving experience; it is because we know the story already that we can enter into it and celebrate it. The singing of this celebration deepens and sacralizes it, gives it a transcendent character.

The singing of the Propers of the Mass in their Gregorian melodies adds a significant element of memory, for these melodies themselves are very memorable. Because they are so intimately linked with the texts and actions of the liturgy, and because they add such significant elements of beauty and solemnity, their repetition annually over the years creates a cumulative treasury of memory that greatly enhances the *anamnesis* of the liturgical year.

"Memoriam[5] fecit mirabilium suorum . . . escam dedit timentibus se," "He has made a memorial of his wondrous works, . . . he has given food to those who fear him (Ps. 110[111]), v. 4)." The memory of the miracle of the manna in the desert epitomizes the role of memory in the liturgy: the cumulative memory of all the works of the Lord which have established the liturgy is an essential part of its very celebration. These works are made present to the worshippers in the liturgy as efficacious, the Eucharist itself, the fount and summit of the Christian life, being the highest culmination of this memorial, a fulfillment of the Lord's command, "Do this in memory of me."

[5]The word translated as "memoriam" in the Psalm 110:4 is in the Hebrew the same word as in Exodus 12:14.

ARTICLES

Liturgical Theology: Are We Only Just Beginning?

by Fr. Christopher Smith

The famous theologian Romano Guardini started out his book *The Church of the Lord*[1] with the words, "The Church is awakening within souls." They are the kind of words which make us question, "Well, what was the church doing for two thousand years before, then?" They are certainly typical of the enthusiasm prevalent among Catholic intellectuals in post-World War II Europe and America, an enthusiasm which thought grand-scale renewal of the church just around the corner. In 2001, some thirty-four years after the book's publication, Cardinal Ratzinger discussed this quote at a lecture he gave at the opening of the Pastoral Congress of the Diocese of Aversa.

> Today, it is difficult to communicate the enthusiasm and joy this realization generated at the time. In the era of liberalism that preceded the First World War, the Catholic Church was looked upon as a fossilized organization, stubbornly opposed to all modern achievements. Theology had so concentrated on the question of the primacy as to make the Church appear to be essentially a centralized organization that one defended staunchly but which somehow one related to from the outside. Once again it became clear that the Church was more than this—she is something we all bring forward in faith in a living way, just as the Church brings us forward. It became clear that the Church has experienced organic growth over the centuries, and continues to grow even today. Through the Church the mystery of the Incarnation is alive today.[2]

Ratzinger explains that theological reflection on the church as the Mystical Body, rather than just in terms of her institutional/juridical structure, "marked the first phase of the Church's interior re-discovery."[3]

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[1] *The Church of the Lord: On the Nature and Mission of the Church*, tr. Stella Lange (Chicago: Henry Regnery, 1968);. Italian original *La Chiesa del Signore* (Brescia: Morelliana, 1967); cited by Joseph Cardinal Ratzinger [Pope Benedict XVI], "The Ecclesiology of Vatican II," Pastoral Congress of Aversa, September 15, 2001 <https://www.ewtn.com/library/curia/cdfeccv2.htm>, Introduction.

[2] Benedict XVI, "Ecclesiology," part 1.

[3] Ibid., part 2.

This paper was given on Tuesday, July 1, 2014 at the XXIV annual Church Music Association of America Colloquium 2014 in Indianapolis, Indiana.

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It was the kind of thought that led to Pius XII's *Mystici Corporis* and to Vatican II's *Lumen Gentium*. It led, in a successive moment, from an emphasis on the biblical idea of the church as the People of God to the idea of *communio*. And that in turn adumbrated the essentially Eucharistic nature of the church, which has been explored in John Paul II's *Ecclesia de Eucharistia* and in Benedict XVI's post-synodal exhortation *Sacramentum Caritatis*. There has been a remarkable creative progress in the church's understanding of herself, under the guidance of theology. There have been some regrettable deviations from that path, particularly in the area of ecumenism. But the magisterium capably, although not without some controversy, dealt with those in *Dominus Jesus* in August 2000. The Eucharistic ecclesiology which has been the fruit of theology of schools as various as neo-Thomism and *ressourcement* and texts of the magisterium from Pius XII to Francis has been remarkably successful in terms of its reception in the life of the church. There may be ongoing debates about governing structures and who may exercise what functions in the church, but there seems to be very little over the doctrinal formulations over the nature of the church.

So we must ask ourselves, "Has the church really awakened within souls?" All kinds of leading indicators about Catholic belief and practice, such as the number of baptisms and marriages, seem to be a contraindication, at least in the same parts of the world where a mere century ago prophets of hope (not of doom such as John XXIII warned us about) hailed from: Europe and the United States. In one sense, the church has never understood her inner nature as she does now, as the sacramental and Eucharistic vision of the last century has been integrated into the edifice of ecclesiology.

"Has the church really awakened within souls?"

One would imagine a similar success story with the liturgy. After all, the rich thought of the Liturgical Movement, developing in dialogue with all kinds of other intellectual ferment, had its echo in the papal magisterium: St. Pius X's 1903 *Tra le Sollecitudini* and Pius XII's *Mediator Dei* of 1947. In some way, the almost universal "yes" vote in 1963 on Vatican II's liturgy document, *Sacrosanctum Concilium*, could be seen as the crowning of current liturgical theology as the teaching of the church. There were certainly bishops, priests, and laymen all over the world who saw *Sacrosanctum Concilium* as the means by which the church would reawaken in the souls. This revival would renew all of society. As Reynold Hillenbrand said:

> We cannot be content merely to share in the renewal of Christ's death and resurrection but must bring the effects of it to society—into all of life, into all social relationships. . . . We must bring the effects of the altar to them. . . . And we will acquire that conviction at Mass, where we are one at Sacrifice![4]

[4]Quoted in Keith Pecklers, *The Unread Vision: The Liturgical Movement in the United States of America 1926–1955* (Collegeville: Liturgical Press, 1998), pp. 146–7.

Vatican II defined the liturgy as the source and summit of Christian life. So how do we get from that to the situation where Denis Crouan could write the following of his native France, but which can by extension be applied to the entire church?

> For more than thirty years now the Church . . . has been torn apart by a conflict that revolves around the question of the liturgy. The consequences have been nothing short of disastrous, ranging from depopulated parishes to a precipitous decline in priestly vocations.[5]

Of course, it is not easy to identify why this situation has come about. Correlation is not necessarily causation, and there has been no lack of ink spilled from every conceivable viewpoint as to why the church has not seemed as awake as Roman Guardini was confident that it could be. There have been endless debates over the authentic interpretation of the Second Vatican Council, which is seen as the key to everything. Even Pope Benedict XVI spoke of this at a meeting with the priests of the diocese of Rome in February 2013, shortly before announcing his abdication:

Vatican II defined the liturgy as the source and summit of Christian life.

> The true Council has struggled to materialize, to be realized: the virtual Council was stronger than the real Council. But the real strength of the Council was present and slowly it has emerged and is becoming the real power which is also true reform, true renewal of the Church. It seems to me that 50 years after the Council, we see how this Virtual Council is breaking down, getting lost and the true Council is emerging with all its spiritual strength.[6]

The struggle for interpretation of the council continues, as a new generation of theologians, inspired by the Pope Emeritus' call for a hermeneutic of continuity opposed to a hermeneutic of rupture in understanding all of these questions.

The desire to rediscover the letter of the council, and therein discover its true spirit and its authentic face, is certainly a laudable one. But even where this desire is embraced, it has produced incommensurate responses. Faced with widespread flagrant violation of liturgical norms and canon law, many have insisted on reading everything in the liturgy wars in terms of its legality. The liturgical reform stipulated in article 25 of *Sacrosanctum Concilium* was successively accomplished and promulgated by legitimate ecclesiastical authority. The central piece

[5]Denis Crouan, *The Liturgy Betrayed* (San Francisco: Ignatius Press, 2000), p. 9; French original: *La liturgie confisquée: Lettre ouverte aux évêques et à tous ceux qui trahissent la liturgie conciliaire* (Paris: Pierre Tequi, 1997).

[6]Pope Benedict XVI, Address to Priests and Clergy of the Diocese of Rome, February 14, 2013 <http://en.radiovaticana.va/storico/2013/02/14/pope_benedicts_last_great_master_class:_vatican_ii,_as_i_saw_i/en1-665030>

of the reform, was of course, the Missale Romanum of 1969, known as the *Novus Ordo Missæ*, or the Missal of Paul VI.

What is fascinating is the story behind the liturgical reform. Several chronicles of the reform are available: Annibale Bugnini's *The Reform of the Liturgy 1948–1975*,[7] Piero Marini's *A Challenging Reform: Realizing the Vision of the Liturgical Renewal 1963–1975*,[8] and Nicola Giampietro's *The Development of the Liturgical Reform as Seen by Cardinal Ferdinando Antonelli 1948 to 1970*.[9] The picture that emerges from these and many other first-hand accounts of the events that resulted in the reformed liturgical books is interesting. Many of the practical decisions concerning the reform were basically railroaded over the objections of many other people who were involved in the discussions, most notably musicians who were working in the papal basilicas. The fact that the reform was promulgated legally does not take away the history of how the reform came to be, a story which is not always edifying. While Vatican II's ecclesiology focused on dialogue and collaboration and collegiality, certain aspects of the reform were brought about in a way which sought only dialogue, collaboration, and collegiality with those who already possessed a vision in step with the grand plan Annibale Bugnini had charted for the liturgical reform.

Now, that having been said, it is also true that much that has happened in matters liturgical has had little to do at all with the actual liturgical reform, and would have arguably been undesirable for its architects as much as its detractors. This fact has led to a double contention among some Catholics: it is disloyal, and perhaps even a little schismatic, to criticize a liturgical reform which was promulgated by legitimate authority, while it is laudable to decry abuses of that same reform. In recent decades, there has been a concerted effort to celebrate the books of the liturgical reform according to the norms which are contained therein. There has even been movement to do so with a view to harmony with the previous Roman liturgical tradition, all the while respecting the differences between the two from the point of view of liturgical law, urging an *ars celebrandi* redolent of the proper celebration of the previous *editio typica* of the Missale Romanum of 1962.

Enter 2007's bombshell document *Summorum Pontificum*. In his letter to the bishops accompanying that *motu proprio*, Benedict XVI states: "As for the use of the 1962 Missal as a *Forma extraordinaria* of the liturgy of the Mass, I would like to draw attention to the fact that this Missal was never juridically abrogated and, consequently, in principle, was always permitted." And, "What earlier generations held as sacred, remains sacred and great for us too, and it cannot be all of a sudden entirely forbidden or even considered harmful."[10]

[7]Annibale Bugnini, *The Reform of the Liturgy 1948–1975* (Collegeville: Liturgical Press, 1990).

[8]Piero Marini, *A Challenging Reform: Realizing the Vision of the Liturgical Renewal 1963–1975* (Collegeville: Liturgical Press, 2007).

[9]Nicola Giampietro, *The Development of the Liturgical Reform as Seen by Cardinal Ferdinando Antonelli 1948 to 1970* (Fort Collins: Roman Catholic Books, 2010).

[10]Pope Benedict XVI, Letter to Bishops Accompanying *Summorum Pontificum*, July 7, 2007.

The positive commentary of German canonist Gero Weishaupt,[11] who sees the document as being faithful to the canonical tradition, has not been shared by all canonists, and some have charged that Benedict makes in it unsustainable claims.

But what Pope Benedict has done in *Summorum Pontificum* is free the liturgy from bondage to a minimalizing tendency which reduces the liturgy to merely what is legal. Against the backdrop for his call for a "reform of the reform," this has resulted in a primacy of the sacred reality of the liturgical rites over their legality. It has also resulted in the practical ability to examine critically legal changes in rites and ceremonies without one's loyalty to the Holy See being automatically questioned. A new liturgical movement has dawned, which is unafraid to question the pre-conciliar, conciliar, and post-conciliar reform, and also unafraid to posit practical suggestions for making a reform of the reform a reality. Two seminal contributions have been made towards that reality in Klaus Gamber's *The Reform of the Roman Liturgy*[12] and László Dobszay's *The Bugnini Liturgy and the Reform of the Reform*,[13] not to mention Ratzinger's own *The Spirit of the Liturgy.*[14]

A new liturgical movement has dawned, which is unafraid to question the pre-conciliar, conciliar, and post-conciliar reform.

Now, just as there has been resistance from some canonists to Benedict's claims about the classical form of the Roman Rite, there has been resistance from liturgists to the serious challenges made by the work of people such as Gamber, Dobszay, and Ratzinger. It has been claimed that Ratzinger is not a liturgist—hence, his contribution is minimized based on a supposed lack of professional credibility. But, just as moral theology was taken out of canon law and established as a discipline in its own right, and ecclesiology came to be influenced not only by jurisprudence but by sacramental theology, the liturgy, in both theory and practice, is now being examined critically in terms of its dogmatic implications.

In fact, one of the principal motives behind the work of scholars such as Gamber and Dobszay has been to establish that certain historical presuppositions behind the reform, such as the purported restoration of ancient practices (one thinks of the myth of the Second Eucharistic Prayer as being that of Hippolytus),[15] are entirely false. As historians call into question the

[11]Gero Weishaupt, *Päpstliche Weichenstellungen: Das Motu Proprio Summorum Pontiificum Papst Benedikts XVI. und der Begleitbrief an die Bischöfe: Ein kirchenrechtlicher Kommentar und Überlegungen zu einer "Reform der Reform"* (Bonn: Verlag für Kultur und Wissenschaft, 2010).

[12]Klaus Gamber, *The Reform of the Roman Liturgy* (San Juan Capistrano: Una Voce Press, 1993).

[13]László Dobszay, *The Bugnini Liturgy and the Reform of the Reform* (Front Royal, Va.: Church Music Association of America, 2003).

[14]Joseph Cardinal Ratzinger, *The Spirit of the Liturgy* (San Francisco: Ignatius, 2000).

[15]See Bugnini, *Reform of the Liturgy*, 456; Michael Davies, *Pope Paul's New Mass* (Kansas City, Miss.: Angelus Press, 1980), pp. 346–348; see also in the next issue of *Sacred Music* (141, no. 4) John Pepino, "Louis Bouyer and the Pauline Reform: Great Expectations Dashed," especially n. 28.

veracity of some of these presuppositions (such as Mass facing the people), they also call into question the legitimacy of their application to practical decisions about the reform. A sterile legalism ignores the shaky historical contentions behind the reform and produces a spirit of conformity to ideas which are no longer tenable as true.

None of that, however, is to encourage a sense of lawlessness, much less antinomialism in matters liturgical. But the *ars celebrandi* of the "Reform of the Reform" is much more than merely saying the black and doing the red, as a slogan popular among people tired of liturgical creativity goes. This new liturgical movement is re-establishing the veracity of a liturgy beyond the mere exercise of the Roman primacy in establishing liturgical norms, or allowing episcopal conferences to do so. A motivating factor in the new liturgical movement is forging contact once again between the liturgy and the sources of the liturgy, which includes dogmatic theology in all of its richness.

The liturgy is too important for it to be left in the hands of the liturgists.

There is little doubt that the liturgical reform around Vatican II has been embraced by most of the faithful, at least those who have stayed. Those who harbor reservations about it are numerically small by comparison. But that liturgical reform was guided by a liturgical science, by history, archeology, and paleography (which was very much in its infancy). The application of the liturgical science of the time to practical decisions of the reform was also curiously barely in touch with the greater themes of dogmatic theology, and then often only in a narrow way, focusing on only the most recent theories in sacramental theology.

Pope Benedict XVI has reminded us that the liturgy is too important for it to be left in the hands of the liturgists. Liturgy is certainly more than just rubrics, as it was often seen in the centuries before Vatican II, but it is also more than just the current liturgical books, whose foundations seem to be increasingly questionable, even as they are undoubtedly legal. That realization has come, in part, by a more profound dialogue between the liturgy and theology. Works such as Laurence Paul Hemming's *Worship as a Revelation: the Past, Present and Future of Catholic Liturgy*[16] and Jonathan Robinson's *The Mass and Modernity: Walking to Heaven Backwards*[17] have given us a new context within which to see the sacred liturgy and its reform. Hemming provides a beautiful eschatological and sacramental view of the liturgy, and Robinson examines some of the intellectual currents of thought which influenced the reform in ways hardly consonant with the tradition.

In the light of this renewal of liturgical theology, some of the past contributions to liturgical studies take on a different hue. The classical liturgical movement, represented by such figures

[16]Laurence Paul Hemming, *Worship as a Revelation: the Past, Present and Future of Catholic Liturgy* (London: Burns and Oates, 2008).

[17]Jonathan Robinson, *The Mass and Modernity: Walking to Heaven Backwards* (San Francisco: Ignatius Press, 2005).

as Prosper Guéranger and Odo Casel, was certainly grounded in the infancy of liturgical theology. But when the movement, under the influence of Pius Parsch and Romano Guardini, began to transform itself into an agent of change for the liturgy, the desire to promote active participation began to trump the slow laborious work that liturgical scholarship was bringing to the movement. Too many assumptions about the liturgy of the ancient church were made, and Pius XII's warnings against archeologism were insufficient to prevent churchmen from recrafting the church's public prayer according to a vision of the way they thought the liturgy could bring about greater active participation.

