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EDITORIAL

Silence

by William Mahrt



silence could be described as the privation of sound, a negative. But, in fact, it is also something very positive, especially for music.

Thomas Carlyle gave an eloquent expression of the value of silence, speaking of poetry: “Under all speech that is good for anything, there lies a silence that is better; silence is deep as Eternity, speech is shallow as Time.”¹

So for music: under any good piece of music there lies a silence out of which it emerges. For a composer, silence—perhaps even a long period of silence—is an essential foundation for composition. Composer James MacMillan has spoken of silence as a philosophical state in which ideas gestate and out of which music emerges.

It is vitally important to find time to reflect, to consider, to meditate and pray before even a note is written, . . . the bedding-down time where ideas can germinate, pollinate, and grow.²

For a performer, music also emerges out of silence; before beginning, a performer recollects the essence of what is about to be performed; you often see a performer stand or sit in recollection for just an instant before beginning a piece. A brief moment of silence before beginning the performance of a piece can be the occasion for pulling thoughts together and recalling the course of the whole piece. I teach the singers in my choirs to do just that—before singing a piece to recall all the things we have aimed to do and have achieved in rehearsal as a preparation for the most intelligent and persuasive performance. Unless a performance arises out of a state of intense recollection, it may not fulfill what it has been prepared to do.

Even for a listener, music emerges out of silence. The very first few notes of a piece set its direction and establish expectations of how it will proceed. If they come out of silence, this direction can be clear and effective. But if they come in the midst of noise or other music, their initial statement is muted, and it is more difficult to discern their difference from what has come before. For the listener, music also returns to silence. Who has not experienced an awesome silence upon the completion of a great piece of music? Just for an instant, the moment when the totality of the piece is first perceived, all share a sense of wonder at the greatness

¹Thomas Carlyle, “Memoir of the Life of Scott,” in *Critical and Miscellaneous Essays*, Modern British Essayists, 5 (Philadelphia: Carey and Hart, 1848), p. 512.

²Interview on YouTube, “James MacMillan on the Necessity of Silence” (June 2011).

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of the piece (and perhaps even resent the fact that someone must break the silence with the beginning of applause). When my choir finishes a beautiful Renaissance motet, ending with a perfect consonance as the completion of a glorious contrapuntal web, there is a palpable silence in the congregation. You can hear it. But occasionally the singers themselves do not hear it, and they rustle their music or move or cough or make some other slight noise, which begins to break the spell of that silence. I periodically instruct the singers not only to stay still at the end of a piece, but also to perceive the silence which is the effect of their singing. This should be a powerful incentive for the perfection of the performance.

The same is true of a Gregorian chant, especially the responsorial chants following the lessons, the gradual and alleluia. Their function is understood as meditation chants, and when upon the conclusion of such a chant, there is that same palpable silence in the congregation, it is evidence that a kind of communal state of recollection has been achieved; the entire congregation has been affected by it. There is a cessation of white noise throughout the church. White noise is the result of almost imperceptible motion, rustling of papers or books, and is evidence of being distracted. It is not observable until it stops, and when it stops, the silence is magic.

Silence offers the listener the opportunity to integrate the various aspects of what has just been heard. In the case of a piece of music, since our perception of the piece is temporal, we experience it in time and only upon its completion can we reflect upon its beauty as a whole. This is different from the perception of a work of the visual arts, where we see the whole first and only gradually assimilate the beauty of the details which contribute to that whole. But with a piece of music, which is an art which constructs time, the duration of its perception is fixed, but the assimilation takes place in retrospect, first in that instant of immediate recognition of the whole, but then in a reminiscence of all its parts as they add up to the whole. This can take a few minutes or even an hour or two or more. Psychologists know about how knowledge matures sub-consciously and have called it “reminiscence.” We keep the perception of the whole piece with us for some time, and our understanding and appreciation of it increases; this happens especially overnight during sleep. In the case of a great piece, the memory of this hearing becomes a part of us and is renewed and deepened upon repeated hearings of the piece. This is why it is important in programming concerts that there be some repetition of repertoire.

The repetition of repertoire is particularly important for liturgical performance. The immensity of the liturgy throughout the year and of its Gregorian repertory, especially the Propers of the Mass, is only gradually assimilated year in and year out. The first repetition is the greatest. I have had new singers in the choir, singing the propers throughout the year, and when they reach the chants with which they began to sing, they suddenly realize, “This is where I came in,” and at that point they are overwhelmed by the immensity and beauty of the repertoire. This appreciation is only increased with every repletion of the annual cycle.

The same can be said of the singing of classical polyphony. When the choir learns a new motet, I intentionally repeat it in a few weeks and again in a few weeks more. The liturgy thrives upon this kind of repetition. There is a member of the congregation who sometimes asks, when are you going to sing the Byrd *Ave verum* again? Several of our best motets elicit this kind of attention from members of the congregation.

Silence plays a role within pieces of music. A general pause in a piece of music can serve several purposes: in the polychoral music of seventeenth-century Venetian masters, such as Giovanni Gabrieli, a long rest actually allows the reverberation of the room to sound on its own and to subside, a beautiful effect. The silence before the final amen in Handel's *Halleluiah Chorus* has a dramatic effect. It is not a silence which ends a piece, but one which prolongs the arrival of the end of the piece and makes it more effective. Within an Italian madrigal, a silence can be used to depict a sigh or a quick breath, as in Gesualdo's *Io pur respiro in così gran dolore* (I still breathe, even in such great sorrow)³ where the subject in imitation in all five voices in turn includes a rest in the middle of a word, depicting a sigh: "io pur re- [rest] -spiro."

A pointed use of silence within a polyphonic piece is called a *noema*,⁴ in the context of a polyphonic texture, this is a passage in simultaneous declamation in all the parts, usually set off by rests before and after. The rests ensure that the attention the passage deserves is not missed. This is sometimes used effectively to set off the words "Et incarnatus est . . ." in the Credo, as in, for example, Victoria's *Missa O quam gloriosum*.⁵

There is an important silence in the chanting of a psalm. Each psalm verse consists of two complete statements; the first is set to the rising element of the psalm tone, the second to the descending. Between these two halves of the psalm verse, there is a short pause, so important that rubrics from the Middle Ages prescribe how to measure the silence: say "Ave" or "Ave Maria," or even more of the prayer. It seems that the duration of the pause reflects the duration of the reverberation of the church in which it is sung—you wait for the silence at the end of the reverberation. But what is important is that this silence constitutes an instant of contemplation. It comes at the peak of the melody, indicating the elevation of the attention, and at its highest point, there is recollection just for an instant. It is an important element in the rhythm and the aesthetics of the psalmody. Dom Mark Kirby has described the spirituality of this practice:

The midway interval of silence (normally indicated by an asterisk) fosters contemplative prayer. It makes the rhythm of the psalmody restful and allows the meaning of the words to descend from the mind into the heart. Almost imperceptibly, and by the grace of the Holy Spirit who intercedes for us with ineffable groanings (Rom. 8:26), one begins to experience while reciting the psalms, a quiet union with the Heart of Jesus, only-begotten Son of the Father and eternal High Priest.⁶

This suggests a broader purpose of silence: it is important in the sacred, in the approach to God. Our most intimate experience of God is pre-eminently interior. In order for us to address

³A good recording together with the score is found on YouTube; the score can also be accessed through the Choral Public Domain Library (CPDL) or the International Music Score Library Project (IMSLP).

⁴This is the name of a rhetorical figure which calls particular attention to a text; for its use in music, cf. Joachim Burmeister, *Musical Poetics* (1606), Music Theory Translation Series, tr. Benito V. Rivera (New Haven: Yale University Press, 1993), pp. 164f.

⁵Cf. CPDL.

⁶Dom Mark Daniel Kirby, O.S.B., "The Psalmody of the Divine Office: A Path to Holiness for the Apostolic Religious," *Sacred Music*, 138, no. 1 (Spring 2011), 9.

and to hear God, we must be recollected; we must be free from outside distractions. Noise, or even purposeful sounds, including music, can occupy our attention in an unselfconscious way and block the deep introspection necessary for real prayer. Modern life is filled with sounds, even music; it is difficult sometimes to escape it. It is commonplace to allow the radio or the television to blare away without really paying it any attention. But this “noise” is conducive to a kind of superficiality of consciousness that may keep us from deeper reflection.⁷ Rather, prayer, the foundation of all sacred music, must also emerge from silence.

Psalm 64 (65):2 contains an interesting witness to the role of silence in prayer. In St. Jerome’s translation from the Greek (the Septuagint), it reads, “Te decet hymnus Deus in Sion” (a hymn, O God, becometh thee in Sion); but in his subsequent translation from the Hebrew, it reads “Tibi silens laus Deus in Sion,” variously translated as “to thee, silence is praise, O God in Zion,” or “Praise awaits you, God, in Zion.” It is significant that in the Hebrew silence itself can be the praise of God. These two translations suggest a commonality between music and silence. Music can create that recollection out of which the praise of God emerges; that praise emerges from silence and is elaborated by music. Whatever praise is expressed in music is only a reflection of that praise of the soul in silence.

There is another point in the Mass at which the palpable silence mentioned above can be observed: at the consecration of the Eucharist. Here, again, the congregation is united in an intense concentration, now elicited by the very presence of Our Lord. Now the silence is surely an intimation of eternity, since Christ’s sacrifice in the Mass is eternal.

Music is a temporal art—it constructs time; this it does in imitation of a variety of kinds of order, for example, in a dance, it imitates the physical gesture of the dance. Much music imitates various states of emotion, some in exquisite balance and order, some in overt expression, some even expressing raw and sometimes violent emotion. But I would suggest that the highest kind of music imitates the order of creation. This was the dominant conception of music from classical times through the Renaissance, but it is still valid today; the Medieval conception of the order of the universe was quite more limited than that of today, but today, there is still a notion that the universe is ordered; music can represent the temporal aspects of universal order.

But music can also express the transcendence of temporal order. The temporal order is expressed by regular metric construction, but Gregorian chant by not being limited to a strict metric construction, intimates eternity; by its free rhythm it suggests the transcendence of earthly temporal patterns. Ultimately, silence is a recollection of eternity; music which emerges from it is a construction of time, but this construction is made as a reminiscence of eternity, or even as an overt intimation of it. Thus Carlyle’s notion that time is shallow but eternity is deep applies to music: by emerging from and returning to silence it draws us to eternity. ♪

⁷So it is important that radio and television only be on when there is programming that we mean to hear or watch attentively. Commercial television is not very conducive to this, because dramatic presentations are periodically interrupted by commercials of greater and greater length, and the impact of the drama is muted and inattention is cultivated. Even public and religious broadcasters tend to imitate the commercial stations and break the programming with extensive announcements, even “commercials” about their own programming.

ARTICLES

The Hymns of Lauds

by Edmund Lazzari, Jr.



One of the most exciting aspects of the forthcoming translation of the Liturgy of the Hours is the possibility for a revitalization of Catholic hymnody, since the proper hymns assigned to each office will be included. The hymns of the Divine Office are often very rich in theology and spirituality, and their rhyme scheme and strophic structure allow important lessons to be memorized easily. While a great deal of attention has been given to the music of Mass (and rightly so), the hymnody of the office has been neglected in recent scholarship and liturgical practice. I hope that this paper will aid in drawing scholarly attention to the theological richness of the hymns of the office, contributing to a deeper liturgical spirituality of the entire Latin church.

Taking the Lauds hymns of the psalter as its focus, this paper will examine these hymns in three parts. First, it will examine the general themes of Lauds hymns, such as light and petition to God for virtue throughout the day. Secondly, using the contextual approach that has recently borne such great fruit in scriptural scholarship, it will investigate how each hymn teaches us how to pray through the week. While the Roman Breviary contains the prayers of the secular clergy, the hymns of the pre-Urbine office are the same in the Benedictine, Dominican, Cistercian, and Carthusian breviaries.¹ Additionally, considering the influence that monasticism has had both on the formation of the Roman Breviary and the spirituality of the office generally, theological examples from monastic life will be used that can be applicable to both the laity and the secular clergy who pray with the Roman Breviary. The text used for this theological exegesis will be the pre-Urban VIII reform hymns as found in the 1596 *Breviarum Romanum*.² Then, after each hymn, this paper will compare these hymns to their later revisions in the Roman Breviary and the Liturgy of the Hours.³ With special attention paid to the revision found in weeks I and III of the current Liturgy of the Hours, an investigation will be made concerning the principles of revision in each of these reforms and whether the revisions or omissions of the texts respect the liturgical meaning of the hymns as found in the original context.⁴

¹Matthew Britt, *The Hymns of the Breviary and Missal* (New York: Benzinger Brothers, 1936), p. 25.

²1596 *Breviarum Romanum* as found in George Warren McGrath, "The Revision of the Hymns of the Roman Breviary under Urban VIII" (Master's Thesis, Loyola University Chicago, 1939).

³*The Roman Breviary in Latin and English*, 3 vols. (London: Baronius Press, 2011); *Liturgia Horarum*, 4 vols. (Vatican City: Libreria Editrice Vaticana, 2000).

⁴Thomas Aquinas, *Summa Contra Gentiles*, Bk. I, c. 29, para. 2, editio Leonina manualis (Rome: Apud Sedem Commissionis Leoninae, 1934).

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I. GENERAL THEMES

There are some general themes that permeate the Lauds hymns of the psalter. Chief among these is the image of light. Given the orientation of monastic churches (facing east), the sun would start to shine through the windows as Lauds was being prayed. It is unsurprising, then, that light should be spiritualized and become a part of the worship of Lauds. The image of light most often refers to God and his grace which scatters the darkness of night and sin. This spiritualization of day and night can be seen in other parts of the office as in the chapter for Lauds on Tuesday (Rom. 13:12–13). It is entirely appropriate that, as night ends, we think to put off the deeds of darkness and put on the armor of light. The hymns of Lauds most often ask for God's grace to destroy the shadows of night so that a new day may be lived free from sin. *Splendor Paternæ gloriæ* applies the motif of light to God in way that directs worship to the Triune God. Playing off of the language of the Niceno-Constantinopolitan Creed, it describes Christ as the "light from light bearing light." The Son is consubstantial with the Father and is the source of all created light (John 1:3). It is also fitting that the Son be described as light because (in that very same verse) the Gospel of John describes the Son as the light of men.

Not only is Christ described as light, but also explicitly as the sun in these hymns. Again, it is fitting and poetic that true worship should be given to the source of all light and grace at the beginning of the day, but the language of the sun can also be seen as a Christian baptism of pagan worship. By directing worship away from a created thing to God, the breviary makes worship acceptable and directs the monk's attention to the greatness of God. The pagans worshipped the sun, which provides physical nourishment for the earth; in medieval cosmology, the sun is the source of all heat in the sublunary world.⁵ If the sun is so vital to the life of the physical universe, how much more ought the source of all being and grace be worshipped? The metaphor of the sun, especially in its medieval understanding, is a metaphor for grace. Without the sun's light, there would be no possibility for vision and there would be no life in the sublunary world.⁶ Just as the sun is the sole source of heat and can be said to be heat itself, so the Lord provides grace and therefore spiritual life to all of his people. Just as without the sun it is impossible for anything to occur on the physical level, so also it is impossible for anything spiritually good to happen without God's grace because of the effects of original sin.⁷ Therefore, the monk ought to devote his fervent prayer in praise of God who is so much greater than the sun, which is shining through the windows of the chapel as he sings his Lauds.

The third theme of the Lauds hymns is especially prominent: invoking protection against the evils of the day. It seems that chief among these evils is unchastity, but other chief sins of the life of the monk are mentioned. As the week goes on, more specific vices are named. This twofold aspect involves invoking the Lord so that virtues can be acquired and developed while vices can be avoided. The stress on avoiding vices also mirrors the theme of light and darkness applied to the life of the monk. As Christ is the light that defeats all darkness, so the monk starts his day by asking the Lord for His grace to overcome every vice. Just as the sun destroys darkness, so the power of Christ has the ability to destroy vice and sin. These three themes are especially prominent in the Lauds hymns.

⁵Ibid.

⁶Ibid., c. 10, ¶6.

⁷Council of Orange, Canons 20 and 24, in *Enchiridion symbolorum, definitionum, et declarationum de rebus fidei et morum*, eds. Heinrich Denzinger and Peter Hünermann, 43rd edition (San Francisco: Ignatius Press, 2012), ¶193, 197.

II. THEOLOGICAL EXEGESIS AND TEXTUAL ANALYSIS

At the 1938 Andrew Lang Lecture in honor of Charles Williams, J.R.R. Tolkien presented a now-famous essay: “On Fairy-stories.”⁸ Criticizing a tendency of folklorists to say that “any two stories that are built round the same folk-lore motive, or are made up of a generally similar combination of such motives, are the ‘same stories,’” Tolkien points out that it is crucial to the meaning of stories to note the differences in the details of similar stories and the new context of similar motives.⁹ “It is precisely the colouring, the atmosphere, the unclassifiable individual details of a story, and above all the general purport that informs with life the undissected bones of plot, that really count.” Details, such as whether Little Red Riding Hood is saved by the hunter or eaten by the wolf (as occur in different stories featuring the character), make a “very profound difference” in the tales.¹⁰

Forty years later, this theme was picked up by Brevard Childs in his seminal article “The Canonical Shape of the Prophetic Literature,” outlining the now-influential canonical approach to interpreting Sacred scripture.¹¹ Childs stressed that, while the material that is currently in scripture had a variety of sources and was transmitted in different ways, what matters for interpretation is the final product of such a process.¹² The overall context of a text, such as in the Bible as a whole, reflects an editorial decision and affects the interpretation of the text; the true meaning of the text can only be seen as it functions in its biblical context.¹³

This newly-rediscovered method of interpretation can be extremely useful for studies of the theology of the liturgy. While the liturgical movement did much in the twentieth century for the discovery and dissemination of patristic texts, it has been criticized for its reductive emphasis on the historical development of certain aspects of the liturgy to an exclusion of the theological reasoning for the functions of liturgical texts in their contexts.¹⁴ As Aidan Nichols points out, nineteenth-century liturgical theologians, although they had a great amount of historical insight, were much better than enlightenment and twentieth-century theologians at respecting the theological context of liturgical texts.¹⁵ In fact, many of the works of nineteenth-century liturgical theology deserve to be rediscovered and translated into English, chief among which for the hymns of the breviary is S. G. Pimont’s four-volume study *Les Hymnes du Breviaire Romain*.¹⁶ It is hoped that this study will aid in bringing a contextual approach back into scholarly discussion for the hymns of the breviary.

⁸J.R.R. Tolkien, “On Fairy-Stories,” in *The Tolkien Reader* (New York: Ballantine Books, 1966), pp. 33–99.

⁹Ibid., 45.

¹⁰Ibid., 46.

¹¹Brevard Childs, “The Canonical Shape of the Prophetic Literature,” *Interpretation*, 32 (1978), 46–55.

¹²Raymond E. Brown and Sandra M. Schneiders, “Hermeneutics,” in *The New Jerome Biblical Commentary*, eds. Raymond E. Brown, Joseph A. Fitzmyer, and Roland E. Murphy (Upper Saddle River, N.J.: Prentice Hall, 1990), pp. 1146–1165.

¹³Childs, “Canonical Shape,” 53.

¹⁴Aidan Nichols, *Looking at the Liturgy* (San Francisco: Ignatius Press, 1996), pp. 11–48.

¹⁵Ibid., 36–39.

¹⁶S.G. Pimont, *Les Hymnes du Breviaire Romain* (Paris: Librairie Poussielgue Frères, 1874).

SUNDAY

Pre-Urbine Text (PU) ¹⁷	Urbine Reforms (UR) ¹⁸	Liturgia Horarum (LH) ¹⁹
Æterne rerum Conditor, Noctem diemque qui regis: Et temporum das tempora Ut alleves fastidium.	Æterne rerum Conditor, Noctem diemque qui regis, Et temporum das tempora, Ut alleves fastidium.	Æterne rerum conditor, Noctem diemque qui regis, Et temporum das tempora Ut alleves fastidium,
Preco diei iam sonat, Noctis profunde pervigil: Nocturna lux viantibus, A nocte noctem segregans.	Nocturna lux viantibus A nocte noctem segregans, Præco diei iam sonat, Iubarque solis evocat.	Præco diei iam sonat, Noctis profundae pervigil, Nocturna lux viantibus A nocte noctem segregans.
Hoc excitatus lucifer, Solvit polum caligine: Hoc omnis errorum chorus, Viam nocendi deserit.	Hoc excitatus Lucifer Solvit polum caligine: Hoc omnis errorum cohors Viam nocendi deserit.	Hoc excitatus lucifer Solvit polum caligine; Hoc omnis errorum chorus Vias nocendi deserit.
Hoc nauta vires colligit, Pontique mitescunt freta: Hoc ipsa petra ecclesæ, Canente culpam diluit.	Hoc nauta vires colligit, Pontique mitescunt freta: hoc, ipsa petra Ecclesiæ, canente, culpam diluit.	Hoc nauta vires colligit Pontique mitescunt freta; Hoc, ipse Petra Ecclesiæ, Canente, culpam diluit.
Surgamus ergo strenue, Gallus iacentes excitat: Et somnolentos increpat, Gallus negantes arguit.	Surgamus ergo strenue: gallus iacentes excitat, et somnolentos increpat, gallus negantes arguit.	
Gallo canente spes redit, Ægris salus refunditur: Mucro latronis conditur, Lapsis fides revertitur.	Gallo canente, spes redit, Ægris salus refunditur, Mucro latronis conditur, Lapsis fides revertitur.	
Iesu, labantes respice, Et nos videndo corrige: Si respicis lapsi stabunt, Fletuque culpa solvitur	Iesu labantes respice, Et nos videndo corrige: Si respicis, labes cadunt, Fletuque culpa solvitur.	Iesu, labantes respice Et nos vitendo corrige; Si respicis, lapsus cadunt Fletuque culpa solvitur.
Tu lux refulge sensibus, Mentisque somnum discute: Te nostra vox primum sonet, Et vota solvamus tibi.	Tu, lux, refulge sensibus, Mentisque somnum discute: Te nostra vox primum sonet, Et vota solvamus tibi.	Tu, lux, refulge sensibus Mentique somnum discute; Te nostra vox primum sonet Et vota solvamus tibi.
Deo Patri sit gloria, Eiusque soli Filio: Cum Spiritu Paraclito, Et nunc et in perpetuum. Amen.	Deo Patri sit gloria, Eiusdem soli Filio, Cum Spiritu Paraclito, Nunc, et per omne saeculum. Amen. ²⁰	Sit, Christe, rex piissime, Tibi Patrique gloria Cum Spiritu Paraclito, In sempiterna saecula. Amen.

¹⁷All PU hymns taken from 1596 *Breviarum Romanum* as found in George Warren McGrath, “The Revision of the Hymns,” here 106.

¹⁸All UR hymns are found in *The Roman Breviary in Latin and English*, vol. 2, here pp. 210–211.

¹⁹All LH Hymns are found in *Liturgia Horarum*, vol. 2, here pp. 554, 799.

²⁰The English Translation of each of the UR Texts will be provided from Britt, *The Hymns of the Breviary*, here 51–53: 1. Eternal Maker of the world, who rulest both the night and day, and givest a variety of seasons to relieve monotony. 2. A nocturnal light to wayfarers, separating watch from watch, the herald of the day sends forth his cry and calls forth the rays of the sun. 3. While he sings, the awakened morning disenthalls the heavens of darkness; all the bands of night prowlers abandon their deeds of violence. 4. While he sings, he sailor gathers new strength, the raging of the sea subsides: while he sings, the very Rock of the Church washes away his sin. 5. Let

THEMES

Aeternae Rerum Conditor stresses several of the themes typical of Lauds hymns, but it also has some features which make it a good example of the Lauds hymns leading us through the week in prayer. The theme of creation is very prominent in this hymn. The very first words speak of God as the creator and ruler of all things. One can see an implicit allusion in “noctem diemque regis” to God’s separating the light and the darkness on the first day of creation. This action of God is explicitly mentioned in verse two.

The placement of his hymn on Sunday reinforces the need for fidelity to worship, especially to the rule, the office, and the Mass.

Since Sunday is the first day of the week, it is fitting to recall

God’s actions of creation on that day, but even more fitting since Sunday is the day of the Resurrection; the day which allowed the redeemed to become a new creation through rising to life with Christ.

The fifth verse is especially poignant. The first two lines exhort us to rise from sleep, with the cock calling us to rouse ourselves for the day. What begins as a routine call to wake ends with a theological twist. The third line gives a picture of some monks shuffling as they are slow to get up, to which the fourth line adds the commentary “gallus negantes arguit” [the cock convicts the deniers]. What began as a mere exhortation to wake has compared those sluggish to get out of bed with Peter’s denial of Christ! While this may seem like a rather extreme position, it becomes a bit more understandable in the context of the vow of obedience and the commandment to honor the Sabbath day. If a monk-priest does not do his duty to say the office, he is breaking his vow of obedience to the rule of life of the community and it is likely that his negligence to say the office can extend to his negligence to say or hear Mass. The placement of this hymn on Sunday reinforces the need for fidelity to worship, especially to the rule, the office, and the Mass.

The theme of fidelity is spelled out explicitly in the first and fourth lines of the next verse. The cockcrow returns again, but this time, it is more in accord with its traditional place as a symbol of the resurrection and a return of hope.²¹ The last line states that faith will return to the lapsed. Even if one has denied Christ (i.e., lapsed in the observance of the rule), there is always an opportunity to be reconciled to God. While the cockcrow was the sign that revealed Peter’s sins to him, by that very awareness of his sins, it allowed him to repent of them, thereby

us, therefore, rise with alacrity; the cock awakens the sleepers, chides the drowsy, and rebukes the unwilling. 6. At the crowing of the cock, hope returns; health is restored to the sick; the sword of the robber is sheathed; confidence returns to the fallen. 7. O Jesus, look with compassion upon the wavering and correct us with thy look (as thou didst correct Peter): washed away by our tears. 8. O Light, sine thou into our hearts, dispel the lethargy of the soul; may our voice first praise thee, and to thee may we pay our vows. 9. To God the Father be glory, and to his only Son, with the Holy Spirit now and forever. Amen.

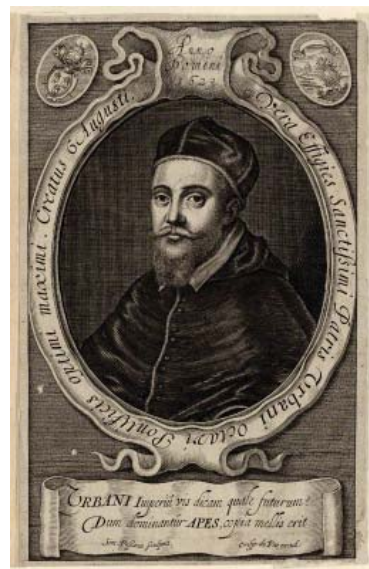
²¹Dennis McNamara, *How to Read Churches: A Crash Course in Ecclesiastical Architecture* (New York: Rizzoli Publishing, 2011), p. 53.

restoring hope and renewing his faithful trust in Christ. It is very fitting that these two theological virtues be praised in light of the day of the Resurrection. The Resurrection of Christ demands an act of faith for the infinite graces of the cross to be poured upon believers, while recalling that there will be moments when we will fail. Sunday is a day for turning back to Christ in faith and hope to render him fitting worship. The cockcrow is an eloquent exhortation to prayer, repentance, faith, and hope in this hymn for Sunday morning.

TEXTUAL REVISIONS

The reforms of the breviary under Urban VIII often changed the order of the phrases in stanzas or substituted equivalent words in order to bring the hymns of the breviary into classical poetic meter.²² The second stanza of this hymn shows that very well. Since “pervigil” of the second line of the stanza is accented on the second syllable, it breaks the meter that would have been iambic tetrameter. The Urbine Reforms (UR), substitute this entire line with one that has a different sense but is in the meter. The Liturgia Horarum (LH) restores this stanza to its state in the pre-Urbine text (PU). Inasmuch as it does this, LH is more sensitive to the contextual placement of these hymns in the breviary than UR.

The bigger problem with the LH revision of this hymn, however, is its shortening. Cut out of this hymn is the central drama of the cockcrow. LH cuts two stanzas, presumably for the purposes of time, but it cuts out the rich symbol of the Resurrection and the strenuous call to prayer which is so consonant with Sunday. Because this hymn still has all of the resonances with the first day of creation, it still has significant imagery for Sunday. However, cutting out the imagery of the Resurrection cuts out the more important part of Sunday imagery. This revision of the hymn is clearly less sensitive than previous breviaries to the subtle but powerful placement of this hymn as the hymn for Sunday. While LH also changes the doxology (which differs between PU and UR), this does not seem to impact the understanding of this hymn in its weekly context.



The reforms of the breviary under Urban VIII often changed the order of the phrases in stanzas or substituted equivalent words in order to bring the hymns of the breviary into classical poetic meter.