And negatively proving the power of the old axiom *lex orandi*, *lex credendi*, some of those initiatives brought about confusion about the very essence of the faith the church celebrates in her liturgy—a confusion that cannot be undone by mere observance of canon law or kerygmatic proclamation of basic catechism. Because the liturgy is the source and summit of the Christian life, we must go back to the sources of the liturgy, which are not only contained in texts ancient and new, and not only in the creedal formulations of the past, but in the ever-present reality of the mystery that is Christ Jesus.

But is it not possible that this new liturgical movement for reform of reform could end up the same as the liturgical movement which preceded it? How can anyone assure that it may recover the true face of the liturgy which the pioneers of the liturgical movement earnestly desired but which was not as successful as they had hoped? The liturgical reform was imposed by law. In a supreme irony, the liturgy that would prove to be most people's lived experience of Vatican II was imposed on the church by higher authority, often by means of intrigue and force of will, as the memoirs of the period clearly indicate. The liturgy of a council which called for an end to anathematizing people and a beginning to the involvement of the laity has ended up in the curious situation where those attached to the previous liturgical tradition have been practically anathematized, and the laity have undergone such a clericalization that the very difference between the ordained ministry and the baptismal priesthood of the faithful, which is very clear in Vatican II,[18] is expressly denied.

It is clear that the way forward can hardly come in the top down legalistic fashion that the reform was imposed upon the church. This is true not merely because of contemporary man's allergy to being told what to do, but it is also more in keeping with the essence of what the church really is. Pope Benedict reminded us that the Roman Pontiff is not an absolute monarch, but instead hands on and guards the tradition.

The renewal of the liturgy will not, therefore consist in another round of liturgical laws imposed from on high, but in the entire church reorienting herself towards the *Kyrios* of glory. This does not necessitate writing more laws or documents nobody reads, or even proscribing the books of the liturgical reform. The new liturgical movement has encouraged us to look back at the liturgical reform of the mid-twentieth century and evaluate what was true, good, and beautiful in it—and leave behind what is not. It has allowed us to purge the liturgy of naïve assumptions about the history of the liturgy and the church, of rationalist capitulation to the *Zeitgeist*, and dubious theology translated into dodgy rites scarcely relevant even for the church in the present moment.

[18]Second Vatican Council, Dogmatic Constitution on the Chruch, *Lumen Gentium*, ¶10.

More importantly, it will lead us into the *hic et nunc* of a Eucharistic synaxis which is not the autocelebration of individual groups of human beings, but the heavenly liturgy described by the author of the Apocalypse, in which we participate under the sacramental signs. Liturgical theology, now crawling out of its infancy, has its eyes fixed on eternity, and has restored the eschatological dimension so faintly discernable in today's liturgical celebrations. Liturgical theology lived in a hermeneutic of continuity need not discard the dogmatic formulations of the Council of Trent on the sacrificial nature of the Mass as an unbloody re-presentation of the Sacrifice of Calvary, but instead is capable of integrating it into the entire Paschal Mystery which is celebrated in the Mass. The work of Charles Journet's *The Mass: the Presence of the Sacrifice of the Cross,*[19]and Abbot Vonier in *A Key to the Doctrine of the Eucharist*,[20] two classical works which have been often forgotten in this period, can bring precious insights to bear on the liturgy of a church which springs, not from our own choice and convention, but from the Eucharist.

It is an exciting time to be a Catholic. The liturgical battles of the last few decades, as harrowing as they have been, have given us a sense of the crucial importance of the liturgy, and its being celebrated well, for the life of the church. The nascent liturgical movement was a beautiful and much needed thing. But it was also a creature of its time, and was haunted by limitations that have only become apparent as its principles seized the whole church at Vatican II. Under the watchful guise of Pope Benedict XVI, we have been freed from a narrow legalism which stifled any adequate evaluation of the reform. We have been set on a path where liturgical theology, drinking heavily from its main source which is the Christ of glory, can continue to grow and develop.

As Pope Francis recently said:

> If the Christian is a restorationist, a legalist, if he wants everything clear and safe, then he will find nothing. Tradition and memory of the past must help us to have the courage to open up new areas to God. . . . Instead of being just a church that welcomes and receives by keeping the doors open, let us try also to be a church that finds new roads, that is able to step outside itself and go to those who do not attend Mass, to those who have quit or are indifferent. . . . But that takes audacity and courage.[21]

Today, the Church Music Association of America, in union with so many other groups and individuals, has a mission from God to reach out to those who need his grace. The church, which has marched through time towards the consummation of all things in eternity, is served now by a liturgical theology which is, in one sense, barely beginning. It is time for us now to have the audacity and courage to bring the Church of the Eucharist and the Eucharist of the Church to our brothers and sisters who are made in the image and likeness of the God we celebrate as a church in the Eucharistic liturgy.

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[19]Charles Journet, *The Mass: the Presence of the Sacrifice of the Cross* (1958), tr. Victor Szezurek (South Bend: St Augustine's Press, 2008).

[20]Abbot AnscarVonier, *A Key to the Doctrine of the Eucharist* (London: Burns Oates & Washbourne, 1925; reprint, Colorado Springs: Zaccheus Press, 2003).

[21]Pope Francis with Antonio Spadaro, S.J., "A Big Heart Open to God," interview, *America: The National Catholic Review*, September 30, 2013, trans. Massimo Faggioli, Sarah Christopher Faggioli, Dominic Robinson, S.J., Patrick J. Howell, S.J., and Griffin Oleynick <http://www.americamagazine.org/pope-interview>

Factum est silentium in cælo: The Silence of Sound in the Heavenly Liturgy and the Renewal of the Sacred Liturgy

by Nathan J. Knutson

A thorough analysis of sacred music would be incomplete without due consideration of its counterpart, sacred silence. Holy Mother Church, via the three pillars of authority: sacred scripture, tradition, and magisterium provide an inexhaustible wealth on the spiritual and liturgical necessity and benefits of reflective silence. Re-examining the need for sacred silence, this discourse will provide insight into the rich knowledge of the church, with a focus on personal and communal prayer within the context of the sacred liturgy.

Sacrum quoque silentium suo tempore servetur.[1]

The church in these words near the opening Constitution on the Sacred Liturgy of the Second Vatican Council said: "At the proper times all should observe a reverent silence." When filled with awe at the majesty of our God, we have two responses: the first is to shout with loud exuberant praise in song and trumpets and cymbals; the other response, equally as powerful, is to adore in silence.

Silence is in itself the finest expression of our adoration of the God who descends upon our altars, and most expressive of the mystery which is enacted there. St. Ignatius of Antioch instructs us that silence accompanies mystery: "The virginity of Mary, the birth and death of the Lord are three resounding mysteries which God worked in silence."[2]

In what context ought we experience silence at Mass? In the experience of most people, it ought to be as an integral component of a sung Mass, which is normative for the Sunday liturgy.[3] As Archbishop Alexander Sample recently stated in the Diocese of Marquette, "The liturgical books envision that, as a rule, we sing the Mass at Mass rather than sing songs during Mass."[4] Liturgical prayer in the sanctuary, choir loft, and pew has as its normative praxis a sung

[1]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, ¶30.

[2]St. Ignatius of Antioch (+107), *Letter to the Christians of Ephesus* 19:1; St. Clement of Rome and St. Ignatius of Antioch, *Epistles*, ed. James A. Kleist, S.J., Ancient Christian Writers, 1 (Westminster, Md.: Newman Bookshop, 1946), p. 67.

[3]*Musicam Sacram*, 27.

[4]Bishop Alexander K. Sample, Pastoral Letter on Sacred Music in Divine Worship, *Rejoice in the Lord Always*, January 21, 2013, pp.1f. <http://www.dioceseofmarquette.org/UserFiles/Bishop/PastoralLetter-RejoiceInTheLordAlways.pdf>

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purpose and tradition. With Gregorian chant and sacred polyphony as the esteemed repertoire, in addition to psalmody, instrumental music, and congregational hymnody,[5] the Roman Rite of the Catholic Church indeed has a sung liturgy, nearly from prelude to postlude. How then does silence fit into the sung liturgy?

Music may be defined as "the art of combining tones in aesthetically satisfying form in succession and simultaneously, organizing them rhythmically and integrating them into a completed work."[6] Silence is then "the absence of sound or noise."[7] Furthermore, Psalm 45 gives us a concise spiritual definition: "Be still and see that I am God."[8] Though music and sound are often the focus, greater attention should be paid to this subject, so that silence may increasingly return to the Liturgy.

> Out of the depths, I have cried to Thee, O Lord: Lord, hear my voice. Let Thy ears be attentive to the voice of my supplication.[9]

The Psalms of David, in particular the Seven Penitential Psalms,[10] provide a foundation for greater insight into the matter at hand. Traditionally one kneels at their recitation, with King David himself often depicted in sacred art as genuflecting before an altar with harp. Pope Innocent III (1198–1216) decreed that the Penitential Psalms be prayed during the days of Lent and Pope St. Pius V (1566–1572) specified their use on all Fridays throughout Lent. It is within the Lenten season we are called to greater silence (e.g., no solo instrumental music, suppression of the Gloria, etc.), most especially within the Liturgy, carrying an example for the entire liturgical year, and indeed for our lives as a reflection upon sin and reconciliation.

How does silence fit into the sung liturgy?

The music of our lives, whether harmonious or in discord, requires adequate and plentiful meditation. Without silence for a frequent examination of conscience and desire for charity, man would truly be a noisy gong, a clanging cymbal centered upon self.[11] A reflective nature can also assist us in being obedient to church teachings on sacred music.

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[5]While hymnody is proper to the Divine Office in the Roman rite, the liturgy also has room for congregational hymns transferred to the Mass as a supplement to the singing of the Propers of the Mass.

[6]*Brockhaus-Wallring deutsches Wörterbuch* (Wiesbaden, 1982), cited in Bruno Nettl, s.v. Music, *Grove Music Online* (Oxford University Press) <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40476>

[7]s.v. Silence, *Merriam-Webster Online Dictionary* (Merriam-Webster, 2014), <www.merriam-webster.com>

[8]Psalm 46 [45]: 11. *Vacate, et videte quoniam ego sum Deus.* All biblical references hereafter are from the Douay-Rheims.

[9]Psalm 130 [129]: 1–2.

[10]Psalms 6, 31[32], 37[38], 50[51], 101[102], 129[130], 142[143].

[11]1 Corinthians 13:1.

During his commentary on Ps. 150 at the general audience on February 26, 2003, Saint John Paul II stated: "The Christian community must make an examination of conscience so that the beauty of music and song will return increasingly to the liturgy."[12] Certainly we cannot make a full examination without silent reflection upon our past and present music. Without silence there is only self.

It is proposed here that through an adequate reflection on silence, our communal prayer will be purged of the banal. Too often is the sacred liturgy busy and bustling from start to finish. Sometimes even the well-intentioned organist and musicians fall into the trap of overly ornamenting the sacred liturgy. Inappropriate sounds, albeit common and comfortable to the faithful, are not worthy of the temple.

Sacred music and its silence are often viewed erroneouly through the blurry lense of emotion and self-enrichment.

We are not used to silence in our hearts, and for that reason alone it has merit.

> Contemplative prayer is *hearing* the Word of God…[it] is *silence*…In this silence, unbearable to the "outer" man, the Father speaks to us his Incarnate Word, who suffered, died, and rose; in this silence the Spirit of adoption enables us to share in the prayer of Jesus.[13]

How many of us spend personal time in prayer each day? If we do, often our minds are distracted or filled with the duties of the day. Even more may be said of our communal prayer in church. It is rare to have sacred silence, especially before and after Holy Mass. This is in part due to the fact that few believe and live our Faith.

When we actually believe Jesus Christ is truly present, body, blood, soul and divinity in the most holy Eucharist, and that he remains with us in our tabernacles; that our Catholic churches are sacred and set aside for worship of almighty God; that a consecrated altar contains holy relics of saints and martyrs pointing us to Christ and service to him; that our worthy and reverent celebration of the sacred mysteries is a foretaste of the heavenly kingdom in which we worship the triune God with the saints and angels in a timeless liturgy; when we truly believe all that the church professes, we cannot help but to be moved into an awe inspiring silence! In observing it, we will in turn have a deep longing, a profound yearning to be with our Lord in silence.

After all, what does the world contain that can readily assist us on our journey to heaven better than reflection, contrition, and self-giving love of neighbor? While it is true that few are

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[12]<http://www.vatican.va/holy_father/john_paul_ii/audiences/2003/documents/hf_jp-ii_aud_20030226_en.html>

[12]*Catechism of the Catholic Church*, ¶2716–17.

called to a life of cloistered solitude, neither are we called to a life of pleasure, social appeasement, and entertainment. Sacred music and its silence are often viewed erroneously through the blurry lens of emotion and self-enrichment. The church rightly suppresses emotion, as feelings are highly variable and fleeting. It is superficial to base our musical style upon our feelings, much less our personal taste.

How then is our common prayer directed? Chiefly by *thought*, not feeling. Contemplative prayer, prayer before the blessed sacrament, silent prayer, thanksgiving and reflection, meditation and unceasing praise from the heart are "guided, supported, and purified by the mind."[14]

> If prayer in common, therefore, is to prove beneficial to the majority, it must be primarily directed by thought, and not by feeling. It is only when prayer is sustained by and steeped in clear and fruitful religious thought, that it can be of service to a corporate body, composed of distinct elements, all actuated by varying emotions.[15]

Just as the healthy mind must be guided ("Orandum est ut sit mens sana in corpore sano")[16] the heart too must be kept in check. Grounded in truth, the heart is kept from merely following emotion. Clear and fruitful religious thought must rest on the "bedrock of truth."[17] The mind and heart are kept in balance within the truth of sacred text and liturgical rubrics.

Liturgical texts exist for musicians, just as they do for the sacred ministers.

In sacred music, two qualities come to mind in regard to truth: text and style. Sacred scripture is the clear textual norm. The use of self-centered, non-theological lyrics is often the cause and effect of inappropriate sound. It would be far better to speak the text and with silence surrounding this speech than to insert warped texts into the liturgy.

Once again the three pillars of the church, sacred tradition, scripture, and magisterium all support the roof of ecclesial beauty in the arts, specifically music, the greatest of the sacred arts. We cannot pray with certainty, intelligibility, and truthfulness if we are eschewing the wisdom of the church in selfish preference of misguided texts and forms. Although supported temporarily by the desire to praise God, the pillars come quickly crashing down without the full support of tradition, and the solid cornerstone of obedience.

Liturgical texts exist for musicians, just as they do for the sacred ministers. The celebrant of the Mass should not deviate in prayer from the liturgical books and neither should the

[14]Romano Guardini, *The Spirit of the Liturgy*, tr. Ada Lane (London: Sheed & Ward, 1930; 20th ed., New York: Herder and Herder, 1997), p. 22.

[15]Ibid.

[16]Juvenal, *Satires,* X, 356.

[17]Guardini, *Spirit of the Liturgy*, 22.

musicians. Liturgical planning continues to consume many musicians' working hours, simply out of ignorance—or perhaps insolence—and it has left most congregations without the sustenance of the church's appointed liturgical texts. Actual participation is very difficult when performance-based, emotionally-driven music overtakes orthodox prayer and texts. Greater silence could serve as a means to purge the non-liturgical from the sacred liturgy. Active participation in the Eucharistic liturgy can hardly be expected if one approaches it superficially, without an examination of his or her life. This inner disposition can be fostered, for example, by recollection and silence for at least a few moments before the beginning of the liturgy.[18]

Gregorian chant is universal. Silence is also universal.

Too often music at Holy Mass is filled with self-assurance, accompanied by a performance of strumming guitars, rolling piano chords, and loud amplification, all distracting from worship of God. The goal is to "get the people to sing." There is great irony in this methodology: these secular styles move the people to *less* participation. The obvious response to a performance-based production is that of passive *listening*.

Now listening in itself is a desirable quality, although congregations that witness over-amplified performances of popular secular texts and styles at Mass are not filled with prayerful, meditative silence, nor are they engaged in *participatio actuosa*. They are instead lulled into a self-absorbed atmosphere which disconnects them from the sacred, leaving the liturgical action as secondary to their emotions and feelings. Similar to turning on a radio and listening to one's favorite song, they are comforted with the familiar. Yet, what is familiar to those in the last few decades has, for the most part, no similarity to the texts and music used in previous generations—universality is thereby forgotten. On the contrary, Gregorian chant is universal; it spans a vast majority of the life of Christianity, and is equally accessible to people of diverse cultures. The church calls us to continuity with tradition, not simply to live in the present.

Silence is also universal; it spans all time and culture. Therefore music based on the lineage of Gregorian chant is imbued with the same universality, in part because of the stillness within.

It is no wonder that the church has esteemed Gregorian chant and sacred polyphony for centuries, fostering and employing them in the liturgy. No other forms of music have received such continual endorsement, yet this "treasure of inestimable value" remains largely unknown, unrehearsed and unheard in most churches. Yet a strong quality of this beautiful and venerated heritage is that which fuses the spiritual qualities of silence with that of the music.

One only needs to hear a few notes of Gregorian chant to be encapsulated with its form and beauty. As the tendrils of a vine cling, adorn, and grow, the chant supports, embellishes,

[18]Pope Benedict XVI, Post-Synodal Apostolic Exhortation *Sacramentum Caritatis*, ¶55 < http://www.vatican.va/holy_father/benedict_xvi/apost_exhortations/documents/hf_ben-xvi_exh_20070222_sacramentum-caritatis_en.html>

and enriches the sacred liturgy. Silence exists within the chant, in various ways, which give it a holy sincerity of form. Chant is free from raucous style, overpowering accompaniment, and inappropriate secular influences. Even in its beautiful melismatic embellishments, chant is free from self-centered orientation, instead orienting focus on God.