²²Gregory DiPippo, “The Hymns of Urban VIII,” in *Compendium of the Reforms of the Roman Breviary*, New Liturgical Movement.org <http://www.newliturgicalmovement.org/2009/09/compendium-of-reforms-of-roman-breviary_23.html#.Vkd_2r_Yk5s>

MONDAY

Pre-Urbine Text (PU)	Urbine Reforms (UR)	Liturgia Horarum (LH)
Splendor Paternæ gloriæ De luce lucem proferens: Lux lucis et fons luminis, Dies diem illuminans.	Splendor paternæ gloriæ, De luce lucem proferens, Lux lucis et fons luminis, Diem dies illuminans:	Splendor paternæ gloriæ, De luce lucem proferens, Lux lucis et fons luminis, Diem dies illuminans,
Verusque sol illabere, Micans nitore perpeti: Iubarque sancti spiritus, Infunde nostris sensibus.	Verusque sol, illabere, Micans nitore perpeti: Iubarque Sancti Spiritus Infunde nostris sensibus.	Verusque sol, illabere Micans nitore perpeti, Iubarque Sancti Spiritus Infunde nostris sensibus.
Votis vocemus te Patrem, Patrem perennis gloriæ: Patrem potentis gratiæ, Culpam releget lubricam.	Votis vocemus et Patrem, Patrem potentis gratiæ, Patrem perennis gloriæ: Culpam releget lubricam.	Votis vocemus et Patrem, Patrem perennis gloriæ, Patrem potentis gratiæ, Culpam releget lubricam.
Informet actos strenuos, Dentem retundat invidi: Causa secundet asperos, Donet gerendi gratiam.	Informet actus strenuos: Dentem retundat invidi: Causa secundet asperos: Agenda recte dirigat.	Informet actus strenuos, Dentem retundat invidi, Causa secundet asperos, Donet gerendi gratiam.
Mentem gubernet et regat, Casto fideli corpore: Fides calore ferueat, Fraudis venena nesciat.	Mentem gubernet et regat: Sit pura pōbis castitas: Fides calore ferueat, Fraudis venena nesciat.	Mentem gubernet et regat Casto, fideli corpore; Fides calore ferueat, Fraudis venena nesciat.
Christusque nobis sit cibus, Potusque noster sit fides: Læti bibamus sobriam, Ebrietatem Spiritus.	Christusque nobis sit cibus, Potusque noster sit fides: Læti bibamus sobriam Profusionem Spiritus.	Christusque nobis sit cibus, Potusque noster sit fides; Læti bibamus sobriam Ebrietatem Spiritus.
Lætus dies hic transeat, Pudor sit ut diluculum: Fides velut merities, Crepusculum mens nesciat.	Lætus dies hic transeat: Pudor sit ut diluculum: Fides velut merities: Crepusculum mens nesciat.	Lætus dies hic transeat; Pudor sit ut diluculum, Fides velut merities, Crepusculum mens nesciat.
Aurora cursus provehit, Aurora totus prodeat: In Patre totus Filius, Et totus in Verbo Pater.	Aurora lucem provehit, Cum luce nobis prodeat In Patre totus Filius Et totus in Verbo Pater.	Aurora cursus provehit; Aurora totus prodeat, In Patre totus Filius Et totus in Verbo Pater. Amen. (571, 816)
Deo Patri sit gloria, Eiusque soli Filio: Cum Spiritu Paraclito Et nunc et in perpetuum. Amen. (109)	Deo Patri sit gloria, Eiusdem soli Filio, Cum Spiritu Paraclito, Nunc et per omne seculum. Amen. (289–290) ²³	

²³Britt, *The Hymns of the Breviary*, 57–58: 1. O Splendor of the Father's glory, bringing forth light from light, O Light of Light, and Source of light, Day illuminating day! 2. O Thou, true Sun, descend, shining with everlasting brightness, and infuse into our hearts the radiance of the Holy Spirit. 3. In our prayers, let us also implore the Father, the Father of eternal glory, the Father of mighty grace, that He may remove every dangerous inclination to sin. 4. May He give us strength for manly deeds, blunt the teeth of the envious one, bring adverse events to a favorable issue, and give us the grace to act wisely. 5. May He rule and direct our mind that our chastity remain unsullied; may our faith glow with fervor, and may it know not the poison of error. 6. May Christ be our food, and faith our drink; joyfully let us drink of the sober affluence of the Spirit. 7. Joyfully may this day pass by; may our modesty be as the dawn, our faith as the noonday sun, and may our souls know no twilight. 8. The aurora leads on the light; with the light may there appear to us the whole Son in the Father, and the whole Father in the Word.

THEMES

Spondor Paternae gloriae, the Lauds hymn for Monday, once again has the typical Lauds theme of light, but the more notable aspect of this hymn for its placement in the psalter is the focus on work. The hymn asks the Lord to mold the strenuous work of the day so that all work can be carried out in bodily chastity, sobriety of spirit, and lively faith. This transition in hymnody from the emphasis on beginning anew in Christ to asking Christ for strength and safety in work also marks the transition from the Lord's day to the daily work of the week.

The sixth verse is notable for the role that the Eucharistic sacrifice has to play in the daily life of the Christian. This verse asks that Christ be our food and faith be our drink. The graces of receiving the Eucharist are what sustains one as food during the work of the day. This is quite reminiscent of the theology of Viaticum, which could lead the one praying this hymn to reflect on the role the Eucharist plays in his lifelong pilgrimage to his heavenly homeland. This theme is beautifully drawn out in Tolkien's *Lord of the Rings*, where travelers on a journey across barren lands derive more nourishment from their "waybread" the more they rely on it as their sole source of nourishment.²⁴ Tolkien here echoes numerous examples of saints surviving exclusively on the Eucharist for extended periods of trial.²⁵ Monday is the beginning of the tough work of our earthly pilgrimage and the sustenance gained from the Blessed Sacrament is a powerful aid to persevering on the pilgrim way to the Father's house.

It seems that, through the draught of faith, the rest of the verse encourages us to rejoice and drink the "sober intoxication of the Spirit." Fr. Cantalamessa uses this exact phrase as a title for his book on the descent of the Holy Spirit at Pentecost.²⁶ He takes Peter's opening statement at Pentecost seriously when Peter states "these men are not drunk, as you suppose" to be a defense of this "sober intoxication," (Acts 2:15–17). This intoxication of the Spirit is what has inspired the prophets and what works in any truly effective prayer and work. It is the Spirit's work within us that we ask for at the beginning of the day and the beginning of the week.

St. John Chrysostom illuminates the special connection between this work of the Spirit and the beginning of the day. In Peter's statement in Acts,²⁷ Peter defends the apostles by stating that it is the third hour of the day. Chrysostom remarks on the significance of the outpouring of the spirit at that hour. "For the brightness of this fire is shown at the very time when people are not engaged in their works, nor at dinner; when it is bright day, when all are in the market-place."²⁸ Chrysostom finds it fitting that the Holy Spirit is poured out on the apostles

²⁴J.R.R. Tolkien, *The Lord of the Rings*, 50th Anniversary Edition (Boston: Houghton Mifflin, 2004), p. 936.

²⁵Cf. Caroline Walker Bynum, *Holy Feast and Holy Fast* (Berkeley: University of California Press, 1987), p. 148; Tamar Herzog, *Savonarola's Women: Visions and Reform in Renaissance Italy* (Chicago: University of Chicago Press, 2008), p. 44.

²⁶Rainero Cantalamessa, *Sober Intoxication of the Spirit*, tr. Marsha Daigle-Williamson (Cincinnati: St. Anthony Messenger Press, 2005).

²⁷Acts 2:15.

²⁸St. John Chrysostom, *Homily 5 on Acts*, tr. J. Walker, J. Sheppard and H. Browne, and revised by George B. Stevens, in *Nicene and Post-Nicene Fathers, First Series*, vol. 11, ed. Philip Schaff (Buffalo, N.Y.: Christian Literature Publishing Co., 1889), revised and edited for New Advent by Kevin Knight <<http://www.newadvent.org/fathers/210105.htm>>

and is exhibited to all before the work of the day begins in earnest. The brightness of the day echoes the brightness of the fire of the Holy Spirit, but it also shows forth the truth of Christ to all near the apostles. Chrysostom's analysis links the outpouring of the sober intoxication of the Spirit to the time when people are preparing for the work of the day, showing that the truth of Christ is necessary for the work of the day. *Splendor Paternae gloriae* shows us that Christ and the Spirit are as necessary to the work of the day as food and drink. It is this emphasis on work that makes it quite fitting for the beginning of the day on Monday.

The hymns for Tuesday, Wednesday, and Thursday all derive from the Cathemerinon of Prudentius, a cycle of hymns for all parts of the day.

TEXTUAL REVISIONS

With one exception, the amendments made by LH to UR in this hymn are made to restore the text to the PU state. The sole exception is the removal of the doxology at the end of the hymn in LH. Presumably, this was done because the last stanza has Trinitarian language in it, so the editors did not deem it necessary to have an additional Trinitarian invocation. Since these are the only things that change (and since the analysis above was based on PU), there seem to be no differences between the three texts regarding their relation to the spirituality of the week.

TUESDAY, WEDNESDAY, AND THURSDAY

The hymns for Tuesday, Wednesday, and Thursday all derive from the *Cathemerinon* of Prudentius, a cycle of hymns for all parts of the day.²⁹ The hymn for Tuesday is derived from the "Hymnus ad Galli cantum" and the hymns of Wednesday and Thursday both derive from the "Hymnus Matutinum." Since these are all derived from the same poem, there are fewer explicit references to the particular work of the days, but they still reflect the general themes of Lauds hymns. Perhaps it is fitting that these hymns speak less specifically about the character of their individual days because Tuesday, Wednesday, and Thursday are the days during the week where the normal work of the week is done. One could say that the special character of these days is the normal life of the monk and the rhythm of monastic life. While Prudentius was not intending to make hymns for the office of cenobitic life, the appropriation of this hymn in the office for Lauds reappropriates and reinterprets it as pertaining to the life of the monk.

²⁹Prudentius, "Liber Cathemerinon," in *Prudentius*, vol. 1, ed. H. J. Thompson, Loeb Classical Library (Cambridge, Mass.: Harvard University Press, 1949), pp. 6–114; Britt, *The Hymns of the Breviary and Missal*, 60.

TUESDAY

Pre-Urbine Text (PU)	Urbine Reforms (UR)	Liturgia Horarum (LH)
Ales diei nuntius Lucem propinquam praecinit: Nos excitator mentium Iam Christus ad vitam vocat.	Ales diei nuntius Lucem propinquam praecinit: Nos excitator mentium Iam Christus ad vitam vocat.	Pergrata mundo nuntuat Aurora solis spicula, Res et colore vestiens Iam cuncta dat nitescere.
Auferte, clamat, lectulos, Ægro sopore desides: Castique, recti, ac sobrii Vigilate, iam sum proximus.	Auferte, clamat, lectulos, Ægro sopore desides: Castique, recti, ac sobrii Vigilate, iam sum proximus.	Qui sol per aevum praenites, O Christe, nobis vividus, Ad te canentes vetimur, Te gestientes perfrui.
Iesum ciamus vocibus, Flentes, precantes, sobrii: Intenta supplicatio Dormire cor mundum vetat.	Iesum ciamus vocibus, Flentes, praecantes, sobrii: Intenta supplicatio Dormire cor mundum vetat.	Tu Patris es scientia Verbumque per quod omnia Miro refulgent ordine Mentesque nostras attrahunt.
Tu, Christe, somnum discute: Tu rumpe noctis vincula: Tu solve peccatum vetus, Novumque lumen ingere.	Tu, Christe, somnum discute: Tu rumpe noctis vincula: Tu solve peccatum vetus, Novumque lumen ingere.	Da lucis ut nos filii sic amulemus impigri, Ut Patris usque gratiam Mores e actus exprimant.
Deo Patri sit gloria, Eiusque soli Filio, Cum Spiritu Paraclito, Et nunc et in perpetuum. Amen. (111)	Deo Patri sit gloria, Eiusque soli Filio, Cum Spiritu paraclito, Nunc, et per omne saeculum. Amen. (353) ³⁰	Sincera praesta ut profluant Ex ore nostro iugiter, Et veritatis dulcibus Ut excitemur gaudiis. Sit, Christe, rex piissime, Tibi Patrique gloria Cum Spiritu Paraclito, In sempiterna saecula. Amen. (588, 834) ³¹

THEMES

Since the hymn for Tuesday is derived from the hymn at cockcrow (of which it takes verses 1, 2, 21, and 25), it is not surprising that it mentions rising from sleep. Most particularly in the second stanza, this allows it to echo the striking call of the rooster from Sunday's hymn while allowing similar themes. In fact, Prudentius modelled this hymn on it.³² One word that

³⁰Britt, *The Hymns of the Breviary*, 61: 1. The winged herald of the day proclaims the approaching light; now Christ, the awakener of souls calls us to life. 2. Take up your beds, He cries, ye who are slothful from idle sleep, and watch ye, chaste, upright, and sober, for I am at hand. 3. Weeping, praying, and sober, let us, with our voices, invoke Jesus fervent prayer forbids the pure heart to sleep. 4. Do Thou, O Christ, dispel sleep, break the bonds of night, free us from the sins of former days and infuse new light in us.

³¹Translation by Fr. Dylan Schraeder, available at <<http://translations.ipsissima-verba.org/pergrata-mundo-nuntiat.html>>: 1. Unto the world a pleasant dawn / Brings tidings of the sun's first rays; / It makes all things begin to shine / And nature with its hue arrays. 2. Thou art the blazing sun who burn, / In ev'ry age, O Christ, our light, / To thee we turn and sing thy praise, / In thee exult and take delight. 3. Thou art the Father's knowledge true, / His Word through whom all things we see / In wondrous order shining forth; / They draw our hearts and minds to thee. 4. Grant us to walk as sons of light; / Unwearied may we thus proceed / So that the Father's gift of grace / Might shine in ev'ry righteous deed. 5. Let honest words flow from our lips, / Sincerity in us abound; / Awaken us to sweeter joys / That only in the truth are found.

³²Robert Louis Wilken, *The Spirit of Early Christian Thought* (New Haven, Conn.: Yale University Press, 2003), p. 221.

is striking for its Biblical overtones and its application for monastic life is *vigilate*: “Watch, therefore, for you do not know at what hour your Lord will come” (Matt. 24:42). The monk is single-mindedly working for the Lord and must be prepared at any hour for his coming. At the beginning of the day, when the effort to get started is the greatest and the temptation to yield to sloth and relax vigilance is the greatest. This hymn compares natural sleep to death and the chains of night to the chains of sin. Not only does sleep resemble physical death, but for a monk, who has taken a vow of obedience, to willingly yield to sleep after waking would be to accept the spiritual death of sin.

Not only does this hymn ask for protection against mortal sin, but it also asks protection against the other sins that come from yielding to sleep that are deadly to monastic life. If one yields to sloth in returning to sleep after rising for prayer, then gluttony and lust will not be far behind. Giving in to the concupiscence of the flesh in one area leads to giving in in a different one, just as fasting can help build the virtue of chastity.

It is not surprising that the hymns taken from Prudentius focus on avoiding major vices, nor that they should be included in the breviary for to inspire monks to fight against the vices. Prudentius’s *Psychomachia*, which features the virtues in spiritual warfare against the vices over the soul of man (as the title suggests), was a profoundly influential work. Forming one of the foundations of the morality play in medieval Europe, *Psychomachia* was so popular that its Latin manuscripts rivaled those of Augustine’s works.³³ With this popularization of the fight against the allegorized vices, it is no wonder that other works of Prudentius would be included in the life of a monk.

TEXTUAL REVISIONS

Pergrata mundo is a hymn composed by Dom Anselmo Lentini, replacing the selection from the hymn at cockcrow entirely.³⁴ This new hymn does two things that disrupt the flow of the hymns of the week. The first is that, while *Pergrata mundo* does reflect the Lauds themes of light and Christ as the light, it does not stress the infusion of virtue against vices and the healing of sin in nearly as strong a way as Prudentius does. Especially at the middle portion of the week, an infusion of virtues against vices and the breaking of the habitual chains of vices of sins are needed. In Prudentius, God is entreated with tears to rid us of the chains of sin and vice while crying for virtue. This aspect of the hard work that is required for the week seems to be lost in Lentini’s hymn. *Pergrata mundo* is not sensitive to this aspect of the midweek hymns.

This perhaps could have been prevented by attention to the second aspect of the breaking of the flow of the midweek hymns. This aspect is that they are all written by Prudentius in his hymns for that aspect of the day. Prudentius, both in tone and in content, shapes the midweek Lauds hymns. Even if a hymn were to be composed with the same themes as this Tuesday hymn, Prudentius’s mastery of Latin poetry is extremely difficult to imitate. The rupture of the midweek tone could have been avoided by leaving his hymn in its place.

³³Wilken, *Early Christian Thought*, 228.

³⁴Lentini, *Te Decet Hymnus*, 322.

WEDNESDAY

Pre-Urbine Text (PU)	Urbine Reforms (UR)	Liturgia Horarum (LH)
Nox, et tenebræ, et nubila, Confusa mundi et turbida: Lux intrat, albescit polus: Christus venit: discedite.	Nox, et tenebræ, et nubila, Confusa mundi et turbida: Lux inteat, albescit polus: Christus venit: discedite.	Nox et tenebræ et nubila, Confusa mundi et turbida, Lux intrat, albescit polus: Christus venit; discedite.
Caligo terræ scinditur Percussa solis spiculo, Rebusque iam color redit, Vultu nitendis syderis.	Caligo terræ scinditur Percussa solis spiculo, Rebusque iam color redit, Vultu nitendis sideris.	Caligo terræ scinditur Percussa solis spiculo, Rebusque iam color redit Vultu nitentis sideris. Sic nostra mox obscuritas Fraudisque pectus conscinum, Ruptis relectum nubibus, Regnante pallescet Deo.
Te, Christe, solum novimus: Te mente pura et simplici, Flendo et canendo quæsumus, Intende nostris sensibus.	Te, Christe, solum novimus: Te mente pura et simplici, Flendo et canendo quæsumus, Intende nostris sensibus.	Te, Christe, solum novimus, Te mente pura et simplici Rogare curvato genu Flendo et cenendo discimus.
Sunt multa fucis illita, Quæ luce purgentur tua: Tu, lux Eoi syderis, Vultu sereno illumina.	Sunt multa fucis illita, Quæ luce pergentur tua: Tu, vera lux cælestium, Vultu sereno illumina.	Intende nostris sensibus vitamque totam dispice: Sunt multa fucis illita Quæ luce purgentur tua.
Deo Patri sit gloria, Eiusque soli Filio, Cum Spiritu Paraclito, Et nunc et in perpetuum. Amen. (113)	Deo Patri sit gloria, eiusdem soli Filio, cum Spiritu Paraclito, nunc, et per omne sæculum. Amen. (416–417) ³⁵	Sit, Christe, rex piissime, Tibi Patrique gloria Cum Spiritu Paraclito, In sempiterna sacula. Amen. (606, 851)

THEMES

The hymn for Wednesday also asks for help to gain the virtues, but two major themes are being before the face of Christ the Light and knowledge of Christ with pure hearts.³⁶ These two themes are strong reminders of the entire point of religious life, which is a direct engagement with the work that will sanctify one such that he can enter the kingdom of heaven at the end of his life. This hymn transforms one of the main themes of Lauds hymns in general and reinterprets it in the light of biblical passages which speak of being with God in “unapproachable light,” (1 Tim. 6:16).

³⁵Britt, *The Hymns of the Breviary*, 63–64: 1. Night, darkness, and clouds, confused and disordered state of the world, depart: light enters, the sky grows bright, Christ comes. 2. The darkness of the earth is rent, pierced by a ray of the sun; color now returns to things, at the appearance of the shining star of day. 3. Thee alone, O Christ we know; with pure and simple hearts, with tears and hymns we seek Thee; incline to our souls. 4. Many things which are now bedaubed with false colors shall be purified by Thy light: O Thou true Light of the saints, enlighten us by Thy bright countenance.

³⁶S. G. Pimont, *Les Hymnes*, 203.

See what love the Father has given us, that we should be called children of God; and so we are. The reason why the world does not know us is that it did not know him. Beloved, we are God's children now; it does not yet appear what we shall be, but we know that when he appears we shall be like him, for we shall see him as he is. And every one who thus hopes in him purifies himself as he is pure. (1 John 3:1–3)

Seeing God as he is, yet knowing the he dwells in inaccessible light, gives the foundation for the transformation that will occur in heaven as we have a vision of the divine essence,³⁷ which is now totally inaccessible to us. It is supremely fitting that a day in which the burden of the week's work now seems far from the refreshment of Sunday that a monk should take time for reflection upon the final end of the religious life. The work that is undertaken in religious life is a means to the end of sanctification and not an end in itself. If the monk does not have time to reflect and pray about the end of his work, especially if that work has the capability to distract him from that end, he will miss the entire point of his state of life. So, it is appropriate that the office provides the monk with a reflection on the end of his work as he is about to embark upon the day of the week when he is most likely to be engrossed in and distracted by it. This is especially the case when it must be God's grace that transforms the intellect and will so that we can become capable of this end. Since this end is completely disproportionate to our natural faculties and totally beyond our powers to achieve, it is fitting that the monk be drawn above his work to God's purifying his mind and heart for union with him.³⁸

TEXTUAL REVISIONS

LH revisions of this hymn are different from the revisions to Sunday and Monday hymns. While in the other revisions LH went back to PU, in this revision, LH takes the text from the original version of the morning hymn written by Prudentius.³⁹ LH adds the third stanza of the morning hymn, which is consonant with the overall themes of Lauds hymns, especially of Christ the light tearing through the darkness of the night, and thus sin. LH also restores the fourth and fifth stanzas to their original in Prudentius. The fourth stanza restores the fourth line from Prudentius and moves the fourth line in PU and UR to the beginning of the next stanza, as it is in Prudentius. The fifth stanza shows that PU and UR preserved two lines from Prudentius, but added others.

The changes in this fifth stanza are the most substantial because they affect some of the reflections of this hymn above. Since the above analysis was based on PU for how the texts of the hymns were placed into the specific context of the breviary and the function that they fulfill there, the previous analysis focused a great deal upon the language of Christ the light illuminating the face of the monk, reminding him of his final end. The restoration of the original text of Prudentius in LH weakens the analysis above by putting more poetic distance between the being "in the face of the shining star" and the identification of this star as Christ (accomplished in the very next words in the PU and UR).

³⁷ST I-II Q. 3 art. 8c; ST III sup. Q 92.

³⁸Ibid.

³⁹Prudentius, "Cathemerinon," 12–14.

This is a difference that does disrupt the way this hymn has been received by the breviaries of the church. Stanzas 2 and 3 in PU and UR as they originally appear in the unabridged *Morning Hymn* by Prudentius are stanzas that are much farther apart, but they have been deliberately placed together in this hymn so that there is this connection. While it is truer to the original hymn to have at least one stanza between these stanza, as LH accomplished, it is much truer to the original hymn to have all of the stanzas that were originally there between them. LH neither restores the original text in its totality nor respects the received connection between PU and UR stanzas 2 and 3. Because I have found this connection to be an important aspect of reminding the monk of his eternal destiny during the central Lauds hymn of the week, I find the LH revision weakening this hymn's poetic force and weekly spirituality.

THURSDAY

Pre-Urbine Text (PU)	Urbine Reforms (UR)	Liturgia Horarum (LH)
		Sol ecce surgit igneus: Piget, pudescit, paenitet, Nec teste quisquam lumine Peccare constanter potest.
Lux ecce surgit aurea, Pallens fatiscat cæcitas: Quæ nosmet in præceps, diu Errore traxit devio.	Lux ecce surrgit aurea, Pallens facessat cæcitas, Quæ nosmet in præceps diu Errore traxit devio.	Tandem facessat cæcitas, Quæ nosmet in præceps diu Lapsos sinistris gressibus Errore traxit devio.
Hæc lux serenum conferat, Purosque nos præstet sibi: Nihil loquamur subdolum, Volvamus obscurum nichil.	Hæc lux serenum conferat, Purosque nos præstet sibi: Nihil loquamur subdolum: Volvamus obscurum nihil.	Hæc lux serenum conferat Purosque nos præstet sibi; Nihil loquamur subdolum, Volvamus obscurum nihil.
Sic tota decurrat dies, Ne lingua mendax ne manus: Oclive nec peccent lubrici, Nec noxa corpus inquinet.	Sic tota decurrat dies, Ne lingua mendax, ne manus Oclive peccent lubrici, Ne noxa corpus inquinet.	Sic tota decurrat dies, Ne lingua mendax, ne manus Oclive peccent lubrici, Ne noxa corpus inquinet.
Speculator astat desuper, Qui nos diebus omnibus: Actusque nostros prospicit A luce prima in vesperum.	Speculator astat desuper, Qui nos diebus omnibus, Actusque nostros prospicit A luce prima in vesperum.	Speculator astat desuper, Qui nos diebus omnibus Actusque nostros prospicit A luce prima in veperum.
Deo Patri sit gloria, Eiusque soli Filio, Cum Spiritu Paraclito, Et nunc et in perpetuum. Amen. (115)	Deo Patri sit gloria Eiusque soli Filio Cum Spiritu Paraclito, Nunc, et per omne sæculum. Amen. (482–483) ⁴⁰	Deo Patri sit gloria Eiusque soli Filio Cum Spiritu Paraclito, In sempiterna sæcula. Amen. (622, 869)

⁴⁰Britt, *The Hymns of the Breviary*, 66: 1. Behold, the golden light arises; may the waning darkness, which long drew us headlong in wide-wandering error, depart. 2. May this light bring us contentment, and may it preserve us pure for itself; may we speak nothing deceitful; may we meditate nothing dark. 3. So may the whole day run its course; that neither the tongue prone to lie, nor the hands, nor the restless eyes sin; may no sin defile the body. 4. An Observer stands on high, who each day beholds us and our actions, from early morning until evening.

THEMES

The hymn for Thursday is also taken from the same hymn of Prudentius and can be seen as the negative supplement of the positive reminder of the end of life. Just as the first hymn of Prudentius had petitions both for the virtues and against the vices, this hymn can be seen as healing the wounds of sin and vice in supplement to the Wednesday hymn. When it speaks of blindness, one can see the parallelism between this hymn and the central point in the Wednesday hymn. Spiritual blindness is the corresponding vice that prevents the contemplation of the divine essence. Since this blindness, we can say, is caused by sin, the other vices that this hymn asks for protection against flow from this first mention of blindness and form a unity with the hymn for Wednesday, especially since they were taken from the same hymn.

The other notable theme of this hymn is the request to persevere in the work of virtue and the avoidance of vice until the end of the day. This continues the theme of keeping one's eyes on the purpose of work throughout the late week. Especially as the work of the week drags on, the breviary finds it important to stress fidelity to the work of the monastic life and fidelity to the purpose of monastic life—the life of holiness. The consecration of the entire day to the pursuit of holiness can be extended to every day. If every day is totally consecrated to God, then the monk will completely live out his vocation of holiness. By reminding the monk in late week of his vocation, the breviary again refocuses the monk away from the work itself and toward the sanctification of prayer and work. This Thursday hymn forms a powerful continuity with the Wednesday hymn in its overall refocusing on the entire purpose of monastic life.

TEXTUAL REVISIONS

The only major change in the text between PU, UR, and LH is the restoration of the first and second stanzas from the original hymn in Prudentius.⁴¹ The LH restoration, in this case, is consonant with the theme of the rest of the text. In fact, LH makes the connection between the hymns even more explicit and clear than the hymn in PU and UR. The first stanza makes it explicit that it is the sun (representing Christ) that makes it possible for us not to sin. It is the sun, specifying the kind of light, that reveals and shows repentance. The line “*lapsos sinistris gressibus*” expands upon the PU and UR text by showing that our lapsing, left-footed steps have brought us to the precipice mentioned in PU and UR. In bringing out what was edited out, this restoration makes explicit some things that were implicit and more poetically brings forth the primary theme of the hymn. LH respects and augments the role of this Thursday hymn and it is richer here than in PU and UR.

⁴¹Prudentius, “Liber,” 14–18.

FRIDAY

Pre-Urbine Text (PU)	Urbine Reforms (UR)	Liturgia Horarum (LH)
Æterna cæli gloria, Beata spes mortalium: Celsi tonantis unice Casteque proles virginis.	Æterna cæli gloria, Beata spes mortalium, Summi Tonantis Unice, Castæque proles Virginis:	Æterna cæli gloria, Beata spes mortalium, Celsi Parentis Unice Castæque proles Virginis,
Da dexteram surgentibus, Exurgat et mens sobira: Flagransque in laudem Dei: Grates rependat debitas.	Da dexteram surgentibus, Exurgat ut mens sobira, Flagrans et in laudem Dei Grates rependat debitas.	Da dexteram surgentibus, Exurgat et mens sobria Flagrans et in laudem Dei Grates rependat debitas.
Ortus refulget lucifer, Sparsamque lucem nunciat: Cadit caligo noctium, Lux sancta nos illuminet.	Ortus refulget Lucifer, Præitque solem nuntius: Cadunt tenebræ noctium: Lux sancta nos illuminet.	Ortus refulget lucifer Ipsamque lucem nuntiat, Cadit caligo noctium, Lux sancta nos illuminet,
Manensque nostris sensibus, Noctem repellat sæculi: Omni que fine diei, Purgata servet pectora.	Manensque nostris sensibus, Noctem repellat sæculi, Omni que fine temporis Purgata servet pectora.	Manensque nostris sensibus Noctem repellat sæculi Omni que fine temporis Purgata servet pectora.
Quæsita iam primum fides Radiket altis sensibus: Secunda spes congaudeat, Qua maior extat charitas.	Quæsita iam primum fides In corde radices agat: Secunda spes congaudeat, Qua maior exstat caritas.	Quæsita iam primum fides Radiket altis sensibus, Secunda spes congaudeat; Tunc maior exstat caritas.
Deo Patri sit gloria, Eiusque soli Filio, Cum Spiritu Paraclito, Et nunc et in perpetuum. Amen. (117)	Deo Patri sit gloria Eiusque soli Filio Cum Spiritu Paraclito, Nunc, et per omne sæculum. Amen. (549) ⁴²	Sit, Christe, rex piissime, Tibi Patrique gloria Cum Spiritu Paraclito, In sempiterna sæcula. Amen.