Within the sung liturgy there are many instances when appropriate use of silence can be beneficial. It will also be helpful to consider the purpose of posture and action in relation to the liturgy itself, or as the case may be, the restfulness of liturgical silence.

Prior to the liturgy, silence is indeed necessary for preparation of mind and heart. Entry into the sacred should include the silence of one's regular duties. Just as Sunday is set aside as a day of rest, our time in preparation and participation in Mass demands an internal and external halt from the common and, moreover, a transformation of our everyday life. And, just as the priest, ministers, vessels and furnishings are properly vested and adorned, so too should the faithful people of God adequately prepare themselves, both interiorly and exteriorly.

Within the sung liturgy there are many instances when appropriate use of silence can be beneficial.

Consider a devout soul as she enters the presence of God in the temple. She signs herself with holy water and genuflects before the Lord in the most blessed sacrament. Proceeding to her pew, she kneels down and stops. In all these actions, she silences herself and departs from the common, the worldly noise. In prayer she is then free to lift her mind and heart to God.

> The soul must learn to abandon, at least in prayer, the restlessness of purposeful activity; it must learn to waste time for the sake of God, and to be prepared for the sacred game with sayings and thoughts and gestures, without always immediately asking "why?" and "wherefore?" It must learn not to be continually yearning to do something, to attack something, to accomplish something useful, but to play the divinely ordained game of the liturgy in liberty and beauty and holy joy before God.[19]

This interior calming of the soul, as Romano Guardini states, is a learning process that provides the foundation for all liturgical action. *Participatio actuosa* is more than simply doing something, as has been thoroughly documented. It is proposed here that it is also more than and external *and internal* action: it is the proper formation of the will. The soul must choose to be silent from the world, opening herself to God's grace. Even alongside beautiful sacred music in the form of an organ or choral prelude, silence can combine with sound, and in this profound way we meditate upon the Divine.

As instructed by the rubrics of the Mass:

[19]Guardini, *Spirit of the Liturgy* (1930), 106.

> […] even before the celebration itself, it is commendable that silence be observed in the church, in the sacristy, in the vesting room, and in adjacent areas, so that all may dispose themselves to carry out the sacred action in a devout and fitting manner.[20]

This provides clear instruction to the musicians, concerning their actions and demeanor during Mass. Any talking should be avoided, a feat which is often difficult to achieve! Whether a prelude occurs or not, silence should be given its due share, allowing for a restorative and reflective stillness for others. In this way, the soul is exposed of the timelessness of the liturgy, not only in an eternal and spatial sense, but also as a direct reflection of the communal ritual prayer sanctifying our personal daily life.

We are realizing more and more clearly that silence is part of the liturgy.

From this stillness and rest, the liturgical actions and movements take on a more vertical dimension. The liturgical actions escorted by music are primarily processions. There are five chief areas of processions at Holy Mass: entrance, Gospel, offertory, communion, and recessional. In each instance of liturgical procession, there is a period of music and rest that surrounds it in some way.

The entrance procession itself is best initiated by a bell, which breaks the silence and provides a clear instruction for all. The Gregorian introit takes precedence for the entirety of the procession, with the exception of extremely large ceremonies, as the focus of the eye rightly belongs upon the procession of the sacred ministers from the sacristy down the side aisle and encircling the congregation. Music directors would do well to reconsider the practice of accompanying the procession with the pipe organ and/or congregational hymn. Despite rubrics and historical practice, this may sometimes be an ill-advised option which distracts the faithful from the true meaning of the procession: "Be still and see that I am God." As the sacred ministers approach the altar, they are leading the faithful into the sacred mystery, preparing them in right disposition, as the schola or choir fulfill their role in chanting the solemn and ancient prayer of the introit. To miss this profoundly beautiful and inspiring moment is akin to turning one's face away from an awe-inspiring painting. The active content of the procession is a masterpiece, encapsulated in the sights, sounds, and silence.

> We are realizing more and more clearly that silence is part of the liturgy. We respond, by singing and praying, to the God who addresses us, but the greater mystery, surpassing all words, summons us to silence. It must, of course, be a

[20]General Instruction of the Roman Missal [GIRM], *The Roman Missal*, 3rd typical ed., (Washington, D.C., 2011), ¶45.

> silence with content, not just the absence of speech and action. We should expect the liturgy to give us a positive stillness that will restore us.[21]

To reiterate this point is indeed necessary for our times. The mindset is prevalent today that we must "fill" the Mass with rousing hymns or choruses. At times this is indeed appropriate, however, the normative action is properly one of humility and service to the liturgy, not an overbearing and pompous imposition of sound.

The processions, most particularly the entrance into the divine liturgy, are solemn, yet delicate moments requiring precision and noble simplicity. Silence can indeed accompany the ritual action, yet it must be gently laden. Care must be taken that silence is a natural cause and effect, such as meditation after a beautiful piece of music, rather than an awkward mistake.

One good example of this is the time which follows the Gospel at a Solemn Pontifical Mass. The Gospel procession is not finished with the Alleluia. After singing the Gospel, the deacon returns to the cathedra or faldstool for the reverence of the book of the Gospels, where the Bishop may give a blessing, be incensed, and make the necessary preparations to give the homily. There is a great amount of liturgical action here: the physical and fluid motion through the Sanctuary, the fraternal nature of the sacred ministers carrying out the liturgical action, the movement of the servers and vimpae for the numerous fluctuations of mitre, crosier, incense, boat, candles and MC. When well executed, this is spectacular, however absolute silence is truly out of place. When appropriate, music can serve as the bridge between Gospel and homily, serving not simply as "filler" but as it has throughout the Liturgy of the Word: a reflection on the sacred scriptures. An improvisation or the performance of a composition in this moment serves the liturgical action well, and is keeping with the hermeneutic of liturgical continuity.

The mindset is prevalent today that we must "fill" the Mass with rousing hymns or choruses.

Although we do not all have the privilege of attending or serving at a Pontifical Mass, this provides the model for solemn parish life as well. On a smaller scale, the same principles apply: the liturgical action continues, and so should the music. The faithful need not be left wondering what is going on, whether to sit or stand. Regardless of full and conscious understanding, the use of silence to accompany an active liturgical procession or motion for a solemn occasion is unfitting.

During the procession at the offertory, sacred music assists the faithful in silent reflection on the accompanying proper text as well as the offering of individual sacrifices. The faithful participate in a dual role when the offertory is executed properly: offering of sacrifice and meditating on the beauty of the music. Then immediately following the offertory procession,

[21]Joseph Cardinal Ratzinger [Pope Benedict XVI], *The Spirit of the Liturgy* (San Francisco: Ignatius Press, 2000), p. 209.

those humble prayers are combined and offered with that of the priest, set apart from the laity by his ordination: "Pray, brethren, that my sacrifice and yours may be acceptable to God, the almighty Father." [22]

The Liturgy of the Eucharist, in particular the Canon of the Mass contains the heart of silence within the sacred liturgy. Even with the inclusion of the sung and spoken Eucharistic prayers, the faithful are called to silence: "The Eucharistic Prayer requires that everybody listens to it with reverence and in silence."[23] "Through the silence of Mass, we enter into a contemplative and sacred silence, over which the Holy Ghost is hovering . . . pointing us to eternity."[24]

Through the silence of Mass, we enter into a contemplative and sacred silence.

The "mutual enrichment of both forms" provides deep insight on this subject. It is not necessary that one prevail over the other: for both sung and silent are fully beautiful when celebrated with reverence and devotion. The silence of the Canon, whether literally as in the extraordinary form, or on the part of the people in the ordinary form, is broken by the sound of the bell.

Prior to holy communion, "the priest prepares himself by a prayer, said quietly, so that he may fruitfully receive the Body and Blood of Christ. The faithful do the same, praying silently."[25]

The procession at holy communion is again properly accompanied by Gregorian chant, begun while the priest is receiving the holy sacrament at the altar. The chant or polyphony is "prolonged for as long as the Sacrament is being administered to the faithful."[26] An individual, silent thanksgiving has its place, however not so much within the liturgy itself as immediately following the liturgy. If it does immediately follow communion, posture is important, especially on the part of the celebrant. In many churches today, once the priest sits at his chair, a domino effect of kneeler slamming and pew creaking often takes place. This in turn sets forth the idea that prayer is finished and the liturgical action has ceased. Within our worship, the liturgical action continues from beginning to end in an unceasing manner. In historical precedence, it may be best that the priest even remain standing at the altar, as the music should appropriately cover the liturgical action and not exceed it.

[22]The Roman Missal, editio typica tertia, 2011.

[23]GIRM, ¶78.

[24]Canons Regular of St. John Cantius, "Frequently Asked Questions," #2, <http://www.sanctamissa.org/en/faq/active-participation-of-the-faithful-in-the-traditional-latin-mass.html>

[25]GIRM, ¶84.

[26]GIRM, ¶86.

> Furthermore, the precious time of thanksgiving after communion should not be neglected: besides the singing of an appropriate hymn, it can also be most helpful to remain recollected in silence.[27]

Sacred polyphony is indeed esteemed along with chant, as the only other type of music frequently mentioned in church documents.[28] It is firmly presented here that apart from its importance as a particular musical genre in the church for many centuries, its main ecclesiastical support surrounds its ability to similarly clothe liturgical texts, in many cases the Mass Propers and Office Antiphons themselves with suitable sounds and silence so that the faithful may prayerfully listen.

In reference to listening, Bishop Michael Campbell of Lancaster, England stated recently:

> Those clergy and liturgists involved locally in the actual organisation of the liturgy should work collaboratively with your musicians, singers etc. to ensure that the liturgical music reflects these texts. Therefore, it may be that some part of the music is choral to allow the congregation to participate by silent prayer and meditation.[29]

Choral polyphony evokes an interior silence required throughout the Mass.

Choral polyphony indeed evokes an interior silence; prayerful listening is prevalent, indeed required throughout the Mass.

The orations at the collect, super oblata, and postcommunion all invite all to raise minds and hearts to God, beginning with "Oremus [Let us pray]." At each invitation to prayer, the faithful are to pray along with the priest in a moment of silence:

> the priest calls upon the people to pray and everybody, together with the priest, observes a brief silence so that they may become aware of being in God's presence and may call to mind their intentions.[30]

Certainly we have already been praying, so in one sense this seems counterintuitive or superfluous. Yet, in each instance we are called from a more personal to communal prayer, led by the priest. He, *in persona Christi Capitis*, gathers our prayers and addresses them to God the Father and the Son with and through the Holy Spirit. The Mass is not prayed toward us, and our silent reflection and intent listening to the words of the orations should remind us of this.

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[27]Benedict XVI, *Sacramentum Caritatis*, 50.

[28]*Sacramentum Concilium*, ¶116; *Musicam Sacram*, ¶4b. Et al.

[29]Bishop Michael G. Campbell, O.S.A., "Guidelines for Liturgical Celebrations in Schools & Colleges of the Diocese Celebrated by the Bishop of Lancaster," (25 September 2013) <http://www.lancasterdiocese.org.uk/Publisher/File.aspx?ID=115790>, A.5.

[30]GIRM, ¶54.

Very little of the sacred liturgy is directed towards us. When it is, we are primarily invited to prayer and silence!

Apart from sound, silence, and the fusion of liturgical action with prayer, it is also important to briefly note the use of volume, particularly as recited or sung by the priest. Several prayers within the liturgy are said *vox secreta*, in a soft tone. As said in the rubrics, these prayers are inaudible to anyone beyond the steps of the altar. The *vox clara*, or loud tone used at Low Mass, refers to the sung parts of the High Mass. All levels of volume (aloud, quietly, in silence) are true prayers, both for the priest and faithful; all audible sound and inaudible thought is directed towards to God.

All levels of volume (aloud, quietly, in silence) are true prayers.

As I have outlined here, the church has been clear on the subject of sacred silence. When one thinks of the splendor of creation—the stars and galaxies, the earth's perfect climate to support life, the eternal space of the universe—silence is an integral part. It is an active disposition which requires submission of will. Calm and meditative moments in the heavenly liturgy need to be understood as non-fragmentary, for they provide a restorative atmosphere which allows us to be more receptive of the three pillars of God's revelation of truth in his church: sacred scripture, magisterium, and tradition.

In closing, Pope Emeritus Benedict XVI, then Cardinal Ratzinger, spoke eloquently of the subject some nearly thirty years ago, and provides a summary as follows:

> True liturgy, the liturgy of the communion of saints, gives man once again his completeness. It instructs him once again in silence and in singing by opening for him the depths of the sea and by teaching him to fly—the existence of the angels. By "lifting up the heart," true liturgy allows the buried song to resound in man once again. Indeed, we could now actually say that true liturgy can be recognized by the fact that it liberates from everyday activity and restores to us both the depths and the heights: silence and singing. True liturgy is recognizable because it is cosmic and not limited to a group. True liturgy sings with the angels, and true liturgy is silent with the expectant depths of the universe. And thus true liturgy redeems the earth.[31]

[31]Ratzinger, *Liturgy and Church Music*, address at VIII International Church Music Congress in Rome (November 17, 1985), reprinted in *Sacred Music,* 112, no. 4 (Winter 1986), 13–22, at 22.

The Celebration of Sorrow in the Roman Rite

by Fr. Eric M. Andersen

A few years ago, I was talking to some friends who said that they live in Our Lady of Sorrows Parish, but that the tone of the parish is a downer because of its name, so they go to another parish where the mood is lighter. I cannot help but think that the difference of tone between the two parishes probably has nothing to do with the name. Since that day, I have pondered this conversation had a question arose from my pondering: can one celebrate Our Lady of Sorrows in a joyful way? Can one celebrate sorrow? And then, while reading the German philosopher Josef Pieper, I found a key to the answer.

In his book entitled *In Tune with the World: A Theory of Festivity*, Pieper asserts that "underlying all festive joy . . . there has to be an absolutely universal affirmation extending to the world as a whole, to the reality of things and the existence of man himself."[1] As he considers the world as a whole and affirms it because it is, then he separates the profane from the sacred, and he separates the ferial (that which belongs to every day) from the festal (that which is set apart from every day). Within this sacred and festal category, we may then look at the existence of man and see that there is both joy and sorrow; it is clear that both are set apart from the everyday. Granted that one might experience an extended period of grief, we understand that to be the exception and not the norm. So, "underlying all festive joy" Pieper affirms this experience of sorrow as something good and worthy of celebrating.

Sorrow is not something obvious for celebration. So let's look at something more obvious: Pieper suggests bliss. We blissfully celebrate something with "heartfelt assent, to find that something specific is good, wonderful, glorious, rapturous—a drink of fresh water."[2] In other words, when we are parched for a while, that drink of fresh water is blissful. But our celebration of it reaches beyond the water itself to the One who created it. We affirm the creation as a whole, by celebrating the fresh, cold drink of water.

But we cannot affirm the fresh, cold drink of water unless we acknowledge that there is water which is foul. If we were to pretend that foul water did not exist, or to shut it out of our consciousness because it is unpleasant to think about, then we would have no reason to celebrate the good water, because we would not be contrasting it with water which is foul. How

[1]Joseph Pieper, *In Tune with the World: A Theory of Festivity*, tr. Richard and Clara Winston (New York: Harcourt, Brace, & World, 1965; reprint, South Bend, Ind.: St. Augustine's Press, 1999), p. 26.

[2]Ibid., 26f.

This paper was given at the CMAA conference "The Renewal of Sacred Music and the Liturgy in the Catholic Church: Movements Old and New" in Saint Paul, Minnesota, on October 14, 2013.

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can we know that this water is so blissfully delicious and refreshing unless we compare it with water which is foul? To declare something good without testing it would be shallow optimism.

Pieper writes that shallow optimism is not festivity. Affirmation of something good and worth celebrating "is not won by deliberately shutting one's eyes to the horrors in this world."[3] For instance, a martyr who is suffering greatly is still capable of joy: "what distinguishes the Christian martyr is that he never utters a word against God's Creation. In spite of everything he finds the things that are 'very good'; therefore in spite of everything he remains capable of joy and even, as far as it concerns him, of festivity."[4] You might recall the Carmelite Martyrs of Compiègne who celebrated a liturgy of sorts for a dying Carmelite, chanting the *Te Deum* and *Laudate Dominum omnes gentes* as they approached the scaffold. They celebrated their own martyrdom. Josef Pieper writes this:

> Festivity lives on affirmation. Even celebrations for the dead, All Souls and Good Friday, can never be truly celebrated except on the basis of faith that all is well with the world and life as a whole. If there is no consolation, the idea of a funeral as a solemn act is self-contradictory. But consolation is a form of rejoicing, although the most silent of all—just as catharsis, the purification of the soul in the witnessing of tragedy, is at bottom a joyful experience. . . . Consolation exists only on the premise that grief, sorrow, death, are accepted, and therefore affirmed, as meaningful in spite of everything.[5]

What should a celebration of sorrow look and sound like?