THEMES

The Friday Lauds hymn seems strikingly absent of the character of the defining aspect of the day: the Crucifixion. Pimont sees the very glory of the hymn as a reference to the glorious character of the sacrifice on Calvary.

The dawn of the day on which Christ assumed on the Cross the bloody ignominy of his cruel passion, the church, in contrast and whose merits deserve to be noted, seems to have chosen this hymn which solemnly opposes sublime grandeurs with the humility of Calvary. She hails and adores in the Crucified who is the eternal glory

⁴²Britt, *The Hymns of the Breviary*, 69: 1. Eternal Glory of heaven, blessed hope of mortals, the only-begotten Son of the most high Thunderer, the offspring of a chaste Virgin. 2. Give Thy right hand to those who rise; sober also may the soul arise, and zealous in the praise of God, return Him due thanks. 3. The risen morning star shines forth, and as a herald precedes the sun; the darkness of night disappears; may the holy light illuminate us. 4. And dwelling in our hearts, may it dispel the darkness of the world, and may it preserve our hearts unsullied till the end of time. 5. First may faith long-sought strike deep its roots in our hearts; secondly, may hope rejoice us; but greater still than these is charity.

of the heavens, the blessed hope of mortals, the only Son of the sovereign Virgin of Thunder, the blessed fruit of the chaste womb of the Virgin.⁴³

Juxtaposing such a glorious hymn replete with the language of light that so permeates these Lauds hymns with the overall character of the day serves an important function in the liturgy of Friday, with its penances and the shadow of the Cross. This is a reminder in the Roman Rite of what is so evident in the Kontakion of the Liturgy of St. John Chrysostom on Friday:

By Your own choice, O Christ Our God, You were lifted on the Cross. Grant Your mercies to your new community that bears Your Name. By Your power gladden the faithful people, and grant them victory against enemies. May they have the help of Your instrument of peace, the invincible sign of victory.⁴⁴

It is very clear in this kontakion that the cross is the cause of joy and protection for the people. The cross is now, after the Resurrection, not a mere instrument of torture, but it is the instrument of peace with God and victory over the grave. The cross is not something of mere meditation upon the sufferings of Christ from a human perspective, but because these sufferings have won salvation for us, they are an occasion for awe-filled joy. Life itself has permeated the cross with his blood and thus it becomes an object of veneration and protection. Even the sign of the cross makes demons flee.⁴⁵ Christians ought to rejoice in the Cross of Christ because it the instrument for us of such a great victory.

The joy of the cross is something that Pimont connects with the hymn of Friday. This awe and joy is also found in the Roman Rite, not only in this hymn, but in the great hymns of Good Friday. The effulgent praise of the Lord Jesus, that this Friday hymn begins with, very much echoes the praises offered in these hymns. The praise of Christ in both his divine and human natures in the first stanza reflects the wonder and praise of the Incarnation (the fulfillment of which was the Passion and Resurrection). The second stanza asks for strength and protection very much akin to the protection asked for in the kontakion cited earlier. The protection of the right hand in spiritual battle requires grace and virtue as asked for in order that the strength of God may sustain the faithful in their Friday penances. Throughout the rest of the hymn, the themes of the Lauds hymns in general find their expression in the context of the glory of the Lord's Passion.

TEXTUAL REVISIONS

One interesting aspect that Pimont points out about this hymn is that it has a roughly alphabetical acrostic character.⁴⁶ While it respects the alphabetical acrostic for the majority of the hymn, UR sacrifices the alphabetical acrostic to classical meter in the second line of the penultimate stanza, but since this stanza was not completely alphabetical in PU, it removes the

⁴³Pimont, *Les Hymnes*, 251.

⁴⁴*The Divine Liturgy: An Anthology for Worship*, ed. Peter Gandaza (Ottawa, Ontario: Metropolitan Andrey Sheptytsky Institute of Eastern Christian Studies, 2004), pp. 380–381.

⁴⁵St. Athanasius, *Life of St. Anthony*, tr. H. Ellershaw, in *Nicene and Post-Nicene Fathers*, Second Series, vol. 4, ed. Philip Schaff and Henry Wace (Buffalo, N.Y.: Christian Literature Publishing Co., 1892), revised and edited for *New Advent* by Kevin Knight <<http://www.newadvent.org/fathers/2811.htm>>, p. 13.

⁴⁶Pimont, *Les Hymnes*, 252.

appearance of an unfinished acrostic. Interestingly, this fifth-century hymn was originally completely acrostic before its inclusion into the breviary.⁴⁷ The fourth line of the first stanza repeats “c” so that the hymn would not go beyond “t.” LH almost completely restores the original acrostic because the original third stanza includes two medievalisms to force the acrostic. “Ortus” is originally spelled reflecting the custom of rough breathing as “hortus” and “cadiit” was rendered “kadit.” LH restores the penultimate stanza to a completely acrostic stanza, as the original has it.⁴⁸ LH even uses a doxology that begins its first two lines with a repetition of the last acrostic.

There is no doubt that LH understands and executes the acrostic better than the other breviaries. Unless the other breviaries were making a point about the plan of God being disrupted by the fall, it seems as though LH improves on this hymn by returning it closely to its original text. Even if this is the case, it could additionally show that the fall and the cross are part of God’s plans from the beginning and were so anticipated that God perfectly incorporated them into a beautiful and meticulous plan. Not even such a sin can throw off providence. While it is understandable that the first letters of two lines in the third stanza were changed, it would better reflect this if they were also restored.

SATURDAY

Pre-Urbine Text (PU)	Urbine Reforms (UR)	Liturgia Horarum (LH)
Aurora iam spargit polum, Terris dies illabitur: Lucis resultat spiculum, Discedat omne lubricum.	Aurora iam spargit polum, Terris dies illabitur, Lucis resultat spiculum: Discedat omne lubricum.	Aurora iam spargit polum, Terris dies illabitur, Lucis resultat spiculum: Discedat omne lubricum.
Phantasma noctis decidat: Mentis reatus subruat: Quicquid tenebris horridum, Nox attulit culpæ cadat.	Phantasma noctis exsulet: Mentis reatus corruat: Quicquid tenebris horridum Nox attulit culpæ, cadat.	Phantasma noctis decidat, Mentis reatus subruat, Quicquid tenebris horridum Nox attulit culpæ, cadat,
Et mane illud ultimum Quod præstolamur cernui: In lucem nobis effluat Hoc canore concrepat.	Ut mane, quod nos ultimum Hic deprecamur cernui, Cum luce nobis effluat, Hoc sum canore concrepat.	Ut mane illud ultimum, Quod præstolamur cernui, In lucem nobis effluat, Dum hoc canore concrepat.
Deo Patri sit gloria, Eiusque soli Filio, Cum Spiritu Paraclito, Et nunc et in perpetuum. Amen. (119)	Deo Patri sit gloria Eiusque soli Filio Cum Spiritu Paraclito, Nunc, et per omne sæculum. Amen. (626) ⁴⁹	Deo Patri sit gloria Eiusdem soli Filio Cum Spiritu Paraclito, In sempiterna sæcula. Amen. (659, 906)

⁴⁷Peter Walsh and Christopher Husch, eds., *One Hundred Latin Hymns: Ambrose to Aquinas*, Dumbarton Oaks Medieval Library (Cambridge, Mass.: Harvard University Press, 2012), p. 441.

⁴⁸Ibid.

⁴⁹Britt, *The Hymns of the Breviary*, 72: 1. The dawn now overspreads the heavens; day glides over the earth; rays of light mount on high; may every unclean thing depart. 2. Let phantoms of the night be banished; let guilt of soul depart; whatever dreadful thing of evil the night brought with it, let it vanish with the darkness. 3. That on the last morning, together with the light, that which we here humbly pray for, and what accords with our song, may issue forth (come) to us.

THEMES

The final hymn of the weekly cycle of Lauds hymns is for Saturday. While the hymn also reflects the general themes of Lauds hymns, it, like the Friday hymn, puts them at the service of a different end. The praise of the dawn and the requests for protection against evil are ordered to when the dawn of the last day breaks upon those currently singing to the Lord. This reflection upon the last day and the ultimate destiny of judgment is a reflection of this hymn being sung as the last dawn of the weekly cycle of prayers and hymns. As Pimont states:

In this last morning hymn which crowns the weekly cycle, the depths of eternity seem to be sounded. It sums up all of the songs of the week at this hour of the office and, through the accumulation of more energetic expressions, we retrace the double painting of the light of Christ, Whose light quickens the rise of souls in the world, and of the night of sin, which has fled with all of the black procession of internal horrors. Then, sighing after that supreme morning that will not have an evening, waiting with our faces in the dust, [the church] calls immortal splendor as the blessed reward for these songs of hope as pious tones remain on our lips each dawn of our exile.⁵⁰

This great hymn thus recapitulates everything distinctive about the Lauds hymns and explicitly relates them to the ultimate destiny of man. The struggle of virtue and vice in which victory has so earnestly been prayed for throughout the week finds its fulfillment in the hope of ultimate victory on the last day. The last dawn of the week is a constant reminder of the last dawn of time, when every tear will be wiped away. It is supremely fitting that the last hymn of the weekly cycle should be about the last vision of scripture and the eschatological and eternal state of the church.

TEXTUAL REVISIONS

LH restores the text in the same way as it is in PU with the sole exception of the doxology. The text preserves the same theology of the week as is found in PU and in UR.

III. CONCLUSION

The hymns for the Lauds cycle in the breviary have undergone several changes throughout the centuries. While the most recent revision of the hymns corrects many of the Renaissance revisions of Pope Urban VIII, they also change some of the hymns in ways that are not consonant with the principles of the way that Lauds hymns help weekly prayer. While there are several hymns that restore the Pre-Urbine text and little more, there are also some hymns where restoring more of the original amplified the aspects of the liturgical setting of these hymns. While it is difficult to detect an overall principle in the recent revisions of the hymns, it seems as though they have a general tendency toward restoring the original text, regardless of where it is found. Because the revised texts in *Liturgia Horarum* are not sensitive, per se, to the placement of the hymns in the breviary, they achieve the most success when restoring the original text itself amplified the overall meaning of the text.

The hymns of Lauds have a beautiful role in the Divine Office. They not only express deep truths of the faith in a way appropriate to the time of day, but they also guide meditative prayer throughout the week. Rooted in the daily monastic life, the hymns of Lauds are a great treasure of the church and the decision to translate them, even in their current form in the Liturgy of the Hours, will bear great fruit in the lives of the faithful who pray the prayer of the church. ❧

⁵⁰Pimont, *Les Hymnes*, 282.

The Unfinished Liturgical Work of Benedict XVI

by Fr. Christopher Smith

[Editor's note: this article was originally posted on the Chant Café shortly after the abdication of Pope Benedict XVI in 2013.¹ In the light of the of the recent statement of Cardinal Sarah, newly appointed Prefect of the Congregation for Divine Worship and Discipline of the Sacraments, reporting Pope Francis's wishes for the congregation: "I want you to continue to implement the liturgical reform of the Second Vatican Council . . . and I want you to continue the good work in the liturgy begun by Pope Benedict XVI,"² the issues discussed in this and the following article remain timely.]



One of the things that I hoped against hope for during the pontificate of Benedict XVI was an encyclical on the liturgy marking the fiftieth anniversary of *Sacro-sanctum Concilium*. That will now never come to pass. Only the future can tell how much the liturgical theology of Joseph Ratzinger will continue to enter into the life of the church via the Roman Magisterium. That liturgical theology, of course, is itself the heir of the classical liturgical movement, applied to the problems of today in such a way as to herald a New Liturgical Movement. This renewal movement, like its early twentieth-century predecessor, has not been a uniform one by any stretch of the imagination. But it clearly reflects the thought of Joseph Ratzinger.

But there are also some significant lacunae that present themselves at the end of this papacy as well, that his successor will have to in some way address. There is much in Ratzinger's theology, which never saw itself translated into anything concrete via the *munus regendi* of the Roman Pontiff and the curia. There are other things which found their counterpart in things the pope did by way of example, but were never enshrined in any other way. A question burning in the hearts of many a disciple of the Pope of the Liturgy is whether any of those things will find their way into the next pontificate. Or will they remain as they were in the papacy of Benedict XVI: quiet provocations to thoughtful people to integrate them into the *ars celebrandi*, not by force but by their intrinsic worth becoming more visible (or not) with time? It can also be asked, and must be, whether the Reform of the Reform was a "quixotic movement doomed to extinction" as a priest friend once said of the Traditionalist Movement, a force which will lose its guiding star, fading before the burning sun of secularist might? Or is now the moment of its greatest epiphany, as Pope Benedict leaves to his followers the shadow of a blueprint for how to go about it all?

¹<<http://www.chantcafe.com/2013/02/the-unfinished-liturgical-work-of.html>>

²*Sacred Music*, 142, no. 2 (Summer 2015), 46–47.

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I don't think anyone can adequately answer these questions. But we can look at the work that has been done in the years of Pope Benedict's papacy and then surmise what is left to accomplish if we are to advance the goals of the New Liturgical Movement.

REORIENTATION OF THE LITURGY

If I had to say what I thought is the single most important accomplishment of Pope Benedict's liturgical magisterium, I would have to say the reorientation of the liturgy. That might surprise you. After all, the only public papal *ad orientem* celebrations were on the Feast of the Baptism of the Lord, in the context of what otherwise might have been an ordinary Italian novus ordo parish Mass. No edict issued forth from Rome encouraging the type of celebration that Klaus Gamber and Joseph Ratzinger argued had an inherent and irreducible liturgical symbolic weight. What has come to be called the *Benedictine arrangement*, which in reality is just the post-Tridentine arrangement of cross and candles on altars in Roman Basilicas where a *confessio* precluded celebration of the Mass in front of the altar, appeared in the papal liturgy and was imitated all over the world. It had no legal force behind it.

What is left to accomplish if we are to advance the goals of the New Liturgical Movement?

But Ratzinger/Benedict was very clear on the Christological orientation of the Sacred Liturgy. The Mass had to be oriented towards the Christ of the Paschal Mystery. His insistence on this principal was a needed corrective to a one-sided emphasis on self-celebrating community and the meal aspect of the Mass. It serves to reduce the temptation of clerical presiders to be protagonists in creating the liturgy, and puts priests and liturgy commissariat apparatchniks in their place, which is not in the center of the celebration, but in its service.

Yet how is this principle translated into action? It is foremost a spiritual principle which can be made visible in liturgical celebration in various ways. The challenge for the future is that, now that more and more celebrants are choosing to celebrate the Mass facing what is now described as *liturgical East*, will it remain an eccentric option able to be marginalized, and hence manipulable by those who claim it causes division? Will it grow unencumbered by discriminatory retributions on the part of those who despise it in principle and in action? Or will a future edict of the pope, the Congregation for Divine Worship, or bishops' conferences mandate or proscribe it?

Leadership from on high will be needed if the movement towards *ad orientem* worship is going to contribute to the unity of the church and not detract from it. And that leadership cannot ignore the fundamental Christ-centered liturgical action of Benedict's teaching.

TWO FORMS OF THE ROMAN RITE

The 2007 document *Summorum Pontificum* and its 2011 follow-up *Universæ Ecclesiæ* introduced a radically new notion into the life, and the law, of the church. The Roman Rite was henceforth to consist of two forms, an ordinary one (the 1970 Missal of Paul VI) and an extraordinary one (the 1962 Missal of Blessed John XXIII). This declaration is unparalleled in the history of the church.

But what has it actually done? First of all, it has removed the stigma that ambiguously marked millions of Catholics who were attracted to the classical form of the Roman Rite. No longer second-class citizens, traditionalist-minded faithful all of a sudden found themselves (at least most of them) no longer questioned for their loyalty to the church. What's more, the traditionalist critique of men such as Lefebvre and Siri and their heirs has once more begun to be heard in the open, and no longer in secret enclaves. Whether this should be the case or not, it is, and a newer generation of clergy and young people are asking questions that were stifled only a decade ago.

Second, it has enshrined the principle that there is such a thing as legitimate liturgical diversity, even within the one Roman Rite. This has been used to free other ancient uses as well, such as the rites of the religious orders, and can be applied also to other historic uses.

Third, it puts the Missal of Blessed John XXIII, and the pre-reformed rites, front and center in the church's life again. It is no longer marginalized, and cannot be. The steady increase of the older missal's adoption marks a new stage in the faithful's expectations of liturgy.

Yet, since the proclamation has done all these things, it also brings up numerous unresolved issues. Will the church revisit Vatican II and seek out its authentic interpretation? How will the church do this? By another council, by the Synod of Bishops, by theologians laboring

to bring it forth, by Roman decree? How can the traditionalist critique that the liturgical reform was a rupture be integrated into a church which has been oriented by Benedict XVI to seek out a hermenutic of continuity?

It has enshrined the principle that there is such a thing as legitimate liturgical diversity, even within the one Roman Rite.

The diversity of the Roman Rite also presents its own challenges. Does that diversity only apply to preconiliar expressions of worship, or can it also apply to things like the Zairian Rite, the newer liturgical customs of individual monasteries, LifeTeen Masses and the Neocatechumenal Way? In what does the Roman Rite consist now?

Greater access to the Missal of Blessed John XXIII also has had the effect of raising some searching questions about the preconiliar liturgical reform. How will the church address the growing momentum to reconsider the reforms of the Pontifical and Holy Week before Vatican

II, and liberate the usage of previous forms of them? Likewise, how will the church address the ways in which *Liturgiam Authenticam* inspired translations of the ordinary form which have not always been received well by liturgists and pew-sitters alike and through processes which have not always been accepted by them either? Will any of the indications of *Sacrosanctum Concilium*, such as the use of the vernacular, be brought to bear on the extraordinary form?

Pastors, theologians, and liturgists have a weighty task now in evaluating how the Christological reorientation of the liturgy in this papacy, and its accompanying recontextualizing of the Roman Rite, looks in practice.

REFORM OF THE REFORM

Ratzinger had indicated that the time was propitious for there to be a Reform of the Reform. But in what does that consist? For all of the rumoring of various propositions that were supposed to be coming out of the Vatican which would give flesh to a Reform of the Reform, nothing has ever seen the light of day. Did Pope Benedict have a Marshall Plan for the reform of the liturgy, or was that a fanciful notion driven by wishful thinking and some inside knowledge? Regardless, the motor which drove forward the whole project, the person of Pope Benedict XVI, has now been removed from the vehicle of the liturgy. Can that motor be replaced by another charismatic person who understands what must be done, or by a series of liturgical and legal proposals to bring the liturgy to a state of what would make its Christocentric nature more apparent?

“Something must be done” has been on the lips of many Catholics about the liturgy for a very long time.

“Something must be done” has been on the lips of many Catholics about the liturgy for a very long time. But the question now becomes what that something is, and how it can be done in a way so as to not compromise the unity of a church which finds itself pressured from inside and out by dividing forces?

Can the proposals for how the liturgy should be reformed enter into a dialogue with the whole church, with theologians, liturgists, pastors or lay faithful? Or will they be imposed by the hierarchy? Will their imposition by the hierarchy yield long-time benefits despite short-term discomfiture? When do the pope, the curia, bishops, and pastors know the time is right to advance the Reform of the Reform, and in what does it consist?

MUTUAL ENRICHMENT

The placement side by side of the ordinary and extraordinary forms of the Roman Missal was done with a hopeful view to mutual enrichment. Some people have claimed that such enrichment has been too one-sided. How are the two missals supposed to enrich each other? How can they do so if the mixing of the two forms is forbidden? Is there a *tertium quid* which

will recognize the merits of both and combine them in some fashion into a once again unified Roman rite?

SACRED ART AND MUSIC

The Liturgical Art and Sacred Music Commission of the Congregation for Divine Worship has been formed under the leadership of the pope. But what is its competency? What is it supposed to do and how can it be used as a tool for the Reform of the Reform? Will black lists of music and art be published, or will general guidelines for the arts in church be crafted? How can they take into account what actually exists in the church and the many different situations in which the church's worship is celebrated throughout the world? Will the Congregation for Divine Worship oversee the Reform of the Reform as Consilium did the original reform? How will the new commission be integrated into that project, if it ever sees the light of day?

INCULTURATION

Theologians and liturgists continue to puzzle over the guiding principles of inculturation in various spheres of the church's life: theology, liturgy, discipline, clerical formation, and more. They also continue to puzzle over what that looks like in the concrete. Where are the boundaries of such inculturation? What limits do Revelation, canon law, or common sense impose on the experimentation which drives inculturation? Will inculturation increase the diversity of the Roman Rite, or will there cease to be a recognizable Roman Rite? Does inculturation apply only to mission countries in the developing world, or is there a sense in which the nations of Old Christendom need their own inculturation of the Gospel as well?

CEREMONIAL

The pope, in all of his thought on the liturgy, avoids discussion of minute details of how the liturgy should be celebrated. An exaggerated rubricism seems hardly amenable to the spirit of the times, but how does the papal vision look when it is celebrated according to the principles which guide it? If it is up to individual interpretation, it is hard to see how the liturgy can remain a unifying factor in the church's life. The Reform of the Reform advanced in an individualistic way can risk the same type of protagonism alien to Benedict's conception of the *ars celebrandi*. Greater guidance is needed from the Roman Curia on how to craft a workable ceremonial which incarnates the principles. Greater guidance is needed to see how such a ceremonial may be adapted to the different situations in which the church worships. Is it too much to hope that a new *General Instruction of the Roman Missal* and an accompanying *Ceremoniale Presbyterorum*, rich in catechetical and theological depth alongside the necessary rubrics, may end the stop-and-go gradual transformation of the liturgy according to Benedictine principles and create a harmonious whole for the ordinary form just as the old books did for the Tridentine liturgy?

RECEPTION OF HOLY COMMUNION

The various indults allowing Communion in the hand have continued to exist and be granted, even in the papacy of Pope Benedict. The norms for the reception and distribution of Holy Communion under both kinds remain what they are according to the third typical

edition of the Roman Missal. The norms for standing and kneeling remain what they are. Yet, Pope Benedict himself chose to distribute Holy Communion to communicants who knelt at a *prie-Dieu* and received under the form of bread alone and directly on the tongue. This mode of reception of Holy Communion, so closely associated with preconciliar practice and the rubrics of the extraordinary form, was clearly preferred by Pope Benedict XVI. Books like that Athanasius Schneider's *Dominus est!* provide a loud call for a return to that mode of reception.

In what sense can that mode be called traditional and preferred when there are many counterindications to its perduring historical presence? What does it mean when the Roman Pontiff mandates it at his Masses, does not allow those receiving at his Masses to exercise all of the options allowed to them by liturgical law and at the hands of every other celebrant in the Roman Church, and clearly prefers it? Do other modes merely indicate greater diversity in liturgical practice, and are they helpful for unity in worship?

The way in which Pope Benedict XVI distributed Holy Communion at his Masses reflects much of the thought in traditionalist and Reform of the Reform quarters, and goes against everything the liturgical establishment has said for fifty years should be the norm. Perhaps during this Year of Faith there can be a reflection on how modes of distribution of Holy Communion should be located in the context of what it means to be properly disposed to receive, and how they have positively or negatively affected faith in the Real Presence. It is time to address whether, and to what extent, Communion in the hand, Communion under both species, and extraordinary ministers have contributed to the growing crisis of faith. It is also time to address whether aspects of the liturgical celebration, such as the mode of reception, should be conformed to the practice of the early church, to pre-Vatican-II practice, or to current needs, especially in light of confusion as to sacramental theology. For decades now the Roman Magisterium has urged proper catechesis to go along with what has become accepted practice in many places for the current modes, but can a case be made for the modes themselves obviating or obscuring what is done in the catechesis?

Also, given that we have this struggle between norms in liturgical books and indults, local exceptions and eccentric practices, is it too much to ask that the Roman Magisterium clarify or mandate one form of reception for Holy Communion for the Roman Rite? If Holy Communion is supposed to be a sign *par excellence* of the unity of the Body of Christ, can this bewildering diversity of practices in the modes of reception of Holy Communion really manifest and help preserve that unity?

PAPAL LITURGY AND THE ROMAN TRADITION

People for centuries have looked to Rome for how to celebrate liturgy (or how not to, as well). Modern media have made it possible for everyone to analyze and imitate (or react against) what they see, particularly at papal liturgies. The aesthetic cultivated under Pope Paul VI and Virgilio Noë became a standard for what the post-conciliar liturgy should look like, and how it should be celebrated. Continuing under St. John Paul II and Piero Marini, this aesthetic formed opinions about how the reformed rites should be celebrated.

Under Pope Benedict XVI, however, something different has happened. While the Noë look continues to a certain extent in the Vatican Basilica liturgies and in international celebra-

tions, there has been a progressive adoption, at least in papal liturgies at the Roman Basilicas, of an *ars celebrandi*, from vesture and vestments to interpretation of rites, which to many recalls the papal liturgy before the Second Vatican Council. To those who live outside the clerical culture of Italy, this has become a source of concern. Many have interpreted it as a symbolic repudiation of the ecclesiology and liturgical reform of Vatican II. Some have charged that it is a return to triumphalism, mediated by the restoration of a style associated with the now-abolished Papal Court and too tied to Baroque ceremonial traditions. While many of those who make these comments are of a reformist, self-identifying liberal bent, this is not the case of all of the detractors.

Even conservative columnist George Weigel in his recent book *Evangelical Catholicism* identifies this trend with what he sees as “Counter-Reformation Catholicism” whose time has come and gone, and is no longer applicable to today’s needs. As more and more younger clergy reproduce this new/old style in their own spheres, he intimates that it is “precious” and “prissy” and must be rejected as an unwelcome effeminate accretion to the liturgy.

It can be easy for critics of this Benedictine style to charge that these elements are all exercises in “retro-liturgy.” Because many people associate so-called fiddleback chasubles, lace albs and surplices and birettas with the pre-Noë aesthetic, they also surmise that their use is evidence, at best, of nostalgia, and at worst, of moral degeneracy.

Yet, outside of the Vatican, these same things are not interpreted, at least in Italian clerical circles, the same way. The dichotomy applied to them is not liberal/traditionalist, but *antico/moderno*. The choice for their use depends on a complicated calculus which includes the aesthetic of the church building (are you in a Baroque building, a Bauhaus church, or a Neo-Gothic chapel), the degree of solemnity (is it a feria of Lent or is it Easter Sunday), and the rank of the celebrant (is it a permanent deacon doing a Baptism or the pope at a canonization). While to outsiders, it may seem entirely too much falderol, it does represent a certain continuity with what came before. It is a cultural thing which is peculiarly Roman, and has little to do with ecclesiology and liturgical questions *in se*.

The Roman basilica aesthetic and *ars celebrandi* is a tradition which has been handed down. Gromier and Dante’s cultivation of it had its successor in Franck Quoëx’s application of it to the extraordinary form in our time and in Guido Marini’s reapplication of it, *d’après la scuola liturgica siriana-genovese*, to the papal liturgy.

But is the cultivation of this style in the Benedictine papacy a secret attempt to force effete nostalgia via Counter-Reformation frocks upon an unwilling Pilgrim Church? Is it an exercise in the hermeneutic of continuity, by stressing that the post-Vatican II papacy is in communion with that, both of Paul VI and Pius XII, at least in some visible way? Is it simply bringing forth things new and old from the church’s storehouse? Or is it just a sign that polyester is out and brocade is back in? And why have many younger people, particularly clergy, responded so enthusiastically to it?

Part of this question also involves concrete actions which have a symbolic weight. Until recently, the Pope in the reformed liturgy was the only person who did not wear a Eucharistic vestment proper to his rank. The restoration of the fanon brought back an important liturgical principle. That action was rejected by many, because they depart from an essentially conciliarist

principle that the pope is really *primus inter pares*, and if anything should dress like any other bishop, or any other Christian. Difference is interpreted as a sign of willful clericalist discrimination. Or the fanon is seen as an incomprehensible piece of nostalgia for people who like dressing up.

In reality, the fanon is the liturgical complement to the *nota previa* to *Lumen gentium*. Just as the conciliar constitution on the church had to have an appendage to salvage a proper understanding of the Roman papacy against the just clarification of the episcopal office by Vatican II, the fanon underscores the papal office against the anti-papal court style of the reformed rites.

*The liturgy in our time is in a delicate situation,
in a time of transtion.*

Even though the Holy Father himself never celebrated the extraordinary form publicly, his unleashing of *Summorum Pontificum* has led to a renewal of interest in both the papal and pontifical forms of that liturgy. But that has led to some thorny issues. Are celebrations of bishops and the pope in the extraordinary form to be brought in line with *Pontificalis Domus* of 1968, for example? Are they subject to the 1983 Code of Canon Law (forbidding Mass *coram Ss.mo*)? Or are they carried out according to the terms of the old liturgical books without reference to current legislation? The fact that these are happening is already leading to calls for a revision of the austere pruning of *Pontificalis Domus* and the gutting of the Pontifical and Ceremonial in the revised rites.

In short, is the reappropriation of certain elements of Roman Basilica style in this reign a blip on the screen? Were they just pushed by the private taste of Marini II and Gänswein? Or are they part and parcel of a Reform of the Reform which will continue on into the next pontificate?

CONCLUSION

Nobody doubts that Ratzinger's rich teaching and Benedict's beautiful practice of the liturgy has been tremendously influential in a brief space of time. But has it had time to take root, and will it be appreciated and advanced in the next pontificate? The liturgy in our time is in a delicate situation, in a time of transition. Only the Spirit can say how the next generation will engage the Sacred Liturgy, and whether Benedict's unfinished work will morph into an enduring legacy. ❧

REPERTORY

Falsibordoni by Orlando di Lasso & Antonio de Cabezón

by William Mahrt



The essential poetry of the psalms is *parallelismus membrorum*—the construction of a psalm verse in two, or occasionally three complete statements which are complementary. This gives rise to the psalm tone, the fundamental music of the chanting of the psalms (see example 1, verse 1). Here, the first complete statement is expressed in a rising melody and the second complements it with a descending melody. This is how the psalms in the Divine Office have been sung for well over a millennium.