By the affirmation of sorrow as something meaningful, we can celebrate Our Lady of Sorrows without becoming bogged down. Our Lady embraced sorrow. Can we now understand that? Let me clarify: her inner peace and joy were not disturbed by sorrow. Sorrow was called for, and she allowed her heart to be pierced by seven swords of sorrow. She did not avoid it or shut it out. She could only do so because her soul magnified the Lord and her heart rejoiced in God her Savior. She knew that her sorrow had great value for the salvation of souls. She knew that Our Lord, her own son, wished that she would take part in the salvation of mankind, including her own salvation.

So what should a celebration of sorrow look and sound like? On the feast of Our Lady of Sorrows, September 15th, the Mass can be celebrated almost without acknowledgment of the feast. If one celebrates the ordinary form of the Mass, the celebrant finds that he has several options. Because this day is a memorial and not a feast in the Missal of Paul VI, the celebrant

[3]Ibid., 27

[4]Ibid., 27

[5]Ibid., 28.

could choose to use the readings of the ferial day, and, aside from wearing white vestments and praying the collect and other proper prayers, avoid anything else related to the Seven Sorrows of the Blessed Virgin Mary. That approach circumvents the issue of sorrow.

Alternately, the celebrant could choose to use the readings for the feast, but still exclude the sequence *Stabat Mater*. The 2011 GIRM tells us that aside from Easter Sunday and Pentecost Day, the sequence is optional.[6] The sequence, however, sets this day apart not only from the ferial but even from the normal festal practice. This day is truly set apart as a festive celebration by means of the sequence.

Sorrow should be celebrated. Liturgical sorrow should be transfigured and heavenly.

All the while, this celebration of sorrow is clothed not in black for grief, but in Marian white for purity. What does that say about Mary's sorrow? It says that Mary's sorrow is altogether different from ours. Mary is in the highest heights of heaven. In Dante's *Paradiso*, Mary is at the peak of the celestial rose, the summit of human creation. She is surrounded by heavenly light, whiter than any white vestment, more brilliant than any gold thread. Her sorrow is still profound, but it is not a purgatorial sorrow—it is a heavenly sorrow. It is a beautiful, transfigured, heavenly sorrow that we cannot even comprehend with our earthly minds.

That is how sorrow should be celebrated. Liturgical sorrow should be transfigured and heavenly. It should be beautiful. It should not be rushed. We need time to linger among these heavenly things. This is why the sequence should be chanted and not just recited. This is also a good opportunity to consider celebrating such occasions in the evening with a *Missa Cantata* or, if possible, a Solemn Mass in the extraordinary form with deacon and subdeacon. When people are not worried about getting to the office on time, their hearts and minds can linger in celestial bliss amidst the solemn celebration of these sacred mysteries.

Here we return to my friends who switched parishes because Our Lady of Sorrows was a downer. It is a downer if we try to avoid the issue. Pieper writes that "whoever refuses assent to reality as a whole, no matter how well off he may be, is by that fact incapacitated for either joy or festivity."[7] Can we see here that when we redefine the funeral Mass as a joyful celebration of life rather than a Mass for the Dead we have incapacitated ourselves from celebrating anything? But we can turn this celebration of sorrow into a real source of deep catharsis and consolation, especially if we tap into the transcendent beauty of heavenly sorrow as Our Lady conceivably experiences it.

[6]"The General Instruction of the Roman Missal," *The Roman Missal*, 3rd typical ed. [hereafter, GIRM] (New York: Magnificat-Desclée, 2011), ¶64.

[7]Pieper, *In Tune with the World*, 27.

But what about purgatorial sorrow? Surely, that too must be beautiful because purgatory is part of the whole of creation and it is a gift from God. Let us recall the original thesis of Pieper here: "underlying all festive joy . . . there has to be an absolutely universal affirmation extending to the world as a whole, to the reality of things and the existence of man himself,"[8] which includes the journey through purgatory for the just souls who die in a state of grace or at least contrition.

Here we turn to the funeral or Requiem Mass. We have certainly seen the funeral Mass interpreted in different ways in recent decades. Let us focus today on the Requiem Mass as a celebration of sorrow. In recent years there has been a revival of wearing black vestments as the liturgical color for funerals. The 2011 GIRM lists violet as the first option, with both black and white as other options.[9] Violet is the color of penance. Penance is appropriate at a funeral. White is the traditional color historically worn for the funeral of a baptized child who died before the age of reason. That is appropriate because the child under the age of reason will never have willfully sinned and therefore has died in baptismal purity. Black, on the other hand, is the traditional color of grief. Black vestments are normally among the most beautiful. They are usually made of the most elegant fabrics, often rich velvet, brocade, or damask. They are often decorated with metallic threads of brilliant gold or silver. The elaborate designs and opulent beauty of black vestments should tell us something about this grief. Christian grief is beautiful—it does not lack hope. The darkness is illuminated by the most splendiferous threads of precious gold. One can say the same thing about the music of the Requiem Mass, in particular, the sequence *Dies Iræ*.

The color of vestments relates to the color of sound which is heard in the chants.

One can hardly think of the *Dies Iræ* without at the same time thinking of black vestments, or at least violet vestments. The rejection of black vestments in recent decades could be due to a denial of sin and its consequences, or a denial of death, or a denial of sorrow. I mention the color of vestments because it very much relates to the color of sound which is heard in the chants of the Requiem Mass, especially the *Dies Iræ*. When we wear black, we celebrate grief and we do not deny that we are grieving. If we banish grief and sorrow, then how do we heal from grief and sorrow? When we deny grief and sorrow, then we also deny ourselves the experience of true bliss and consolation. There must be a contrast.

That is why when we listen to the great Requiem Masses composed by famous musicians throughout history, we hear works that are rich, lavish, gorgeous, tender, moving, and beautiful. Whether the ancient Roman Rite is celebrated, or the new rite, the music for the Requiem

[8]Ibid., p. 26.

[9]GIRM, ¶346.d,e. (White was originally introduced to accommodate such cultures as Japan, where black is a festive color and white the color of mourning.)

Mass can be essentially the same. Therefore, we should be generous with our people in providing beautiful Requiem Masses using these treasures of sacred music.

There is a question whether the *Dies Iræ* has a place in the ordinary form, and if so, whether it can be sung in its traditional location after the tract and before the gospel. If we look at the documents themselves we find that the *Dies Iræ* has not been suppressed. The 2011 GIRM does not mention it one way or the other. The only reference to this or any other sequence is found in article 64 which simply says this: "The Sequence, which is optional except on Easter Sunday and on Pentecost Day, is sung before the Alleluia."[10] This is a bit confusing because the *Graduale Romanum* contradicts this by placing the sequence after the Alleluia or tract in every instance. Nevertheless, the GIRM does not specify which sequences are included among those which are optional. The Missal of Pius V was clear in what it did and did not allow within the Mass; the Missal of Paul VI is not so clear in what it allows or does not allow. It seems that nothing was specifically said about the *Dies Iræ*. The evidence shows only that it disappeared from the lectionary for the *novus ordo* and appeared in the Divine Office for the Thirty-fourth Week of Ordinary Time. One might interpret this to mean that it was suppressed. However, one might also compare this omission of the *Dies Iræ* to the omission of the maniple from the prayers of vesting. The Congregation for Divine Worship recently reminded the church that the maniple was never suppressed but merely made an optional vestment in the new form of the Roman Rite. The *Dies Iræ* could likewise be said to be optional since nothing has been said about it one way or the other. Perhaps the last legal mention of this sequence is that from the Sacred Congregation of Rites in 1955 which says: "The Requiem Sequence is obligatory at the following times: in a funeral Mass with the body of the deceased physically or morally present; on All Souls' day in the principal or otherwise in the first Mass. In all other Masses of Requiem the *Dies Iræ* may be said or omitted at the option of the celebrant."[11]

There is a question whether the Dies Iræ *has a place in the ordinary form.*

If, therefore, we may use the *Dies Iræ*, the next question is "why?" Why should the *Dies Iræ* be retained? This brings us back to our philosophical thesis. Perhaps a general sentiment against the *Dies Iræ* is that it is a downer. But is it really? If we really take a look at the text, it is actually quite hopeful and consoling, but it does cause the listener to make a good examination of conscience. It takes place on the day of the Resurrection of the Dead; the day of the Second Coming of Christ; the day of the Last Judgment. It begins with "a short but forcible and gripping description of the Last Judgment."[12]

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[10]Ibid., ¶64.

[11][S.R.C.: March 23, 1955 ad Tit. V, N. 6] Cf. Joseph Wuest, *Matters Liturgical: The Collectio Rerum Liturgicarum*, tr. T.W. Mullaney. Tenth rev. ed. (New York: Frederick Pustet, 1959), ¶ 224.e.

[12]Nicholaus Gihr, *Dies Iræ: The Sequence of the Mass for the Dead*, 4th ed., tr. Joseph J. Schmit (St. Louis, Miss.: B. Herder, 1927), p. 2.

1. Day of wrath! O day of mourning!
See fulfilled the prophet's warning,
Heav'n and earth in ashes burning!

2. O what fear man's bosom rendeth
When from heav'n the judge descendeth,
On whose sentence all dependeth!

3. Wondrous sound the trumpet flingeth,
Through earth's sepulchers it ringeth;
All before the throne it bringeth.

4. Death is struck, and nature quaking,
All creation is awaking,
To its Judge an answer making.

5. Lo! the book, exactly worded,
Wherein all hath been recorded:
Thence shall judgment be awarded.

6. When the Judge His seat attaineth
And each hidden deed arraigneth,
Nothing unavenged remaineth.[13]

This brings us to a transition. Fr. Nicholaus Gihr, in his book on the *Dies Iræ*, comments:

> While the first and shorter part of the poem fills the soul with holy fear and consternation by its graphic description of the end of the world and the judgment that is to follow, the second and longer part portrays in a spirited and gripping fashion the emotions which a serious meditation on the Last Judgment will invariably awaken in a sinful and sorrowful soul.[14]

Now the poet asks a question:

7. What shall I, frail man, be pleading?
Who for me be interceding,
When the just are mercy needing?

The answer is revealed in the remainder of the poem which continues in the form of a prayer directed to God:

[13]Translation by William J. Irons, 1849. This translation is used throughout the article.

[14]Gihr, *Dies Iræ*, 4

8. King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us!

9. Think, good Jesus, my salvation
Cost thy wondrous incarnation;
Leave me not to reprobation!

10. Faint and weary, Thou has sought me,
On the cross of suff'ring bought me.
Shall such grace be vainly brought me?

11. Righteous Judge! for sin's pollution
Grant Thy gift of absolution,
Ere the day of retribution.

12. Guilty, now I pour my moaning,
All my shame with anguish owning;
Spare, O God, my suppliant groaning.

13. Thou the sinful woman savedst;
Thou the dying thief forgavest;
And to me a hope vouchsafest.

14. Worthless are my prayers and sighing,
Yet, good Lord, in grace complying,
Rescue me from fires undying!

15. With thy favored sheep O place me
Nor among the goats abase me,
But to Thy right hand upraise me.

16. While the wicked are confounded,
Doomed to flames of woe unbounded,
Call me with Thy saints surrounded.

17. Low, I kneel with heart submission:
See, like ashes, my contrition;
Help me in my last condition.

The commentary by Fr. Gihr continues:

> Here we note an abrupt stop—a strange voice, quite different from that of the trembling and agitated petitioner, continues. . . . The petitioner seems suddenly to have forgotten about himself; without any apparent reason he no longer prays for himself, but for another.[15]

18. Ah, that day of tears and mourning!
From the dust of earth returning.

19. Man for judgment must prepare him!
Spare, O God, in mercy spare him!

20. Lord, all pitying, Jesus blest,
Grant them Thine eternal rest. Amen.

To close, I would like to recall a short verse prayed at the end of the daily recitation of the Roman Martyrology: "pretiosa in conspectu Domini mors sanctorum eius"[16] [Precious in the eyes of the Lord is the death of His holy ones]. A holy death is precious in the eyes of the Lord. It is precious for its dignity and its profundity and its beauty. Death is so powerful that we grieve. Let us grieve in a beautiful way. Let us revive the profound glory of the Requiem Mass, singing the *Dies Iræ* and wearing beautiful black vestments. Let us celebrate sorrow so that we do not become incapacitated for joy in this life but that we might more fully experience the bliss of festivity as a foretaste of heaven. ℭ

Let us celebrate sorrow so that we do not become incapacitated for joy.

[15]Ibid., 2–3

[16]*Martyrologium Romanum*, editio altera (Vatican City: Libreria Editrice Vaticana, 2004), p. 29.

INTERVIEW

Research Interview with Domenico Cardinal Bartolucci from June 2013

Conducted by Wilfrid Jones; Translation by Gregory DiPippo

Domenico Cardinal Bartolucci (1917–2013) was appointed director of the Capella Sistina for life by Pius XII. He was a noted interpreter of Palestrina and fought for the preservation of choral music following the Second Vatican Council. He was replaced in 1997 amid some controversy. In 2010 Benedict XVI created him cardinal.

What was the intention of the fathers of the Second Vatican Council? How did they change liturgical music?

The fathers of the council had no intention of changing the liturgy, and therefore also [did not intend to change] sacred music in its relationship to it, and in its form, which indeed were both confirmed in the post-conciliar period. Pope Pius XII had begun the reform of Holy Week, but in *Mediator Dei* had also expressed clear indications and laid out the principles for an authentic understanding of the liturgy, which were unfortunately disregarded later on. Also, knowing John XXIII, I am sure he would not have permitted all the changes which have extremely impoverished the liturgical life of the church. I personally recall that the Sistine Choir sang very often during the assemblies of the fathers, and the applause and approval which it received were the most profound testimony of how we were appreciated for our role in the liturgy.

Speaking of music, how was the council's request for "participatio actuosa" (active participation) put into practice?

"Participatio actuosa" was unfortunately misunderstood. The objective which they were trying to reach with this expression was authentic understanding [by the laity], an idea which moreover was not born at the council. It was absolutely not the exterior objective of involving people in doing something within the celebration, and feeling themselves thereby to be more the protagonists, reading, singing, or doing who knows what. Unfortunately, however, this [latter,] distorted, "pragmatic" understanding prevailed, supported also by many incompetent

Wilfrid Jones (1993–) is a choral scholar and read music at New College, Oxford. The dissertation for which this interview was conducted, examined musical practice at papal liturgies in St Peter's Basilica from the Second Vatican Council to the present day and will be published by the Society for Catholic Liturgy in their journal, *Antiphon: A Journal for Liturgical Renewal.*

liturgists who were the first to misunderstand it, and in fact were the first to suggest it. Clear and definitive words in this regard are those set forth by then-Cardinal Ratzinger in his book *The Spirit of the Liturgy*, which I fully agree with, and which recall us to the authentic sense of the participation of the faithful in the action of God, who makes himself present in the liturgy by means of his word, and above all by means of his body and blood. This is the action in which the faithful are called to participate actively, uniting themselves to the celebration of the mystery.

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Domenico Cardinal Bartolucci

his body and blood. This is the action in which the faithful are called to participate actively, uniting themselves to the celebration of the mystery.

According to you, it is correct to say that paragraph 121 of Sacrosanctum Concilium *should be understood in the context of paragraph 14?*[1]

I would say that one is dealing with two different contexts. Paragraph 14 emphasizes the liturgical formation of the clergy and the faithful, which is necessary to participate in the liturgy and the Christian life with awareness, following the responsibilities taken on at baptism. The objective of this formation is essential above all for the clergy, but there are still many deficiencies [in it]. It is well known that the documents of the magisterium are not always absorbed and followed. For example, there are many problems with the education which candidates for the priesthood receive in the seminaries.

Paragraph 121 makes a specific exhortation to musicians, one which should be received and shared. In regard to the involvement of the whole assembly of the faithful, necessary clarifications must be made, and above all, it must not be understood as the criterion by which one chooses which music is suitable for the liturgy or not. There are indeed moments in which the whole people sings together, such as the Marian antiphons, and some well-known Gregorian chants. But on the other hand, there are moments in which the singing should be reserved for the scholas, in order to reach a level of art, of solemnity, and of beauty appropriate to the rite which is being celebrated. This is most certainly not to the detriment of the congregation, but rather helps it in its spiritual edification, and emphasizes the gift [of music] which the Lord has given to some, and which is used for the good of all. I myself have written many pieces of music in Italian for use in parishes, and I have always loved the singing of the people, but some

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

¶14 states: "Mother Church earnestly desires that all the faithful should be led to that fully conscious, and active participation in liturgical celebrations which is demanded by the very nature of the Liturgy. Such participation by the Christian people as 'a chosen race, a royal priesthood, a holy nation, a redeemed people' (I Pet 2:9; cf. 2:4–5), is their right and duty by reason of their baptism.

"In the restoration and promotion of the Sacred Liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit; and therefore pastors of souls must zealously strive to achieve it, by means of the necessary instruction, in all their pastoral work.

"Yet it would be futile to entertain any hopes of realizing this unless the pastors themselves, in the first place, become thoroughly imbued with the spirit and power of the Liturgy, and undertake to give instruction about it. A prime need, therefore, is that attention be directed, first of all, to the liturgical instruction of the clergy. Wherefore the sacred Council has decided to enact as follows:"

¶121 states: "Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures.

"Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.

"The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from Holy Scripture and from liturgical sources."

contexts, like that of the papal liturgy, where the Sistine Choir is present, should exalt and give glory to God by means of great art.

Can one understand paragraph 114 of Sacrosanctum Concilium *in such a way as not to lose the sense of "participatio actuosa"?*

Paragraph 114 makes a clear exhortation to increase the patrimony of sacred music, and promote the schoolæ cantorum, above all in the contexts to which I was referring earlier. In practice, however, after the council there was revealed a certain disdain for the scholæ cantorum, which the council itself wished to maintain and promote. A consistent reading of the document on the liturgy makes it clear that in practice, what was done did not correspond to the fathers' wishes. There was a great banalization of our worship, which was encouraged by a pragmatic and incomplete manner of interpretation [of *Sacrosanctum Concilium*].

In the implementation of Sacrosanctum Concilium's *precepts on music, what went well, and what went badly?*

[His Eminence declined to answer this question.]

Could you talk about the music at papal liturgies in St Peter's Basilica before the Second Vatican Council?

Before the council, music had a fundamental role in the liturgical celebrations, and above all in the ceremonies where the pope presided. The Sistine Choir performed the great repertoire of Gregorian chant and polyphony, handed down through the ages, with the masses of Palestrina at the center [of the repertoire]. The place of music in the ancient liturgy was very great, and our role was not to amuse the faithful, but a true liturgical ministry. We were often accused of wanting to do concerts during the celebrations, but I do not believe that those who share this position have understood the role of sacred music in the liturgy.

What impact did the council and the Constitution Sacrosanctum Concilium *have on music at papal liturgies?*

In reality, neither the council nor the Constitution on the Liturgy had any practical effect on sacred music. If the ideas of the fathers and of *Sacrosanctum Concilium* had really been followed, the results would have been very different, and very much in line with the tradition. In reality, I would say that all of the changes that were produced, and which in my judgment are negative, were determined by the work of application of the documents of the council. This was done by a commission (the *Consilium ad exsequendam Constitutionem de sacra Liturgia*) which was not up to its role, and on which there worked people who wanted to impose their own ideas, distancing themselves from the official ideas of the documents. The way in which this commission worked has been analyzed in a very accurate study by Nicola Giampietro, O.F.M. Cap., based on the diaries of Cardinal Ferdinando Antonelli, which analyzed the developments of the liturgical reform from 1948 to 1970. This scholarly contribution has shed a lot of light on the commission's actions, on the poor formation of its members, and the lack of professionalism

with which they went about dismantling the liturgical patrimony which the church had always jealously guarded in its liturgical life. As the cardinal observed in his personal notes: "liturgical law, which until the Council was sacred, for many no longer exists. Everyone considers himself authorized to do what he likes, and many of the young do exactly that. . . . On the Consilium there are few bishops who have any particular competence in liturgy, very few who are real theologians. The most acute deficiency in the whole Consilium is that of the theologians. . . . We are in the reign of confusion. I regret this, because the consequences will be sad."[2]

During the council, was there any pressure to modify the papal liturgies?

No, I would not say that during the council's work, there was any pressure to modify the papal liturgies. Certainly, it would have been fine if certain aesthetic excesses had dropped out of use. This is part of the natural process of change that moves with the tastes and sensibilities of each era, but no one thought to change the liturgies, or banalize them, as was later imposed.

Once the council was finished, what impact did the implementation of Sacrosanctum Consilium *have on papal liturgies from 1964 to 1997?*

After the council, and after the various experiments which unfortunately were permitted (as if the church's liturgy were something to experiment with, or make up on a drawing-board), a liturgy was produced which was substantially new. The consequences for sacred music were devastating. *Sacrosanctum Concilium*, in paragraph 112, affirms that the musical tradition of the church forms a patrimony of inestimable value, which exceeds all other expressions of art, especially because sacred music, united to the word, is a necessary and integral part of the solemn liturgy. Can you tell me where this "patrimony of inestimable value" is to be found today? The great polyphonic masses, the noble Gregorian chant: all put in the archives. Were these the intentions of the council? Absolutely not. I myself had to struggle intensely to maintain something in the papal liturgies, but with few results: an occasion motet, and every once in a while a gracious concession to do a Gloria in polyphony. I remember that one of the first requests made to me was to write music in Italian. . . . Then, Monsignor [Virgilio] Noè (papal master of ceremonies from 1970–1982) wanted the masses in alternating Gregorian chant, in place of those in polyphony. After a while, those were also gotten rid of, so that we could always sing the *Missa de angelis* in Gregorian chant, taking turns with a congregation which in reality was a group of nuns and priests. . . I was obliged to do this in my role as director of the Sistine Choir. I was able to save our great repertoire only in concert performances.

Did Pope Paul VI have anything to do with music?

Paul VI was tone-deaf, and not a great connoisseur of sacred music. One time, when he was still a cardinal, we sang the *Missa Papæ Marcelli* in Saint Peter's. After the celebration, at which he himself had presided, we met, and he complimented me heartily on the very beautiful performance which he had enjoyed so much. Then he said to me: "Maestro, why don't you also

[2]Cf. Nicola Giampietro, *The Development of the Liturgical Reform as Seen by Cardinal Ferdinando Antonelli from 1948 to 1970* (Fort Collins, Colo.: Roman Catholic Books, 2009), p. 191.

give us some pastoral music!" I confess that I was quite chilled by what he said, and I replied: "Your Eminence, did you not just tell me that you enjoyed this very beautiful performance of one of Palestrina's masterpieces?" Ideas of this sort about sacred music continued to be spread about, and Paul VI realized too late what had happened.

From 1969 to early 1976, Fr. Annibale Bugnini was the secretary of the Congregation for Divine Worship. What impact did Fr. Bugnini have directly on your work as director of the Sistina?

Bugnini and I were on two different, and I would even say opposed, wavelengths, and we had a number of clashes. Much of the responsibility for what happened to the liturgy after the council is his, and he often worked to promote his personal ideas. The great confidence the pope placed in him certainly played to his favor, even though at the end Paul VI nominated him pro-nuncio to Iran. . . .

Did this change under Mgr. Noè?

Mons. Noè was more of a moderate, but I remember that he also would accompany the pope to the parishes, where he would celebrate Mass in Italian, singing the Gregorian melodies in the vernacular: a ridiculous and unworthy thing. As I said before, for the papal liturgies, he asked me for masses to be sung in alternation, [i.e., between the choir and the congregation] but even those did not last long. Once, he wanted us to sing *Requiem aeternam* [*sic: Dies Iræ*], and I pointed out that even that had been abolished. You can imagine how badly things were compromised at that point.

Could you tell me about your interactions and involvement with the Consilium?

As Master of the Pontifical Choir, I was not included among the members of the Consilium; the same is true of Mons. Lavinio Virgili, who was director of the Choir of Saint John in the Lateran. We musicians were looked on with suspicion by the reformers. They thought us anchored in the past, and of course, if we had been present, they would not have had such an easy time of their work. My appointment was made when it was all already over, and at that point I wanted to refuse, but people convinced me to accept so as not to create any bad feelings. In the end, the few indications which I gave were not taken into consideration. For example, together with the head of the Pontifical Institute for Sacred Music, Mons. [Higini] Anglès, we tried to save at least the Sunday Mass in the basilicas, cathedrals, and monasteries *iuxta veterem consuetudinem*. ("according to the ancient custom"). But this article, which seemed as if it had been accepted, (and indeed, Mons. Anglès wanted to thank the Pope for it), disappeared from the *Instructio* (*de Musica Sacra,* March 5, 1967).

REPERTORY

An Exuberant All Saints' Motet: Victoria's *O quam gloriosum*

by William Mahrt

Among the most beloved motets of Tomás Luis de Victoria is the motet for All Saints Day, *O quam gloriosum.* Although its text is drawn from the liturgy of All Saints, it is suitable to more general use, since its real topic is the Kingdom of Heaven. It is an exuberant and ecstatic depiction of the state of the saints in the presence of Christ.

Victoria was born in 1548 in Avila, the city of St. Teresa, and was a choirboy at the cathedral there. By 1565 he was a student in the German College in Rome, a Jesuit college for training seminarians for the missions in Germany but also for students from England, Spain, and Italy. From 1569 Victoria held various positions as singer and organist, finally serving as *maestro di cappella* at the German College. There he must have known Palestrina, he was even perhaps his student. He was ordained to the priesthood in 1575 and subsequently joined the Oratory of St. Philip Neri. He served several pastoral functions in Rome as well as attending to the publication of his works in five sumptuous choir books. In 1587, he returned to Spain and entered the service of the dowager Empress at the convent of the Poor Clares in Madrid, where he directed the choir. This choir of twelve priests and four choirboys sang two Masses daily, one a solemn votive Mass. From there, he occasionally visited Rome, where he arranged for publication of his works and in 1594 participated in the funeral of Palestrina. After the death of the Empress in 1603, he served as organist at the convent until his own death in 1611. His was such a prestigious position there that he turned down offers to be director of choirs of Spanish cathedrals.[1]

O quam gloriosum was published in Victoria's first collection of motets in 1572, and thus had been written by the time he was twenty-four years old; it then appeared in five subsequent collections of his music, the last in 1603. It is based upon the text of the antiphon to the Magnificat at Second Vespers of All Saints' Day:

O quam gloriosum est regnum, in quo cum Christo gaudent omnes Sancti! amicti stolis albis, sequuntur Agnum, quocumque ierit.

O how glorious is the kingdom, in which all the saints rejoice with Christ; vested in white robes, they follow the Lamb, wherever he may go.

[1]See the biographical sketch by Robert Stevenson in *New Grove Online,* s.v. Victoria (accessed August 28, 2014) <www.oxfordmusiconline.com>

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This is a précis of the vision from the Apocalypse (Revelation), in which the multitude of saints sing praise to God, "clothed in white robes" (7:9), "they follow the Lamb withersoever he goeth" (14:4). Augustine addresses the saints, particularly virgins:

> With loins girded, and lamps burning, wait for the Lord when He comes from the marriage. You shall bring unto the marriage of the Lamb a new song, which you shall sing on your harps. . . . For thus you saw there in the Apocalypse a certain one beloved above others by the Lamb, who had been wont to lie on His breast . . . and he wrote of you, that you follow the Lamb wherever He shall go.[2]

Victoria's (see *O quam gloriosum*[3]) music differs from that of Palestrina, being a synthesis of Italian clarity and Spanish intensity, more colorful and more varied. Sources of this intensity and expressiveness must include the affective meditation of the Ignatian *Spiritual Exercises* and the extravagant spirituality of St. Philip Neri. Victoria's motet is an example of that difference.

Victoria gave this All Saints text a vivacious and exuberant musical setting, parsing the text into six phrases, each of which is then set to a distinctive texture suitably representing an aspect of that phrase. The basic paradigm of the texture is imitation: each voice states the subject in turn outlining the final and fifth of the mode and proceeding to a cadence on the final. This is the paradigm of many works of the period, for example, Palestrina's *Sicut cervus.*[4] Victoria's composition, however, varies the paradigm substantially, and each phrase purposefully departs from it in one way or another in a coherent succession. The rather quick succession of various textures is one reason for the vivacious and persuasive character of the piece. A discussion of each of these phrases follows:

1. "O quam gloriosum est regnum": this first phrase introduces the topic with an exclamation, and the text is set to a homophonic section suitable for such an exclamation—harmonically and rhythmically it creates a drive to emphasize the phrase accent "O quam glori-**o**-sum"; it begins, however, with just a bit of imitation, between the tenor and bass. The performance of this phrase ought to begin somewhat softly, so that a crescendo can be made to the peak of the phrase on its accent. That only three voices enter in the first measure facilitates this, since by the entrance of the bass the crescendo should already be underway. The effectiveness of such a crescendo depends upon how softly the phrase begins. The whole notes of the first measures

[2]St. Augustine, *De virginitate,* ¶27, tr. C.L. Cornish, Nicene and Post-Nicene Fathers, First Series, Vol. 3, ed. Philip Schaff (Buffalo, New York: Christian Literature Publishing Co., 1887); online edition ed. Kevin Knight <http://www.newadvent.org/fathers/1310.htm>

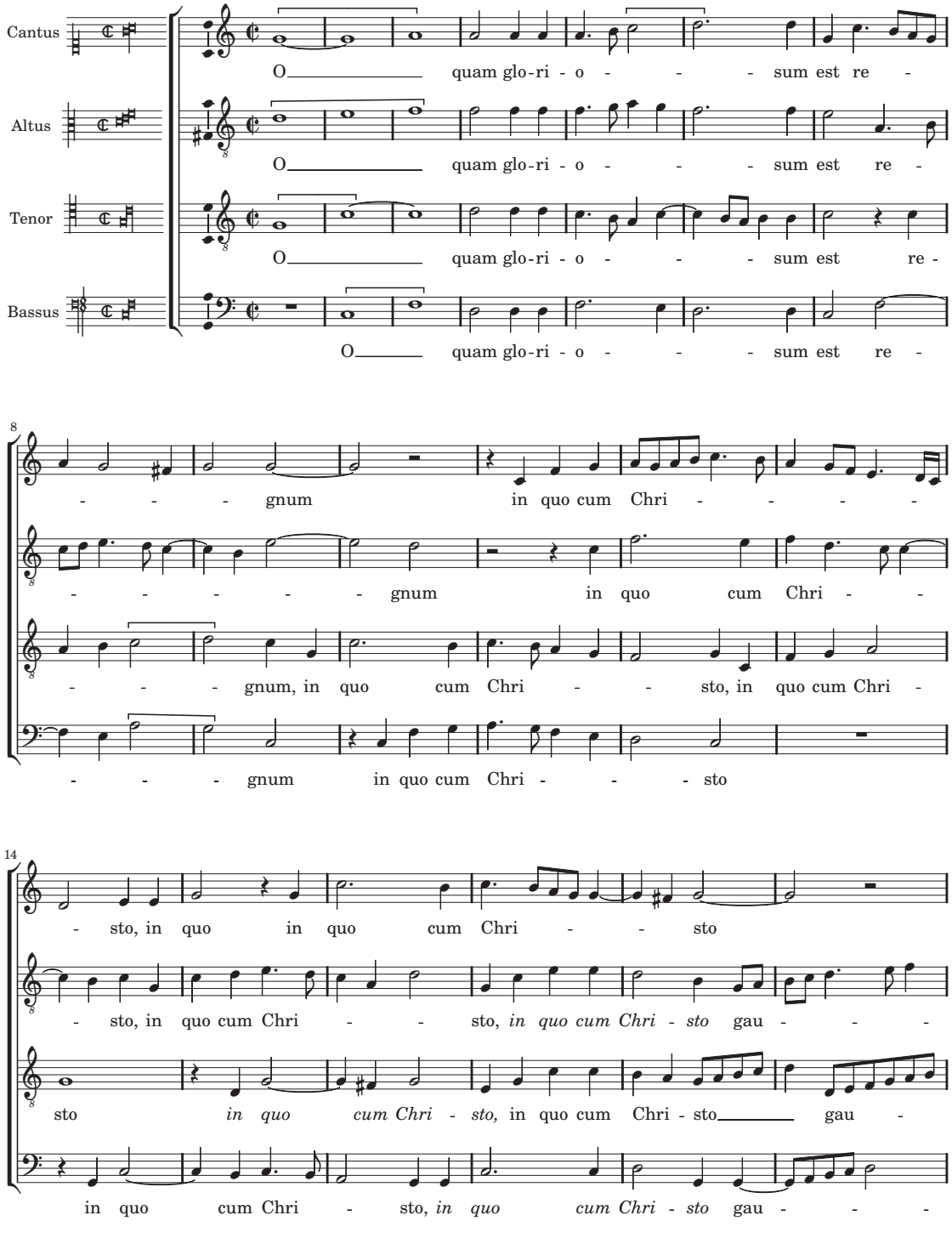
[3]The example is drawn from the Choral Public Domain Library <http://www.uma.es/victoria/pdf/O_Quam_Gloriosum_Est_Regnum.pdf>, edited by Nancho Alverez, who offers extensive online collections of the works of Victoria, Morales, and Guerrero; the listing of works on the main site is incomplete, so one must search a composer <http://www1.cpdl.org/wiki/index.php/Category:Composers> and then click on a work showing the green globe as a logo; this will bring up Alvarez's complete editions of that composer, listed by genre. Victoria's complete sacred music has been recorded in a ten-CD set: Tomás Luis de Victoria, *Sacred Works*, Ensemble Plus Ultra, directed by Michael Noone, Deutsche Grammophone Archive 00289 477 9747, 2011.

[4]See William Mahrt, "Palestrina's Sicut Cervus: A Motet Upon a Parallelismus Membrorum," *Sacred Music*, 141, no. 1 (Spring 2014), 34–41.