But sometimes a psalm tone was elaborated by adding another part to it, note for note. By the fifteenth century in England, this had developed into the *faburden*, in which a melody could be elaborated in an improvisatory technique which began and ended with perfect consonances but proceeded in parallel six-chords, i.e., what we would now call “first-inversion triads.” This developed into a written practice, called *fauxbourdon*, a French corruption of the English term. This, in turn, was expanded in the sixteenth century to four voices in simultaneous declamation and called *falsobordone*. There are many examples from Italy, Spain, and Germany. They are mostly for vesper psalms, but they can be found for a great variety of genres. *Falsobordone* was the foundation for the development of Anglican chant, a practice that remains fundamental to the music of the English Church.¹

Here is a *falsobordone* by Orlando di Lasso for mode seven.²

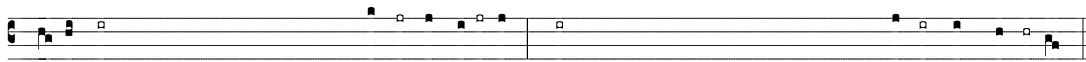
¹See Murray C. Bradshaw, “Falsobordone,” *New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie (London: Macmillan, 2001), 8:538f., and Bradshaw, *The Falsobordone: A Study in Renaissance and Baroque Music*, Musicological Studies & Documents, 34 (Stuttgart: American Institute of Musicology, 1978). Italian *falsibordoni* are found in Carl Proske, *Musica Divina*, Vol. 3 (Regensburg: Pustet, 1859), pp. 3-66 <IMSLP/Petrucci Music Library: IMSLP73108> with compositions of Bernabei, Zacariis, and Viadana; Spanish ones in Felipe Pedrell, *Psalmodia Modulata, Hispaniae Schola Musica Sacra*, Vol. 6 (Barcelona: Joan Pujol, 1896; reprint, New York: Johnson Reprint, 1977) <IMSLP362797> with compositions of Santa Maria, Guerrero, Ceballos and numerous anonymi; German in Georg Rhau, *Vesperarum Precum Officia (Wittenberg, 1540)*, Rhau, *Musikdrucke*, Vol. 4, ed. Hans Joachim Moser (Kassel: Bärenreiter, 1960) with compositions mainly by Walther and Stoltzer, also Rener, Forster, and anonymi; these are with complete psalm texts set in four-part score. Ignazio Macchiarella, *Il falsobordone fra tradizione orale e tradizione scritta*, *Alia musica 2* (Lucca: Libreria musicale italiano editrice, 1994) presents fifty-five *falsibordoni* as formulae in the course of its discussion.

²Orlando di Lasso, *Litaneien, Falsibordoni und Offitiumssätze*, *Sämtliche Werke*, Neue Reihe, 25, ed. Peter Bergquist (Kassel: Bärenreiter, 1993), p. 150; this volume contains nineteen *falsibordoni* formulae without texts in four and five parts in all eight modes, pp. 143–153.

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Psalm 109 septimi toni

Lasso



1. Df-xit Dóminus **Dó**-mi-no **mé**- o: * Séde a **déx**- tris **mé**- is.
 3. Vírgam virtútis tuæ emíttet Dóminus ex **Sí**- on: * domináre in médio inimi **cór**-um tu- **ó**- rum.
 5. Jurávit Dóminus, et non pæni- **té**- bit **é**- um: * Tu es sacérdos in atérnum secúndum órđinem Mel **chí**-se-dech.
 7. Judicábit in natióibus, im- **plé**-bit ru- **f**- nas: * conquassábit cápita in **tér**-ra mul- **tó**- rum.
 9. Glória **Pá**- tri, et **Fí**-li- o, * et Spi- **rí**-tu- i **Sán**----cto.

2. Donec ponam ini - - - mí - cos tu - os, *	2. scabéllum	pe - dum tu - ó - rum.
4. Tecum princípium in die virtútis tuæ in splendóri - - - bus san - ctó - rum: *	4. ex útero ante lucíferum	gé - nu - i te.
6. Dóminus a	6. confrégit in die iræ	su - æ re - ges.
8. De torrénite in	8. proptérea exal - tá - bit	ca - put.
10. Sicut erat in princípio, et	10. et in saécula sæcu - ló - rum.	A - men.
2. Donec ponam ini - - - mí - cos tu - os, *	2. scabéllum	pe - dum tu - ó - rum.
4. Tecum princípium in die virtútis tuæ in splendóri - - - bus san - ctó - rum: *	4. ex útero ante lucíferum	gé - nu - i te.
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10. Sicut erat in princípio, et	10. et in saécula sæcu - ló - rum.	A - men.

Lasso placed the psalm tone for mode seven in the tenor and provided note-against-note harmonies in a completely syllabic setting, with just two notes on the final syllable, as in the psalm tone itself. I have set Lasso's formula to the text of Psalm 109, arranging it for alternation with the monophonic psalm tone, the odd-numbered verses in the psalm tone and the even-numbered verses in the four-part falsobordone.

Lasso's harmonies may seem slightly strange, since they do not quite follow the expected procedures of tonal harmony but rather follow the pitches of the psalm tone. Thus the first half harmonizes the beginning D reciting tone with a G harmony and its first cadence with a kind of Phrygian cadence on A—the lowest voice descends a half step and the alto proceeds from a sixth to an octave against it. This has the effect of a half-cadence on to D, but that orientation is not realized in what follows; rather, the second half begins as the first half did, harmonizing the D reciting tone with G, now making an authentic cadence to A, following the notes of the psalm tone. The psalm tone ends with an A, and remains intact in the tenor voice progressing to A. But Lasso prefers a full triad including a major third in the final sonority and so prescribes

divisi in the tenor, keeping the psalm-tone progression of B to A, while also giving the tenor the major third C-sharp. Since it does not require a very strong third in a triad to make a full harmony, with a choir of several tenors just a few could sing the third and the rest the final. In rehearsal, it is always good to practice the transition from the chant to the falsobordone, since the singers of each part need to establish their initial pitch in the falsobordone. I usually have them sing the second half of the chant and stop on the beginning chord of the falsobordone, making sure that all the parts have found their notes.

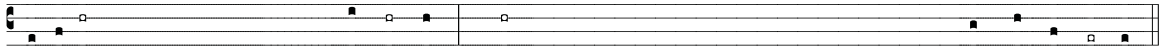
The rhythm of the falsobordone should be chant-like. For the portion of text on the reciting tone, it should be in the tempo of the psalm tone itself. The cadence should not be measured but continue in a declamatory rhythm, stopping a bit on the final note of the cadence. The pause between the two halves of the falsobordone should be just like that in the chant: a substantial pause, at least the equivalent of the duration of the final chord of the cadence before it.

Lasso's notation provides only the harmonic formula without any setting of the text. Singing from this is like singing from a hymn book that gives the music at the top of the page and the text in stanzas below not set to the music, something even more difficult in four parts. I have found that singers have considerable trouble trying to do it that way, so I set texts to the formulae, as in the example, using the music-typography program Finale. Since Finale attaches each syllable to its note, the recitation portion of the text has to be formatted as if it were a single syllable. This is very simple in principle, but take a little practice. The spaces in the portion of the text that belongs to the recitation have to be binding spaces, achieved in Microsoft Word by option-space in place of the normal spaces; this binds all of the syllables with their spaces as if they were one word. The alignment of syllables has to be left-oriented and not centered; this can be done in "lyric options" in Finale. The chant verses have been set in Microsoft Word using St. Meinrad typeface for the musical notation and then copied into the Finale page as a text.

Another kind of falsobordone is a little more elaborate; it uses the same kind of recitation for the initial portion of each half-line of the psalm verse, but it then uses a melismatic cadence. This is often found in Spanish falsibordoni. Example 2 is such a falsobordone that I attribute to Antonio de Cabezón (ca. 1510–1566).³ I have set this mode-eight falsobordone in English to Psalm 4 for Compline, setting the even-numbered verses in falsobordone with the odd-numbered ones in the simple psalm tone. The harmonization includes a chord change to introduce the recitation and then gives a lovely polyphonic melisma for two measures before the cadence. This sets the psalm tone for mode eight with the tune in the soprano; the pitches of its first half are simply C-D-C, and the D is then elaborated by the polyphonic melisma, moving to the cadence on the C. The tune for the second half is C-B-C-A-G. The C-B-C portion is set syllabically, while the penultimate note A receives the polyphonic melisma leading to the cadence on G.

³Antonio de Cabezón, *Obras de Música para Tecla, Arpa y Vihuela (1578)*, Monumentos de la Música Española, 27, ed. Felipe Pedrell, rev. Higinio Anglés (Barcelona: Consejo Superior de Investigaciones Científicas, 1966), p. 68 (reprint, Boca Raton, FL: Masters Music Publications, n.d.), p. 18.

Ps. 4



- 1. Answer me when I call, O God of my **righteousness**: * when I was hard-pressed you set me free: be gracious to me *now and* **hear** my prayer.
- 3. Know that the Lord has shown me his wonderful **kindness**: * when I call to the Lord *he will* **hear** me.
- 5. Offer the sacrifices **that** are right: * and put your *trust in* **the** Lord.
- 7. Yet you have given my heart more **gladness** * than they have when their corn, *wine and* **oil** increase.

Cabezon

2. Sons 4. Trem - 6. There 8. In 10. As	of men, how long will you turn my glory ble and are many who say: "Who will show us peace I will lie it was in the beginning, is now and ever	to do a - - - down shall	my no ny and	shame? * sin: * good?" * sleep: * be *
2. Sons 4. Trem - 6. There 8. In 10. As	of men, how long will you turn my glory ble and are many who say: "Who will show us peace I will lie it was in the beginning, is now and ever	to do a - - - down shall	my no ny and	shame? * sin: * good?" * sleep: * be *
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6 how long will you love what is worth - less, commune with your own heart up - on The light of your countenance, for you alone, O Lord make world	with - O me with -	and your Lord, dwell out	seek bed has in end.	af - - - and gone safe - - - A - - -	- - - - - - - - - - - - - - -	ter be from - - - - - -	lies? still. us. ty. men.
6 how long will you love what is worth - less, commune with your own heart up - on The light of your countenance, for you alone, O Lord make world	with - O me with -	and your Lord, dwell out	seek bed has in end.	af - - - and gone safe - - - A - - -	- - - - - - - - - - - - - - -	ter be from - - - - - -	lies? still. us. ty. men.
8 how long will you love what is worth - less, commune with your own heart up - on The light of your countenance, for you alone, O Lord make world	with - O me with -	and your Lord, dwell out	seek bed has in end.	af - - - and gone safe - - - A - - -	- - - - - - - - - - - - - - -	ter be from - - - - - -	lies? still. us. ty. men.

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The Spanish often alternated the choral falsobordone with organ settings of the same falsobordone, but in elaborate variations. This falsobordone is given as the basis of Cabezón's organ variations; I have set it in score on Finale as I did the Lasso falsobordone. In this one, the recitation, including the introductory half notes should be sung in a declamatory rhythm while the cadence should be sung metrically.

Psalm tones are simple, fundamental, anonymous parts of liturgical practice; falsibordoni, being harmonic expansions of the psalm tones, participate in such anonymity. The falsobordone presented here and included in the published works of Lasso belongs to the music which he prepared for Vespers, but this does not mean that he composed everything anew. In fact, this psalm tone can be found with only slight differences in an anonymous Portuguese manuscript of ca. 1500.⁴ Its use was most likely so common that it was included in the tradition of vesper psalms that was inherited by Lasso in the Munich court. Likewise, although the falsobordone of Cabezón is included in his organ setting, it is highly likely that he was using a traditional falsobordone not of his own composition. Thus my attributions to both Lasso and Cabezón refer to their presentation of the pieces, but not necessarily as original compositions.

Falsobordone can be used to sing the psalms and Magnificat at Vespers, but they are also very suitable, sung by the choir, as alternative verses to the psalm texts sung at the responsorial psalm of the Mass.

Falsobordone can be used to sing the psalms and Magnificat at Vespers, but they are also very suitable, sung by the choir, as alternate verses to the psalm texts sung at the responsorial psalm of the Mass. They can beautifully enhance a genre that is otherwise not distinguished for outstanding beauty. They can be used as setting of psalm verses alternated with communion antiphons or even as a setting of a complete proper such as an introit, which might otherwise receive just a psalm-tone setting. To be sure, Anglican chants can also be used in such a fashion; but the falsobordone keeps the link with the Gregorian psalm tone, which is at least a modest fulfillment of the council's prescription that Gregorian chant have principal place in the liturgy.⁵ &

⁴Coimbra, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais, M. 12, given in the article "Falsobordone" in Grove.

⁵Cf. Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (1963), ¶116.


REVIEW

Two *Missa ultimæ* of Jan Dismas Zelenka (1679–1745)

by Erick Arenas

Missa Dei Filii, ZWV 20, for Soloists, Choir and Orchestra. Full score. Edited by Paul Horn. Breitkopf Urtext. Wiesbaden: Breitkopf & Härtel, [2015]. ISMN 979-004-21375-9. Euro 68,90

Missa Omnium Sanctorum, ZWV 21, for Soloists, Choir and Orchestra. Edited by Wolfgang Horn. Choral score. Piano reduction by Matthias Grünert. Breitkopf Urtext. Wiesbaden: Breitkopf & Härtel, [2015]. ISMN 979-0-004-18514-8. Euro 12,90

he past two decades have seen a substantial growth of interest among performers and scholars of Baroque music in the sacred works of Jan Dismas Zelenka (1679–1745), one of the major composers of early eighteenth-century Dresden. Recent offerings by the venerable music publisher Breitkopf & Härtel bring editions of two of the composer's noted "final" masses, originally published in the musicological series *Das Erbe deutscher Musik*, to wider availability.¹ These new scores of the *Missa Dei Filii*, ZWV 20 and *Missa Omnium Sanctorum*, ZWV 21 (the former a full orchestral score but the latter only for choir with piano reduction) represent a small but important step towards better establishing Zelenka's contribution to the concerted mass repertoire for purposes of further critical investigation and concert performance.²

Zelenka was a native of Bohemia and spent the first years of his musical career in Prague. There he composed some of his earliest works, in connection with prominent Jesuit institutions, and obtained his first regular position in the household of a local aristocrat.³ While the exact circumstances of his departure from Prague are unknown, his arrival in Dresden sometime in 1710–1711 coincided approximately with the advent of Jesuits from the Bohemian province as administrators of the Dresden royal court, an event which strengthened religious

¹Jan Dismas Zelenka, *Missa ultimarum secunda: Missa Dei Filii C-Dur / G-Dur ZWV 20. Litaniae Lauretanae "Consolatrix afflictorum" G-Dur ZWV 151*, *Das Erbe deutscher Musik*, Bd. 100, Abteilung Motette und Messe, Bd. 13 (Wiesbaden: Breitkopf & Härtel, 1989). *Missa ultimarum sexta: Missa Omnium Sanctorum a-Moll ZWV 21. Litanie Lauretana "Salus infirmorum" F-Dur ZWV 152*, *Das Erbe deutscher Musik*, Bd. 101, Abteilung Motette und Messe, Bd. 14 (Wiesbaden: Breitkopf & Härtel, 1989).