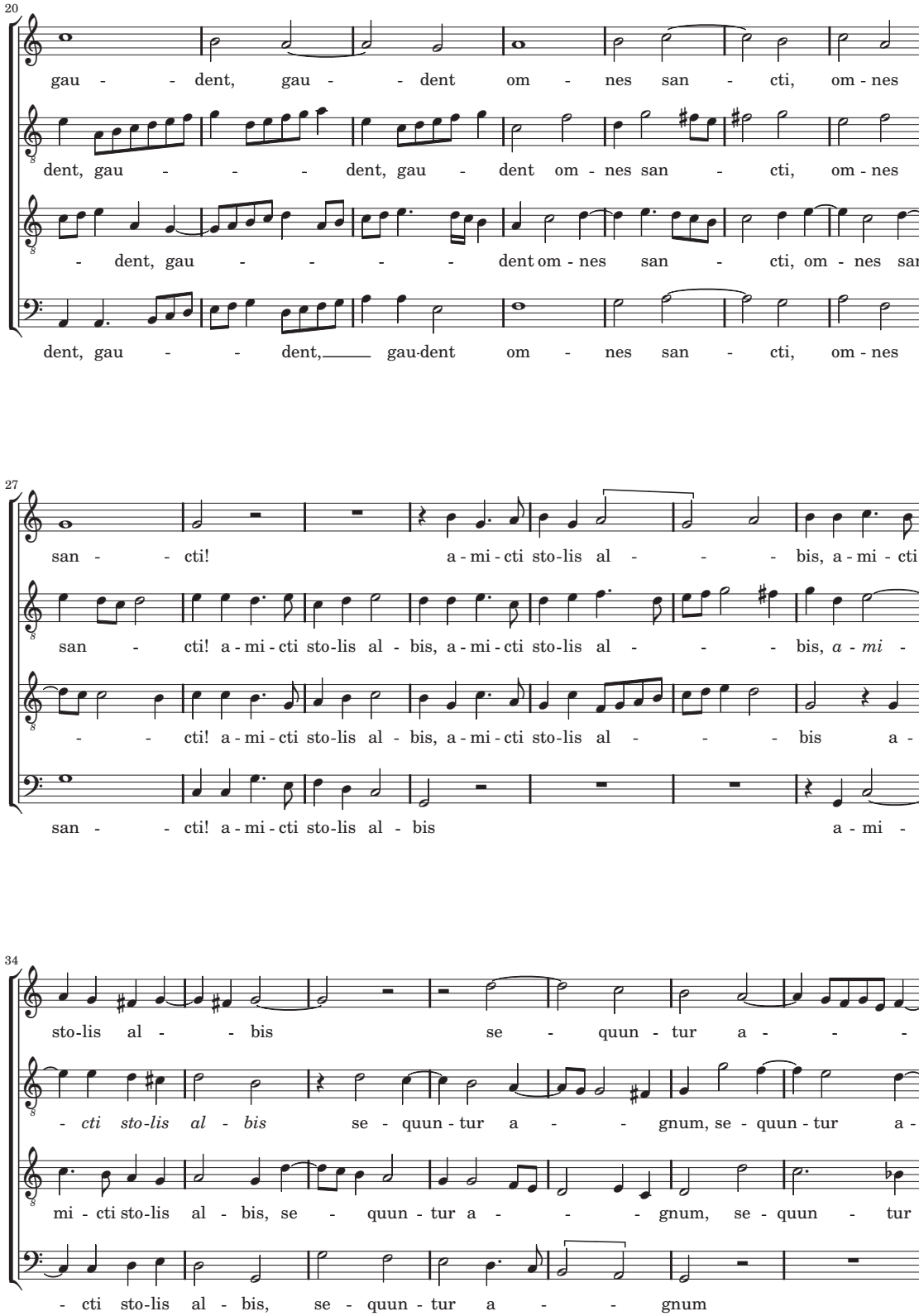
O quam gloriosum est regnum

in festo Omnium Sanctorum

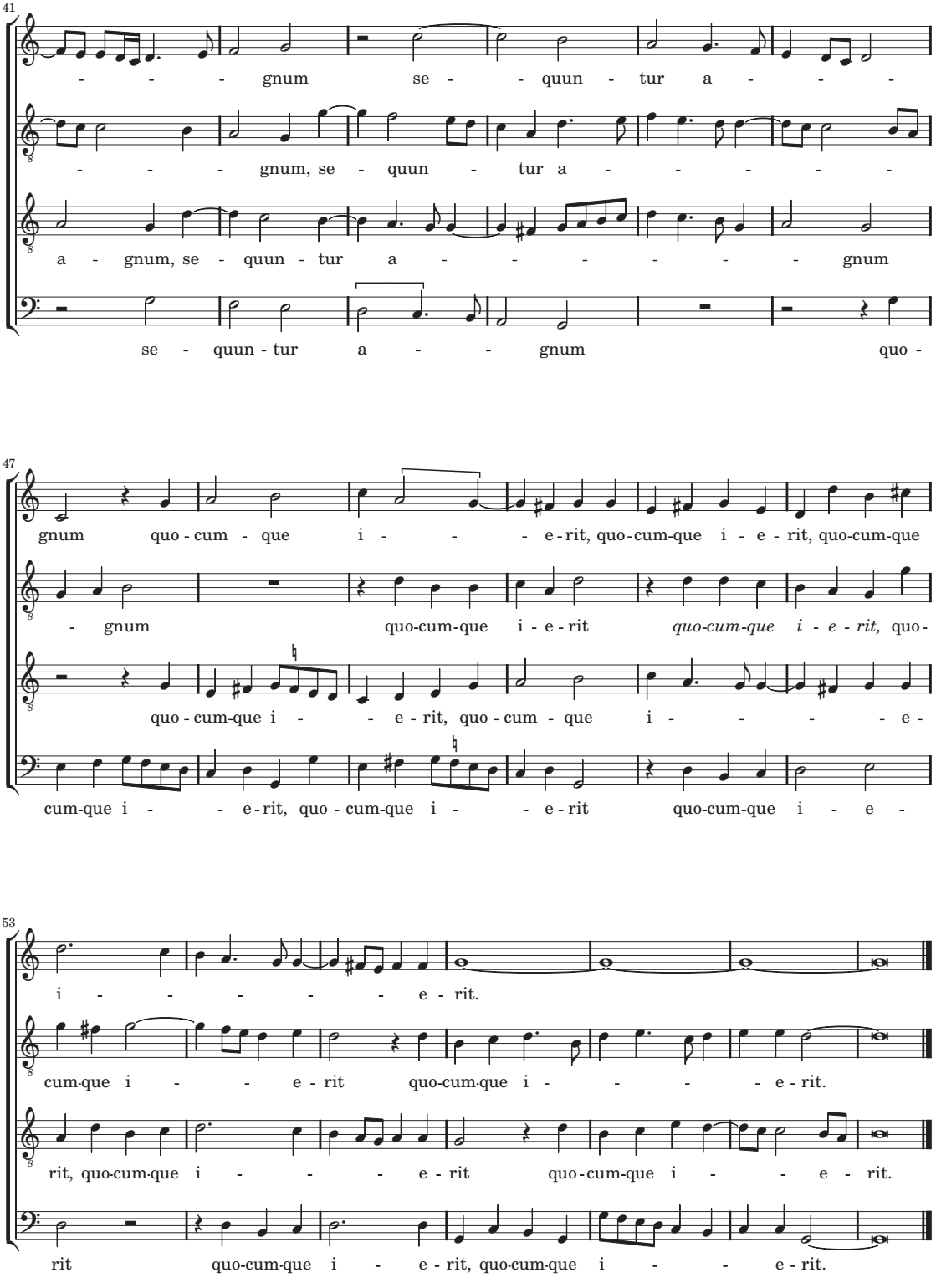
1572, 1583b, 1585b, 1589a, 1589b, 1603 Tomás Luis de Victoria (c.1548-1611)



O quam gloriosum Victoria



Victoria O quam gloriosum



provide a good opportunity to emphasize the point that long notes cannot be static, but must move, starting the gradual crescendo at the beginning of the whole note, indicating to the listener the direction of the phrase. The final of the piece is G, but the focal point of the phrase is C, including its two cadences on C (to mm. 7 and 9 ½.)[5] This makes it clear that the mode is plagal, for C is the reciting note[6] of the plagal G mode, Hypomixolydian.[7]

2. "In quo cum Christo": this phrase establishes a contrast with the first one by being imitative. Its imitation at first seems quite simple, but it is subtly constructed. It begins with an entrance in the tenor G–C–B–C (end of m. 9), but this appears to be a false entrance, because the four voices then state a subject, all beginning C–F, all on the same pitch, but then the four voices state that original subject on G–C, again all on the same pitch; it seemed to be a false entrance, but now it is confirmed as a significant subject, leading after six entrances to a strong cadence on G (m. 19½.). Perhaps the recurrence of subjects all at the same pitch suggests a unity which expresses "cum Christo" of the text.

3. "Gaudent omnes sancti": on "gaudent" the rejoicing of the saints is expressed by rising scalewise eighth-note melodies in quick imitation between the lower three voices. Each voice makes a rise of a fifth and then repeats it at a higher pitch, sometimes exceeding the range of the fifth; each makes the rise at least three times. At the same time, the importance of this word is emphasized by a cantus-firmus-like melody in the soprano, which then leads to a different texture: on "omnes sancti," all the voices in the upper parts of their ranges participate in a texture often used by Victoria—three voices sing in half notes simultaneously, while the tenor sings in syncopation against them, creating expressive forward movement and leading directly to a strong cadence on C. Here all the voices concert together in a strongly intense passage, the intensity of which is enhanced by an internal cadence on G (m. 25½) before leading to the one on C (m. 28); This is a suitable expression of "Omnes sancti." In performance this latter passage should be sung with considerable intensity with just a bit of relaxation onto the cadence.

4. "Amicti stolis albis": these words directly from the Apocalypse make use of a convention sometimes seen in madrigals: the color white is depicted by simple, syllabic homophony.[8] The

[5]The normative form of the cadence can be seen in the principal cadence of the piece, to m. 56, a cadence to G where the tenor descends a step to the final, A–G, the soprano makes a suspension and ascends a half-step to the final, G–F#–G; this progression of a sixth to an octave is the most decisive element of the cadence, and survives when there are only two voices to make a cadence. The bass descends a fifth, D–G, and the alto remains on the fifth degree or moves from the fifth to the third degree, as here, D–B. By the latter half of the sixteenth century, these normative elements of the cadence were frequently inverted. Thus a typical and quite expressive version of the cadence for Victoria is that to m. 7, where the cadence proper to the tenor is in the bass, D–C; the one proper to the soprano is in the tenor, C–B–C, and the other voices harmonize these, the descending-fifth motion of the typical bass cadence having a prominence in the soprano, but at a different pitch D–G, a particularly expressive feature of this cadence.

[6]The reciting note of a mode is the pitch upon which psalmody is chanted; in plainsong, this pitch is usually a focal point of the more elaborate chants as well. In polyphony it is sometimes called the dominant, though I avoid this terminology, since it introduces a confusion with the fifth degree of the mode, the position of only three of the reciting notes of the eight modes.

[7]It is also plagal, because of the relative ranges of the parts, approximately the G octave for the alto and bass and the D octave for soprano and tenor, the range of the tenor being the formal determinant of the ambitus of the piece.

[8]Claudio Monteverdi's madrigal *Cruda Amarilli,* (m. 30–34) sets the text "del candido ligustro più candida e

text is stated three times: the lower three voices state it in the simplest texture; then the higher three voices imitate that about a fifth higher adding a melismatic cadence; finally, all four voices sing it in a slightly more contrapuntal texture leading to a cadence. After the intensity of the previous phrase and its strong cadence, the simplicity of the beginning of this passage suggests a subdued dynamic, increasing in intensity with each occurrence of the text and preparing for the next phrase.

5. "Sequuntur agnum": this text from the Apocalypse is also mentioned directly in Augustine's treatise quoted above. The image projected by the texture setting these words is "following": In it one voice imitates (follows) another in close syncopation, such as bass and alto (mm. 26–28) and bass and tenor (mm. 41–44). The syncopations create a sequence of intervals 6-5-6-5-6-5-6-5, thus narrowly avoiding parallel fifths; the other voices move in complementary motion with the main voices, sometimes creating 4-3 suspensions. This is the most striking passage in the whole piece.[9]

6. "Quocumque ierit": this is yet another text from the Apocalypse and Augustine's treatise. It is set to a more conventional imitative texture; the subject includes a melisma in eighth notes on "ierit" (he should go) and in some instances with a repeat at the interval of a fifth in the same voice as well as in imitation. Perhaps this quick motion represents going and the quick variety of pitches represents a variety of places gone to, but this may be just speculation. The final formal cadence of the piece is at m. 56, with post-cadential motion bringing the piece to a conclusion.

There are well over a hundred recordings of this motet on Youtube <https://www.youtube.com/results?search_query=victoria+o+quam+gloriosum>: I have listened to most of them. There are many beautiful performances; I would particularly recommend two somewhat different recordings: 1) Voices of Ascension, New York, conducted by Dennis Keene <https://www.youtube.com/watch?v=n9imZy_44MU> and 2) Vox Caelestis, Budapest, conducted by Szebellédi Valéria <https://www.youtube.com/watch?v=qedGJrEHq6k>. On the basis of this listening, I would make a few recommendations for performance.

1) Pitch. Both of the performances mentioned here sing the piece transposed up a minor third. There are six editions posted on the Choral Public Domain Library, three at originally notated pitch, two transposed up a step, one transposed up a minor third. It is, in my opinion, a mistake to presume absolute pitch for the notation of works of this period. They are set at higher or lower pitches in order to write the modes without a key signature of more than one flat. So from this point of view, it is clear that there was no standard of written absolute pitch. Rather, pieces were to be transposed to the pitch which was best for the particular choir. There are two exceptions: When a piece is written at a low pitch and its text is one of lamentation,

più bella," (than the white privet whiter and more beautiful) in the upper voices and completely in syllabic homophonic texture. Cf. *Choral Public Domain Library* <www1.cpdl.org/wiki/images/8/8b/Mont-crd.pdf> and Youtube <www.youtube.com/watch?v=zBl4kazdK4A>

[9]Victoria composed a parody Mass on this motet; see <www1.cpdl.org/wiki/index.php/Missa_O_quam_gloriosum_(Tomás_Luis_de_Victoria)>. He uses this passage at crucial points in each movement: in the Kyrie at the beginning of the concluding Kyrie as a kind of climax (mm. 23–37); in the Gloria at the beginning of the doxology, "Tu solus sanctus, tu solus Dominus, to solus altissimus" (mm. 69–77); in the Credo representing descent at "descendit de caelis" (mm. 35–44); and in the Agnus Dei on "miserere nobis" (mm. 17–28)

then the low pitch should be kept, insofar as it can be accomplished well by the choir. Likewise, when a piece is written at a high pitch and its text refers to Angels or the Blessed Virgin, this should also be kept. I have always encouraged singers to transpose at sight, but short of that the two available transcriptions will serve.

2) Rhythm and tempo. The recordings of this piece vary in duration from one minute, forty-two seconds to three minutes, forty-two seconds, one over twices as long—twice as slow—as the other. Acoustics are a factor: the slow recording was made in the Brussels Cathedral, the fast in a small, carpeted church. But there is another consideration: as can be seem from the score, the original notation was with an alla breve mensuration (a C with a vertical stroke), with a breve (double whole note) in each of the first three measures; the editor has reduced the note values, so that the breve is a whole note in the transcription. The mensuration indicates two beats per breve; thus, in the transcription, a beat per half note, or two beats per measure. While it is sometimes necessary, particularly in rehearsal, to beat such measures in four, there is a distinct advantage to the alla breve beat, particularly for Victoria, who often writes syllabic passages in quarter notes. These passages alternate strong and weak syllables in the text. When it is beat in four, these syllables become somewhat equalized, but in two, it is easier to make a natural difference between strong and weak beats. Likewise, with a slightly faster tempo, beating in two and projecting the accent of the text in syllabic passags is easier. Of the two recordings recommended, the tempo of the Hungarian one was 50 per half-note; the New York one was 60. Still, both were clearly beat two to a bar. (The Hungarian conductor was visible; the beat of the New York conductor was only audible.) Many Youtube recordings show the choir with conductor; the visible difference between two and four is also clearly audible in the treatment of the quarter-note syllables.

3) Phrasing. For the first phrase, most recordings begin quite strongly, giving the phrase a constant dynamic. Occasionally, a choir begins softly, but reaches its peak by quam, leaving no chance to emphasize the focal accent of the phrase (glori-**o**-sum), but the most expressive delivery of the phrase, in my opinion, is to lead to that accent dynamically. Likewise, I take the first phrase to be integral; some choirs made a rhetorical pause after O—"O, quam . . ." one even made such a pause after "quam." I submit that the phrase is much more effective if it is sung integrally from beginning to end without a break. Victoria is a master of dynamic shading, if you allow the text and music to dictate it. For most of us, it is more difficult really to observe those places which call for a softer dynamic, but at "amicti stolis albis," as discussed above, if the passage is begun softly, the succesive repetitions naturally create a crescendo to a peak at the four-part segment.

Victoria's music represents a synthesis of Italian and Spanish styles, which gives it a rich intensity. This is best remembered in his Holy Week music, *O vos omnes*, and *Vere languores nostros*, or the *Lamentations* and *Reproaches* and for good reason; they are highly perfected in detail, and in overall expression they bring a depth suitable to the solemnity of Holy Week. But Victoria is capable of the most joyous expression as well with the same level of perfection, and *O quam gloriosum* does just that. It and the Mass based upon it have always been favorites of my choir; I hope they will also be favorites for you and your choirs.

DOCUMENT

Circular Letter: The Ritual Expression of the Gift of Peace at Mass

by The Congregation for Divine Worship and the Discipline of the Sacraments

The Holy Father Pope Francis, on 7 June, 2014 approved and confirmed the contents of which is contained in this Circular Letter, prepared by the Congregation for Divine Worship and the Discipline of the Sacraments, and ordered its publication.

From the offices of the Congregation for Divine Worship and the Discipline of the Sacraments, Rome, 8 June, 2014, the Solemnity of Pentecost.

Antonio Card. Canizares Llovera, Prefect
Arthur Roche, Archbishop Secretary

1. "Peace I leave you; my peace I give you."[1] As they gathered in the cenacle, these are the words with which Jesus promises the gift of peace to his disciples before going to face his passion, in order to implant in them the joyful certainty of his steadfast presence. After his resurrection, the Lord fulfills his promise by appearing among them in the place where they had gathered for fear of the Jews saying, "Peace be with you!"[2] Christ's peace is the fruit of the redemption that he brought into the world by his death and resurrection—the gift that the Risen Lord continues to give even today to his Church as she gathers for the celebration of the Eucharist in order to bear witness to this in everyday life.

2. In the Roman liturgical tradition, the exchange of peace is placed before Holy Communion with its own specific theological significance. Its point of reference is found in the Eucharistic contemplation of the Paschal mystery as the "Paschal kiss" of the Risen Christ present on the altar[3] as in contradistinction to that done by other liturgical traditions which are inspired by the Gospel passage from St. Matthew (cf. Matt. 5:23). The rites which prepare for Communion constitute a well expressed unity in which each ritual element has its own significance and which contributes to the overall ritual sequence of sacramental participation in the mystery being celebrated. The sign of peace, therefore, is placed between the Lord's Prayer, to which is joined the embolism which prepares for the gesture of peace, and the breaking of the bread,

[1]John 14:27.

[2]Cf. John 20:19–23.

[3]Cf. Missale Romanum ex decreto SS. *Conciliii Tridentini restitutum summorum pontificum cura recognitum,* Editio typica, 1962, Ritus servandus, X, 3.

in the course of which the Lamb of God is implored to give us his peace. With this gesture, whose "function is to manifest peace, communion and charity,"[4] the Church "implores peace and unity for herself and for the whole human family, and the faithful express to each other their ecclesial communion and mutual charity before communicating in the Sacrament,"[5] that is, the Body of Christ the Lord.

3. In the Post-Synodal Apostolic Exhortation *Sacramentum caritatis,* Pope Benedict XVI entrusted to this Congregation the competence of considering questions about the exchange of peace,[6] in order to safeguard the sacred sense of the Eucharistic celebration and the sense of mystery at the moment of receiving Holy Communion: "By its nature the Eucharist is the sacrament of peace. At Mass this dimension of the Eucharistic mystery finds specific expression in the sign of peace. Certainly this sign has great value (cf. John 14:27). In our times, fraught with fear and conflict, this gesture has become particularly eloquent, as the Church has become increasingly conscious of her responsibility to pray insistently for the gift of peace and unity for herself and for the whole human family. [. . .] We can thus understand the emotion so often felt during the sign of peace at a liturgical celebration. Even so, during the Synod of Bishops there was discussion about the appropriateness of greater restraint in this gesture, which can be exaggerated and cause a certain distraction in the assembly just before the reception of Communion. It should be kept in mind that nothing is lost when the sign of peace is marked by a sobriety which preserves the proper spirit of the celebration, as, for example, when it is restricted to one's immediate neighbours."[7]

4. Pope Benedict XVI, further than shedding light on the true sense of the rite and of the exchange of pace, emphasized its great significance as a contribution of Christians, with their prayer and witness to allay the most profound and disturbing anxieties of contemporary humanity. In light of all this he renewed his call that this rite be protected and that this liturgical gesture be done with religious sensibility and sobriety.

5. This Dicastery, at the request of Pope Benedict XVI, had already approached the Conferences of Bishops in May of 2008 to seek their opinion about whether to maintain the exchange of peace before Communion, where it is presently found, or whether to move it to another place, with a view to improving the understanding and carrying out of this gesture. After further reflection, it was considered appropriate to retain the rite of peace in its traditional place in the Roman liturgy and not to introduce structural changes in the Roman Missal. Some practical guidelines are offered below to better explain the content of the exchange of peace

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[4]Instruction of the Congregation for Divine Worship and the Discipline of the Sacraments, *Redemptionis sacramentum*, March 25, 2004, ¶71 <http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20040423_redemptionis-sacramentum_en.html>

[5]*Missale Romanum, ex decreto sacrosancti Oecumenici Concilii Vaticani II instauratum, auctoritate Pauli Pp. VI promulgatum, Ioannis Pauli Pp. II cura recognitum,* Editio typica tertia, 2000, Reimpressio emendata 2008; General Instruction of the Roman Missal, ¶82; Cf. Benedict XVI, Post-Synodal Apostolic Exhortation, Sacramentum caritatis, February 22, 2007, ¶49 <http://www.vatican.va/holy_father/benedict_xvi/apost_exhortations/documents/hf_ben-xvi_exh_20070222_sacramentum-caritatis_en.html>

[6]Benedict, *Sacramentum caritatis*,¶49, n. 150.

[7]Ibid.

and to moderate excessive expressions that give rise to disarray in the liturgical assembly before Communion.

6. Consideration of this theme is important. If the faithful through their ritual gestures do not appreciate and do not show themselves to be living the authentic meaning of the rite of peace, the Christian concept of peace is weakened and their fruitful participation at the Eucharist is impaired. Therefore, along with the previous reflections that could form the basis for a suitable catechesis by providing some guidelines, some practical suggestions are offered to the Conferences of Bishops for their prudent consideration:

a) It should be made clear once and for all that the rite of peace already has its own profound meaning of prayer and offering of peace in the context of the Eucharist. An exchange of peace appropriately carried out among the participants at Mass enriches the meaning of the rite itself and gives fuller expression to it. It is entirely correct, therefore, to say that this does not involve inviting the faithful to exchange the sign of peace "mechanically." If it is foreseen that it will not take place properly due to specific circumstances or if it is not considered pedagogically wise to carry it out on certain occasions, it can be omitted, and sometimes ought to be omitted. It is worth recalling that the rubric from the Missal states: "*Then, if appropriate, the Deacon or the Priest, adds*: "Let us offer each other the sign of peace" (emphasis added).[8]

b) On the basis of these observations, it may be advisable that, on the occasion of the publication of the translation of the third typical edition of the Roman Missal in their own country, or when new editions of the same Missal are undertaken in the future, Conferences of Bishops should consider whether it might not be fitting to change the manner of giving peace which had been established earlier. For example, following these years of experience, in those places where familiar and profane gestures of greeting were previously chosen, they could be replaced with other more appropriate gestures.

c) In any case, it will be necessary, at the time of the exchange of peace, to definitively avoid abuses such as:

the introduction of a "song for peace," which is non-existent in the Roman Rite.[9]

the movement of the faithful from their places to exchange the sign of peace amongst themselves.

the departure of the priest from the altar in order to give the sign of peace to some of the faithful.

that in certain circumstances, such as at the Solemnity of Easter or of Christmas, or during ritual celebrations such as Baptism, First Communion, Confirmation, Matrimony, Sacred Ordinations, Religious Professions, and Funerals,

[8]*Missale Romanum*, Ordo Missæ, n. 128.

[9]In the Roman Rite, a song for peace is not foreseen by tradition because only the briefest of time is envisaged for the exchange of peace to those are who nearest. The chant for peace presumes, however, a much longer time for the exchange of peace.

the exchange of peace being the occasion for expressing congratulations, best wishes or condolences among those present.[10]

d) Conferences of Bishops are likewise invited to prepare liturgical catecheses on the meaning of the rite of peace in the Roman liturgy and its proper realization in the celebration of the Holy Mass. In this regard, the Congregation for Divine Worship and the Discipline of the Sacraments attaches to this Circular Letter, some helpful guidelines.

7. The intimate relationship between the *lex orandi* and the *lex credendi* must obviously be extended to the *lex vivendi.* Today, a serious obligation for Catholics in building a more just and peaceful world is accompanied by a deeper understanding of the Christian meaning of peace and this depends largely on the seriousness with which our particular Churches welcome and invoke the gift of peace and express it in the liturgical celebration. Productive steps forward on this matter must be insisted upon and urged because the quality of our Eucharistic participation depends upon it, as well as the efficacy of our being joined with those who are ambassadors and builders of peace, as expressed in the Beatitudes.[11]

8. In conclusion, the Bishops and, under their guidance, the priests are urged, therefore, to give careful consideration to these observations and to deepen the spiritual significance of the rite of peace in the celebration of the Holy Mass, in their spiritual and liturgical formation and in appropriate catechesis for the faithful. Christ is our peace,[12] that divine peace, announced by the prophets and by the angels, and which he brought to the world by means of his paschal mystery. This peace of the Risen Lord is invoked, preached and spread in the celebration, even by means of a human gesture lifted up to the realm of the sacred.[13]

[10]Cf. General Instruction on the Roman Missal, ¶82: "It is appropriate that each person, in a sober manner, offer the sign of peace only to those who are nearest"; and ¶154: "The priest may give the Sign of Peace to the ministers but always remains within the sanctuary, so that the celebration is not disrupted. He may do the same if, for a reasonable cause, he wishes to offer the Sign of Peace to a small number of the faithful"; *Redemptionis sacramentum,* ¶72.

[11]Matt. 5:9f.

[12]Cf. Eph. 2:14.

[13]For the Latin text, see the text as given on <http://www.catholicculture.org/Culture/Library/SpecialItems/sign_of_peace.pdf>

COMMENTARY

Peaceful Peace

by William Mahrt

The circular letter of the Congregation for Divine Worship and the Discipline of the Sacraments concerning the Sign of Peace raises important issues in the conduct of the sacred liturgy. The Sign of Peace has often been the occasion for inappropriate and fundamentally secular actions, just before a most sacred moment, the reception of the Eucharist. At the Peace there has often been conversation far exceeding the greeting prescribed by the liturgy, conversation that may include secular topics, and this has been a serious disruption of liturgical decorum at a most sacred moment in the liturgy. The Peace has been used to further an anthropocentric focus in the liturgy; the extended hubbub at this point placed the focus upon the congregation. There is today a strong move back to a more theocentric focus in the liturgy—the focus of attention upon the worship of the Almighty, instead of upon the congregation, is the best pastoral approach for the congregation. This calls for a reorientation of the Peace as it has often been practiced.

Some had proposed moving the Peace to a location known by other rites, particularly before the offertory; this would have placed it at a hiatus between the Liturgy of the Word and the Liturgy of the Eucharist, where the more relaxed atmosphere of casual conversation would not be seen as a serious disruption. The sacred congregation has rejected this suggestion on the grounds that such a move would denigrate the integral relation between the Peace and the Eucharist. Rather, there should be catechesis on its proper meaning. It might be recalled that in the extraordinary form, the intimate link between the Eucharist and the Peace is expressed by the priest's making a Sign of the Cross with a particle of the Host as he says "Pax Domini sit semper vobiscum," and then puts the particle in the Chalice. This Commixture is an ultimate expression of the sacrificial presence of Christ, and is persuasive reason to keep the location of the Peace there, and to draw our congregations into this mystery through catechesis. Will we hear such catechesis?

There is today a strong move back to a more theocentric focus in the liturgy.

It is particularly in sung Masses that the inappropriate activity at the Peace has been a disruption. The singing of each part of the Mass contributes to a purposeful action that finds

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its climax first in the Consecration and then in the Communion. The Lord's Prayer comes as an intensification of devotion and the subsequent liturgical activities contribute to a build-up, not of something bombastic or extroverted, but as something of great and elevated interiority; our focus upon the presence of Christ is enhanced by each of these activities, especially as they are sung. The intrusion of conversational elements breaks this focus and is a distraction from the center of our attention. The fact that we sing many of them together means that there is already a genuinely communal element to this focus, and a discreet exchange of a gesture of peace should not disrupt it. This exchange of peace must, then be done with a consciousness that it is done in the presence of Christ here on the altar.

The sacred congregation rejects the use of a "peace song," something that has evidently been developed to accompany the long time that has been taken for the Peace. The extraordinary form had a simple solution for this: at the High Mass the Peace was given after the priest had said the Agnus Dei and while the choir finished singing it. In the ordinary form, the Peace comes before the Agnus Dei and the fraction and commixture take place during it.

The renewal of the celebration of the liturgy upon theocentric principles should be the goal.

The sacred congregation suggests discreetly that "familiar and profane gestures of greeting . . . be replaced with other more appropriate gestures" (¶6b, above). The word "profane" should be taken in the sense of "secular," not "blasphemous," and I would suggest that the handshake is principally a secular gesture that does not adequately express the sacred nature of the action. In my diocese, at the peak of the flu epidemic, the bishop instructed our congregations to avoid contact that might communicate the disease, and so we were not to take the Chalice, to receive Communion on the tongue, or to shake hands at the Peace. At the Peace, we naturally turned to the gesture of a simple bow to each other, something whose meaning has been well established in the liturgy. There was never a rescinding of this instruction after the waning of the epidemic; interestingly, many people now have kept the simple bow, even though they have gone back to receiving Communion on the tongue and the Chalice.

The sacred congregation reminds us that the Sign of Peace has always been optional, and at this point could be omitted. This has been done in some places for a long time and is one solution. But perhaps the issue should be taken in hand. The cultivation of a more sacred gesture, the renewal of the celebration of the liturgy upon theocentric principles, and ample catechesis on the unique value of the Sign of Peace properly given should be the goal. ℭ

NEWS

The 2014 Sacred Music Colloquium

By Deacon W. Patrick Cunningham

"Where else would several hundred people pay over a thousand dollars to travel away from home and work hard for a week?" This comment was heard more than once from presenters and participants in the 2014 Colloquium of the Church Music Association of America, held June 30 to July 6 in downtown Indianapolis, Indiana. Over 250 participants and clinicians from almost every state and several countries explored the practical implementation of the fifty-year-old document of Vatican Council II, *Sacrosanctum Concilium*, and, several times each day, they followed the council's direction and celebrated Mass and the Divine Office together. They did so very much in the spirit of Article 8:

> In the earthly liturgy we take part in a foretaste of that heavenly liturgy which is celebrated in the holy city of Jerusalem toward which we journey as pilgrims, where Christ is sitting at the right hand of God, a minister of the holies and of the true tabernacle.

Every day of the conference, attendees were reminded that the liturgy (Mass, Divine Office, sacraments) must image on earth the reality of heaven.

Three physical venues—all within easy walking distance of each other—were utilized. The Sheraton downtown hotel provided rooms for small group rehearsals and plenary and professional presentations, as well as a first-day gala opening banquet and July Fourth celebration. Christ Church Episcopal Cathedral was the setting for an opening ecumenical choral evensong and third-day organ recital. The primary venue for celebration was the magnificent St. John's Catholic Church, the oldest Catholic parish in the city, and the proto-cathedral for the Vincennes-Indianapolis diocese. The Gothic Revival structure features twin spires from the late nineteenth century and acoustics that are perfect for both Gregorian chant and classic polyphony. Its 1989 Goulding-Wood pipe organ, with fifty speaking stops incorporating thirty-six ranks, incorporates nine revoiced ranks of pipes taken from the previous (1935) Wicks organ. Colloquium participants found that the instrument "had lungs" and was quite adequate to the task of accompanying the traditional hymns and the English *Missale Romanum* music used at Mass, as well as occasional solo music woven into the liturgies.

DeaconW. Patrick Cunningham is a deacon of the Archdiocese of San Antonio, where he has served as master of ceremonies for five bishops, and currently ministers at St. Pius X Parish, most notably at the Extraordinary Form Mass and RCIA program. He has served as choir director for several parishes in the past, and written for Catholic publications for forty years. He is married to Carolyn Cunningham, herself a musician, and they have three daughters and ten grandchildren.

The Colloquium opened with an Anglican choral evensong presented by the clergy and chancel choir of Christ Church Episcopal. The service featured the singing of Psalm 8 in a setting by the late Gerre Hancock. That fauxbourdon version was treated without vibrato by the choir. It featured a stunning soprano descant executed flawlessly by the trebles. The Friedell setting of Evensong and the Tomkins *preces* continued the service; Kenneth Leighton's "Let All the World" was the vigorous anthem. The evening's worship ended with the entire congregation of professional and amateur musicians singing the hymn "O Gladsome Light" in four parts.

A special opening day treat was the fiftieth-anniversary gala celebration dinner for the CMAA. The organization was formed from two predecessor organizations in 1964 in response to the various needs discerned in the council's Constitution on the Sacred Liturgy. The continuity of the organizations meant that CMAA is the oldest such organization in the United States.

The first full day of the conference put everyone to work learning the many chant and choral works to be prayed at the Catholic liturgies. Eight chant *scholæ* were directed by as many expert chant clinicians—Mary Jane Ballou, Charles Cole, William Mahrt, Jeffrey Morse, Jonathan Ryan, Edward Schaefer, Scott Turkington, and Paul Weber. There were beginner chant choirs for both men and women and similar choirs for "refresher" participants and highly experienced ones. Schaefer's schola used sources like the *Graduale Triplex* to help interpret the Solesmes notation and enable a more semiologically-sensitive delivery. Dr. William Mahrt, CMAA president, led the study of various types of improvisation over chant. Both of the advanced study choirs sang chants during the week's liturgies. The addition of parallel and contrasting voices in the improvisation choir became one of the ear-opening moments for listeners during the Thursday Vespers, when the schola sang the *Magnificat* in several styles.

Four polyphonic choirs brought the total number of formal vocal ensembles to twelve. David Hughes led the polyphonic beginners. Melanie Malinka conducted the motet polyphony chorus, which sang in almost every service. Dr. Horst Buchholz mastered the Renaissance polyphony group and Wilko Brouwers guided an group singing a more eclectic repertoire of Renaissance and modern polyphony. Remarkably, several of the clinicians also sang with other choirs. As an example, Wilko Brouwers chanted with the advanced chant men's schola.

Three plenary sessions gave participants an opportunity to advance their personal and parish spiritual and liturgical education. Fr. Christopher Smith, a popular blogger who describes himself as "just a parish priest," offered insights from that point of view. His talk suggested that we are only beginning to get a grasp on liturgical theology after fifty years of drifting. He opined that the "virtual council was stronger than the real council," so that in many places what is going on in parishes and schools would be unrecognizable by the council fathers. Part of what happened is that what was identified as reforms were railroaded over the well-thought out advice of liturgical musicians. He said that "the virtual council is breaking down" and the church is looking for an authentic implementation of what Pope Benedict called the "hermeneutic of continuity." He advised that if there is a conciliar spirit, it must be discovered in the text of *Sacrosanctum Concilium*, and that the issuance of Pope Benedict's *Summorum Pontificum* has the potential to free the liturgy from a "minimalist tyranny." His counsel to

participants was to maintain the primacy of the sacred realities over any legalities. Among the statements Fr. Smith made that led to subsequent questions was his well-documented contention that Eucharistic Prayer II is not the oldest, and that in the early church, the celebrant of the Mass did not face the congregation. He said that myths about the primacy of Prayer II and the alleged antiquity of the Mass *contra populum* have persisted, despite good evidence to the contrary, because people want to believe those myths. His statement that "liturgy is too important to be left to the liturgists" elicited wide applause. The reform, he said, was imposed "top-down," but the renewal cannot be brought about that way. What we need to make certain is that what we do on earth images the heavenly liturgy in the presence of almighty God. "Liturgy," he said, "does not spring from our choice." It is a divine gift.

On the third day, Dr. Denis MacNamara, who is a widely published author on liturgy, art, and sacred architecture, spoke. He continued in depth the theme of earthly liturgy, especially the Mass, being an image of the heavenly banquet of the Lamb of God. He assured the audience of musicians that sacred music and sacred architecture stem from similar principles, and that the design of both has many likenesses. He emphasized respect for the sacred realities: "if you disconnect from their essential being, you mistreat them." He said that leaders of liturgy, especially the Mass, must "pull back the veil" and reveal to the people in the pew what is going on in eternity in heaven. Both architecture and music are important, he assured them, because they are the "built" and performed forms of theology, and people rightly care about theology. "The church," he declared, "should be an image of the world restored and heaven and earth reunited in Christ." To those who say we should use all the money we put into building churches to feed the poor, he replied, "if we just feed the poor [physically] we feed them imperfectly." He reminded all that God's purpose is to restore the whole *cosmos*, and that implies "order. This is why it matters what you wear and sing on Sunday." He reminded us that we live in the time between the resurrection-redemption of Christ and the final revelation of the Bride and the Lamb: "the victory is applied but incomplete in the now." In many classical cathedrals [and in St. John's Church, we may note] the Gothic or Roman arches suggest the arches of trees in a grand boulevard, while the carvings of flowers and plants suggest the restoration of the beauty of Eden. "All art," he told the gathering, "constitutes signs and symbols of heavenly realities." In one of his more vivid stories, he asked whether the Catholic churches are outgrowths of the synagogue or the temple. And the answer, he said, as in so many things, is what a Protestant theologian called "that damnable Catholic 'und'"—It is both. Thus the Mass is both a gathering to hear the word and a "sacrifice of praise." The Holy of Holies is mirrored in the tabernacle. The priest, like the Jewish high priest, stands with the name of God on his forehead, *in persona Christi capitis*. All sacred art, he concluded, involves eschatology, cosmology and doxology.

The capstone lecture of the three was given by CMAA president William Mahrt, who has led the choir serving the Catholic student community at Stanford for decades. He told us that when he asks Catholic liturgists, "should liturgy be beautiful?" they are startled. It's as if they have never considered the question. Yet Pope St. Pius X, in *Tra le sollecitudini*, insisted that sacred music should possess "in the highest degree," "sanctity and goodness of form, which will spontaneously produce the final quality of universality." Three characteristics are critical: sacredness, universality, and beauty. Mahrt defined beauty classically: "when seen, it pleases."

He reminded attendees that the difference between goodness and beauty is that goodness is recognized by the will, while beauty is taken in by the intellect. "In the process of perceiving the beautiful, the intellect is delighted," and that delight is intrinsic and immediate. Since truth comes out of an application of the reason to reality, then both truth and goodness are apprehended by actions of the intellect, but "beauty persuades by itself." Mahrt asked all to understand that the beauty of liturgy, shown in music, is related to the order of the various chants. The Old Testament readings are chanted in a trumpet-like form, with cadences of a descending fifth such as might remind one of an ancient prophet. Likewise, readings from St. Paul sound like a logical discourse, and the proclamation of the Gospel uses a tone with the simplicity of the God-man. "In a completely sung extraordinary form Mass, practically everything to be said aloud is sung in an unique manner." He suggested that the fathers of Vatican Council II surely considered the High Mass or Sung Mass as the norm for the Eucharist, and that the Low Mass without music would be considered out of the norm. He said that "at best today we have a 'middle Mass' where the differentiation of the parts of the Mass are not very evident." The Mass as typically done today "loses proportion and clarity." These need to be restored. As an example, he said that singing the readings in itself makes the liturgy more clear, and that using the different musical forms improves clarity even more. The lecture was rich with examples of the principles of beauty. One of Dr. Mahrt's more telling suggestions is that the procession of clergy and servers at the introit is itself a clarifying moment, particularly when the priest(s) and deacon(s) kiss the altar, symbolizing Christ. "The people should be able to witness [the procession]" and so they should not be fumbling with a worship aid. The introit, then, is properly sung by a choir or schola. Many of these points are elaborated in Mahrt's masterwork *The Musical Shape of the Liturgy*, available from CMAA.

Other scholarly reports were given by attendees, to the extent that participants had to make difficult decisions about what to hear. There was a choral conducting "track" that featured presentations by Dr. Horst Buchholz, Charles Cole, Wilko Brouwers, and Dr. MeeAe Cecilia Nam. The series for organists was led by Jonathan Ryan, Dr. Paul Weber, and David Hughes. Clergy had multiple opportunities to learn the presidential chants from Fr. Robert Pasley. Other topics such as chironomy, the role of women's voices in choirs, and practical advice on the "temporalities" of music positions were covered by experts like Dr. Susan Treacy, Matthew J. Meloche, Dr. Ann Labounsky, and Dr. Jennifer Donelson. The accelerating growth of the use of vernacular chant was covered by Adam Bartlett and Andrew Motyka. Some of the choir and schola leaders also presented research and practical advice on their special topics as well.

The effect of any such gathering cannot be gauged scientifically, but from my unscientific polling throughout the colloquium and at the end, there was certainly energy enough in the attendees to pronounce it a success, particularly if the language of "heaven on earth" is heard. One blogger commented that during one of the liturgies, "I'm listening to angelic choirs . . . crossing, or permeating the noises and frequencies that reverberate through both the cosmos and our earth."[1]

[1]Charles Culbreth, "We Are the 'Large Array'," *Chant Café*, July 5, 2014 <www.chantcafe.com>

NEWS

Seventeenth Annual William Byrd Festival In Portland[1]

By William Mahrt

usic by Thomas Tallis and William Byrd from their joint publication *Cantiones sacrae* of 1575 was featured in the seventeenth annual celebration of Byrd's music by Cantores in Ecclesia of Portland, Oregon, August 8–24. Over the last seventeen years, the aim of the festival has been to perform all of Byrd's sacred music, and with a few exceptions this has been accomplished. Therefore the festival is beginning to review works performed in its earlier years, as well as singing the few remaining pieces not yet performed.

The focal point of the festival was the final concert, "'Born to Honour So Great a Teacher': Sacred Songs by Tallis and Byrd." Just as the 1575 collection contained an equal number of works of Tallis and Byrd, so the final concert of the festival included a balance of works by each composer. Byrd was represented by some of the great *cantiones* beloved by singers from earlier festivals: *Emendemus in melius,* a unique piece in "affective homophony," a text from Ash Wednesday and the First Sunday of Lent; the stunning *Peccantem me quotidie,* a text from the Office of the Dead; and *Infelix ego,* an extensive setting of Savonarola's prison meditation on Ps. 50. Lighter pieces of Byrd were *Laudate Dominum* from the *Gradualia,* 1607, and an English anthem from manuscript sources, *Arise O Lord.*

Tallis was represented by the all-time favorite hymn setting *O nata lux,* two contrasting settings of the antiphon *Salvator mundi* from the office of the Exultation of the Holy Cross, an English anthem *O Lord, Give Thy Holy Spirit,* an extended beseeching prayer *Suscipe quæso* on a text by St. Isidore of Seville, and the highly experimental and eloquent lament, *In jejunio et fletu* on a text from the beginning of Lent. Two extended keyboard fantasias with elaborate diminutions were performed brilliantly by Mark Williams.

All of the pieces performed from the *Cantiones sacrae* are penitential, something characteristic of the preponderance of Byrd's *cantiones*; these wonderfully expressive pieces are thought to have been written principally for the consolation of Catholics, who suffered the loss of their traditional liturgy as well as severe political repression from the forces of the Reformation, even though the collection was dedicated to Queen Elizabeth, who had granted Byrd and Tallis the exclusive license to publish music. The 1575 collection was the first sacred music printed in England.

[1]Reports of other such performances are invited to be included in "News."

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The festival included several liturgical performances. On the Assumption of the Blessed Virgin a Solemn High Pontifical Mass in the extraordinary form[1] was celebrated by Bishop Basil Meeking of Christchurch, New Zealand, with polyphonic propers from Byrd's *Gradualia* and Gregorian Mass IX sung in alternation by the choir and congregation. Three Pontifical High Masses were celebrated by Bishop Meeking in the ordinary form including the singing of Byrd's Three-, Four-, and Five-Voice Masses. The Divine Office was celebrated with an Anglican Evensong at the local Episcopalian cathedral and a Sunday Compline service, both with extensive music of Byrd. The Evensong was preceded by by an organ recital by Mark Williams, "Teachers and Pupils," including works by Thomas Tallis, William Byrd, and John Bull; Georg Böhm and J.S. Bach; and Caesar Franck, Charles-Marie Widor, Louis Vierne, and Marcel Dupré.

An opening concert by smaller vocal ensembles, "'Hear the Voice and Prayer' English Anthems by Tallis, Byrd, and the Younger Generations" included works of Gibbons, Weelkes, and Tomkins, complemented by organ pieces of Byrd played by Mark Williams.

Lectures included "Tallis, Byrd, and the 1575 *Cantiones sacrae*." by David Trendell; "Byrd and the Age of Exploration," by Kerry McCarthy; and "The Craft of Composition: Byrd vs. Tallis," by William Mahrt.

Pre-festival observations included a Solemn High Mass in the Dominican Rite and a Solemn High Mass according to the Anglican Use of the Ordinariate of Benedict XVI for the Feast of the Transfiguration, August 6, which featured Tallis's Mass for Four Voices. A more extensive report of this Ordinariate Mass will appear in the next issue of *Sacred Music.*

Cantores in Ecclesia is a semi-professional choir of about thirty voices, whose sound and expression are an ideal of the performance of sacred music. For the first thirteen years of the festival, Richard Marlow of Trinity College, Cambridge was the musical director. Since then Mark Williams of Jesus College, Cambridge has succeeded him. Williams was a student and protegé of Marlowe and has proved a worthy successor.

The Festival Director was Dean Applegate, retired director of Cantores in Ecclesia and music director at Holy Rosary Church in Portland; the Artistic Director was Mark Williams, who directed the final concert. Other choral performances were directed by Kerry McCarthy, recently of Duke University and author of the new biography of Byrd just published by Oxford Univesity Press (Assumption Mass); David Trendell of King's College, London (first concert, Evensong, and Byrd Three-Voice Mass); and Blake Applegate, regular director of the Cantores in Ecclesia (Compline and Four- and Five-Voice Masses).

Next year's festival will take place August 7–23, 2015, and will include works from Byrd's *Gradualia,* as well as those by Byrd's predecessors, Tavernor, Sheppard, Mundy, and Tallis. Details of this year's festival program can be seen on the web site <www.byrdfestival.org>; see also the web site of the Cantores in Ecclesia <www.cantoresinecclesia.org>

[1]A Solemn Pontifical High Mass is celebrated by a bishop with the collaboration of deacon, sub-deacon, assistant priest, master of ceremonies, and several acolytes; for a bishop this is the only alternative to the Low Mass in the extraordinary form; a Pontifical High Mass is celebrated by a bishop without the collaboration of other ministers except for acolytes; this is an option in the ordinary form. The extraordinary form is the form of the Roman Rite as authorized by Pope John XXIII (1962)—otherwise known as the old Mass and the Tridentine Mass; the ordinary form is the form authorized by Pope Paul VI (1970)—the new Mass, the Mass of Vatican II.

WINTER CHANT INTENSIVE
SING THE MASS
REGISTRATION DETAILS

Check or credit card payment must accompany registration. Registration must be postmarked on or before November 14 (Early Bird) or December 15 (Regular). For any registrations after that date, add $50 late fee. You may register online at http://musicasacra.com/2014/09/13/winter-chant-intensive-2015/.

Cancellation: Requests received in writing at the CMAA Office will receive a refund less the non-refundable $75 deposit. All requests for refund must be received at the CMAA office by December 30th to receive a refund. Refunds will be processed after the Chant Intensive/Sing the Mass course completion.

Member Discounts

With a current CMAA Parish Membership, the members' rate is offered to anyone in the parish community. If your name is not on the parish membership, include the parish name on your registration form. If you have a current CMAA individual membership, the members' rate is available to you; it is not transferable to another person. For online registrations, you must use the member discount code to receive the member rate.

Not yet a member? Join the CMAA at our website and follow the instructions to obtain your member discount code. Use that code on your registration form.

Winter Chant or Sing the Mass Registration form

Please print. **Early bird** registrations forms must be postmarked by November 14. **Regular** registration forms must be postmarked by December 15. If registering more than one person, fill out another form - photocopy form as necessary. You may also register on the CMAA website at: (http://musicasacra.com/2014/09/13/winter-chant-intensive-2015/).
If you have not received confirmation by December 20, please contact the CMAA office (505) 263-6298 or programs@musicasacra.com.

_____

Title (Mr., Ms., Rev., etc.) First Name Last Name Name for Badge (i.e. Tom for Thomas)

_____

Address City State/Province Zip

_____

Daytime Phone (include area code) E-Mail Address

_____

Parish Name Parish Zip (Arch) Diocese CMAA Member Discount Code

Winter Chant Intensive/Sing the Mass Registration

_____

	Early Bird (Through Nov. 14)	Regular (Nov. 15-Dec. 15)	Late (After Dec. 15)	
CMAA Member Registration	$275	$325	$375	$ _____
Not yet member: Add $48 (U.S.) or $54 (Canada) or $65 (All other non-U.S.)				$ _____
Non-Member Registration	$325	$375	$425	$ _____
Special Dietary Needs (Vegan, GF, etc.): Add $25				$ _____
TOTAL COURSE FEES, including deposit				**$ _____**

I am registering for: ____ Chant Intensive ____ Sing the Mass

- A parent or chaperone must accompany youth attendees under 18. Chaperone must be at least 21 years old. Name of accompanying parent or chaperone:
  _____

Payment

____ Check # _____ Enclosed
____ I authorize CMAA to charge my: ____ MasterCard ____ VISA ____ AMEX ____ Discover

_____

Credit Card Number Expiration Date Security Code (*3 digits located on back or 4 digits on front for AMEX)*

_____

Cardholder Signature Date of Signature

_____

Name on Card (Please print) Billing Zip Code

Submit form with payment to:
CMAA, PO Box 4344, Roswell, NM 88202
Online Registration available at http://musicasacra.com

Church Music
Association of America

Coming January 5-8, 2015: two courses, one venue

The Winter Chant Intensive and
Sing the Mass, a course for priests, deacons, and seminarians

Both courses will be presented at the Cathedral of Sts. Simon and Jude in Phoenix, Arizona.

The ***Chant Intensive*** offers beginners and intermediates full immersion from the start. You'll learn or review how to read and navigate all aspects of traditional Gregorian notation (square notes). The program will be presented by Jeffrey Morse.

Sing the Mass, an all-new course for clergy and seminarians, will teach the skills participants need to read Gregorian notation, including the sung dialogues, prayers, and Mass ordinaries of the Roman rite. The presenter is Matthew J. Meloche.

Learn more and register at musicasacra.com

CMAA members receive a $50 discount

Members, you will need password **CMAAMEMBER** to use the member-only registration page and receive your discount.

VI

D

E fructu * ópe-rum tu- órum, Dómi-ne, sa-ti- ábi-

tur ter- ra: ut edúcas panem de terra, et vi- num læ

tí- fi-cet cor hómi- nis: ut exhí- la- ret fá-ci- em

in ó-le- o, et pa-nis cor hómi-nis confírmet.

℣. 1ab, 1c–2a, 23, 24, 30, 31, 33, 3

1. Béne- dic, ánima me- a, Dómino. Dómi-ne De- us me-

us, magni-fi-cátus es ve-heménter! De fructu.

2. Ma- je-stá-tem et de-córem indu- ísti, amíctus lúmi-ne