²Beautiful performances of both pieces are available on CD as well as on YouTube.

³Janice B. Stockigt, "Zelenka, Jan Dismas," *Grove Music Online* (accessed January 24, 2016) <www.oxfordmusiconline.com>

Erick Arenas is a music historian specializing in the eighteenth and nineteenth centuries. He completed his Ph.D. at Stanford University and teaches at the San Francisco Conservatory of Music.



and cultural ties between Saxony and Zelenka's homeland.⁴ He spent the rest of his career in the service of the court, initially as a violonist and later as a titular Church Music Composer, or *Kirchen Compositeur*.⁵ In 1740, despite the fact that his career and influence were waning, Zelenka embarked on the ambitious project of composing six large-scale masses he envisioned to be his last works, designating each as a *Missa ultimarum*. He completed only three, but they are viewed nonetheless as the culmination of his sacred music output. Of these, the *Missa Dei Filii*, ZWV 20, which consists of a Kyrie and Gloria only, is designated as the second (*Missa ultimarum secunda*) and the *Missa Omnium Sanctorum*, ZWV 21 is designated as the last (*Missa ultimarum Sexta*

et forte Omnium Ultima).⁶ Both masses are set for four-part chorus, soloists and an instrumental ensemble consisting of violins, viola, oboes, and basso continuo.

Zelenka's mature achievements in liturgical music, as well as those of his Dresden contemporaries, arose from one of the more extraordinary political-religious contexts in music history, the emergence of the reformulated Saxon court as a prestigious Catholic institution at the beginning of the eighteenth century. In 1697 the Protestant Elector of Saxony, Friedrich August I, had converted to Catholicism in order to position himself as a candidate for the throne of Poland, to which he succeeded the following year. Soon after his conversion the new king reorganized his Hofkapelle, creating a new court establishment tasked with performing chamber music and music for Catholic services, while spinning off a secondary Protestant court music ensemble.⁷ However, he would not establish a public Catholic church in his own electoral *Residenzstadt* of Dresden, which remained overwhelmingly Lutheran, until 1708, when a large theater in his palace complex was converted into the new royal chapel.⁸

From this point, Catholic liturgical life and music garnered increasing attention at the court. It was fortified around the years 1719–1720 with the marriage of Friedrich August's son and heir to Maria Josepha of Austria, and the closure of the Dresden opera, which increased musical attention to the royal chapel.⁹ Its personnel grew to become an international group of musicians of the highest caliber.¹⁰ In 1723 one commentator reported that "The Roman Catholics hold their services in the previous opera house . . . accompanied by magnificent music on Sundays and feast

⁴Janice B. Stockigt, *Jan Dismas Zelenka (1679–1745): A Bohemian Musician at the Court of Dresden* (Oxford: Oxford University Press, 2000), p. 28.

⁵Stockigt, "Zelenka."

⁶Zelenka, *Missa Omnium Sanctorum*, 4–5.

⁷Wolfram Steude, et al., "Dresden," *Grove Music Online* (accessed February 3, 2016) <<http://www.oxfordmusiconline.com>>

⁸Stockigt, *Bohemian Musician*, 26–27.

⁹Stockigt, "Zelenka."

¹⁰Steude, et al., "Dresden."

days, without exception.”¹¹ The congregation at these public celebrations could include music-loving Lutherans as well as the local Catholics. It was for this venue, and in hope of a Saxon court title from the Elector-King, that Johann Sebastian Bach intended the first (1733) version of his prodigious Mass in B Minor. The chapel would remain one of Europe’s outstanding and most influential musical institutions through the mid eighteenth century.

By 1740 Zelenka had been a key member of this musical sphere for almost three decades and contributed numerous compositions to its illustrious ceremonial life. Though no evidence links the *Missæ ultimæ* to the liturgies of the royal chapel, the *Missa Dei Filii* and *Missa Omnium Sanctorum* are composed with a monumentality of scale and artistry that in their time could be actualized only in this type of setting. They demonstrate the concept and conventions of the mixed-style, *missa longa* that was cultivated in and around the most eminent Catholic princely courts of the Holy Roman Empire in the late Baroque and early Classical eras, along with stylistic traits that distinguish Zelenka among his contemporaries in this field.

Both the *Missa Omnium Sanctorum* and *Missa Dei Filii*, despite the abbreviated text format of the latter, are “number” masses—works structured on the alternation of discrete choral and solo movements, even within the context of single prayer texts. Thus each Kyrie is divided into three, with choral Kyrie eleison sections flanking contrasting lengthy Christe eleison sections for solo voices. In the case of the *Missa Dei Filii*, Zelenka employs the simplest kind of three-part ABA structure: Its first Kyrie eleison (No. 1) is a brief choral movement in which a stately homophonic and polyphonic choral texture is intensified by repetitious dotted rhythms in the instrumental accompaniment. After the Christe eleison (No. 2) for solo soprano and instruments, the first Kyrie eleison (No. 1) is simply repeated *da capo* (as No. 3). Meanwhile, in the Kyrie complex of the *Missa Omnium Sanctorum* he follows a more sophisticated ABC structure, rendering the concluding Kyrie eleison II (No. 3) as a fugal movement. This kind of Kyrie outline is more prominent in elaborate orchestral masses of the eighteenth century.

Due to the length of its text, and probably also to its position near the beginning of the Mass liturgy, the Gloria tends to receive the most expansive treatment in number masses such as these. In the *Missa Dei Filii*, Zelenka divides the Gloria into seven “numbers,” and in the *Missa Omnium Sanctorum* six, each including two substantial solo/solo ensemble movements and concluding with impressive choral fugues. The composer’s partitioning of the Gloria text at “Qui tollis peccata mundi,” “Qui sedes ad dexteram Patris” (in the case of the *Missa Dei Filii*), “Quoniam tu solus Sanctus,” and “Cum Sancto spiritu” accords with typical division schemes practiced by composers of earlier and later eras. Unusual however, and perhaps questionable from a liturgical point of view, is Zelenka’s multiplication of internal movements by double iterations of the “Quoniam” and “Cum Sancto” portions of the text: In both masses, the fugal setting of the line “Cum Sancto Spiritu . . . Amen” is preceded by a short introductory choral movement that heightens the harmonic transition to it, but conveys the same line of text about to be sung at greater length. Such redundancy might have been avoidable, for example by writing an instrumental interlude instead, or by dividing the line into two parts (at “Amen” or “in gloria Dei Patris”), as sometimes done by eighteenth-century Viennese composers. Similarly, Zelenka precedes the solo “Quoniam tu solus Sanctus” movements with introductory choral movements on the same text.

¹¹Stockigt, *Bohemian Musician*, 61.

Virtuosic music corresponding to the prevailing secular procedures and styles of Zelenka's time dominates the solo movements, which are mainly constructed in the ritornello form typical of Baroque arias and concerto movements. The "Qui tollis" movements of both masses present vocal and instrumental writing of great beauty and expressivity. That of the *Missa Dei Filii* (No. 5), with its mostly stepwise and syllabic vocal lines (for solo soprano, tenore, and basso), and its transparent yet chromatically sinuous violin writing, is particularly elegant. In contrast, the Quoniam tu solus Sanctus II (No. 8) for solo alto, with its angular, highly ornamented vocal melodies and brilliant instrumental style, displays a bravura more overtly reminiscent of Italian opera. To a lesser degree, the Qui tollis (No. 5) and Quoniam II (No. 7) movements of the *Missa Omnium Sanctorum* manifest a similar contrast in style. The brief, haunting E minor Benedictus (No. 12) of the same mass, featuring the solo soprano and alto, reflects a yet different idea. Here the soloists sing the line "Benedictus qui venit in nomine Domine" in unison on an austere line of long notes in largely stepwise motion. While this vocal part is rather static, the music is animated by continuous, churning sextuplet arpeggios in the violin accompaniment.

Despite the prominence of aria-like movements, choral movements naturally represent the cornerstone of these masses. Within them references to traditional ecclesiastical styles abound. Declamatory choral homophony can be heard prominently in the opening passages of the Gloria and, in the case of the *Missa Omnium Sanctorum*, the Credo in accordance with the typical handling of these texts in eighteenth century concerted masses. Nonetheless, choral lines

Texts are very often inflected with a significant amount of species counterpoint, an element that recalls that Zelenka studied with the Viennese court Kapellmeister Johan Joseph Fux, author of the most influential counterpoint treatise of the age.

of simultaneous, or nearly simultaneous, text are very often inflected with a significant amount of species counterpoint, an element that recalls the fact that in 1716–1719 Zelenka studied with the Viennese court Kapellmeister Johann Joseph Fux (1660–1741), author of the most influential counterpoint treatise of the age. As contemporary Viennese composers often

did, Zelenka endows his *Missa Filii Dei* and *Missa Omnium Sanctorum* with substantial closing fugues, for example in the Kyrie eleison II of the *Missa Omnium Sanctorum* and on "Cum Sancto Spiritu" in both masses. The subjects of these are peculiar for their monotone openings: In both "Cum Sancto Spiritu" fugues, the subject renders the words "Cum Sancto Spiritu in gloria Dei" on an unchanging note, moving finally on "Patris." In the Kyrie eleison II (No. 3) fugue of the *Missa Omnium Sanctorum*, the first iteration of "Kyrie eleison" sounds on one note, excepting a one-beat displacement of an octave to accent the syllable "lei."

Beyond the employment of polyphonic textures in combination with otherwise modern melodic and harmonic material for voices and instruments, "mixed style" church music of

Zelenka's time often recalled its ecclesiastical heritage in movements or passages composed in the more overtly historical style commonly known as *stile antico*. This is typically achieved where composers evoked the traditional "a cappella" sonority by employing *alla breve* meter and melody together with a temporary suppression of independent instrumental parts.¹² In concerted masses by Viennese composers such as Fux and Antonio Caldara, a number of such passages can be found especially within the interiors of Gloria and Credo settings, however they could be placed at other points in the mass as well.

In the *Missa Omnium Sanctorum*, Zelenka frames the Agnus Dei (No. 14) in this style, using 3/2 meter, half-note and whole-note movement, and imitative figures in its choral first "Agnus Dei" statement (mm. 1–19). Yet from the beginning he incorporates a more modern harmonic and rhythmic piquancy, and as the movement unfolds he allows concerted style to overtake the "a cappella" framework. In the first Agnus the instruments contribute not mere reinforcement of the choral lines and harmonies, but also affective embellishment. A polyphonic instrumental passage follows. The second "Agnus Dei" statement, which ensues without break and retains the *alla breve* melodic style, is sung not by the choir, but by the solo bass. After the last, melismatic reiteration of "Agnus Dei qui tollis peccata mundi," integrated into the end of this bass solo, a modern fugal *Dona nobis pacem* (No. 15) ensues. Employing a typical early eighteenth-century unifying strategy, the fugue here reuses the subject of the Kyrie II closing fugue.

Another type of nod to traditional liturgical music is found in the Gloria in excelsis Deo (No. 4) of the *Missa Dei Filii*. On the line "Gloria in excelsis Deo," Zelenka quotes the familiar mode 4 Gloria intonation of the Gregorian Ordinary in *Duplicibus & Solemnibus diebus* (Medicean Graduale).¹³ Repetitions later in the movement heighten the prominence of this chant phrase.

At the same time, this movement displays the most modern technique in Zelenka's time for setting a long portion of liturgical text to concerted music. Rather than divide the lines "Gloria in excelsis Deo" through "Domine Deus, Agnus Dei, Filius Patris" into further discrete choral and solo numbers, the composer renders this whole portion of the Gloria as a single ebullient movement in which Choral tutti and vocal solo passages are woven together seamlessly. In the *Missa Omnium Sanctorum* this strategy is also used in the Gloria in excelsis Deo movement (No. 4); however, it is realized most impressively in its Credo (No. 10), which unfolds as a single, through-composed movement incorporating an impressive array of vocal styles and textures, ranging from solo and solo ensembles sections to choral double fugatos. It also evinces the composer's great skill in writing for the nascent orchestra of his the age; its intricate, often propulsive ritornellos and accompaniment passages are vital to its overall effectiveness as a large-scale movement. It is an outstanding example of Baroque-era composition for choir and orchestra that both recalls the polyphonic heritage of the mass and anticipates its later eighteenth-century "symphonic" development.

These and many more points of musical interest make the *Missa Dei Filii* and *Missa Omnium Sanctorum* impressive representatives of the early eighteenth-century *missa longa* reper-

¹²Eighteenth-century musicians tended to understand the label "a cappella" as denoting a church style lacking independent instrumental parts, but not excluding the use of instruments to reinforce the choral texture.

¹³In later chant books, Mass IV, *Cunctipotens Genitor Deus*.

toire and important testaments to Zelenka's creativity and dedication to church music composition. They illustrate the manner in which leading Catholic composers of the age viewed the large-scale concerted Mass Ordinary setting as a genre which called for exercising a panoply of compositional techniques both current and historical.

Works such as these were conceived with the goal of liturgical use; however they pose considerable challenges to performance within more conventional High Mass circumstances in our own time. In the first place, the intricacy, virtuosity, and stylistic diversity of the vocal and instrumental parts make either mass a strenuous musical undertaking. The volume of arioso vocal writing in them, despite its quality and appeal, certainly make them susceptible to notions of undue operatic expressiveness in a sacred work. A reordering of the text in the Gloria in excelsis Deo (No. 4) of the *Missa Dei Filii*, and an telescoping of some lines of text in the Credo (No. 10) of the *Missa Omnium Sanctorum*, also present potential challenges to liturgical sensibilities. The extended lengths of the these masses pose the greatest obstacle to their use. According to the publisher, the *Missa Dei Filii* (again, consisting of Kyrie and Gloria only) requires about fifty-five minutes for performance, while the *Missa Omnium Sanctorum* lasts only slightly longer, around one hour. These aspects bring to mind Josef Jungmann's criticism that

"because esthetic consideration began to hold sway, the liturgy was not only submerged under this ever-growing art [of Baroque church music] but actually suppressed."¹⁴

The *Missa Dei Filii* & *Missa Omnium Sanctorum* stand as important documents in the vast and varied musical heritage of the church, and merit continued performance and study.

There may be truth to this in retrospect, but for many faithful in the princely milieu of Zelenka's time, the magnificence of the liturgy and the splendor of the cultural context did call for music of such extravagance, at least occasionally. The *Missa Dei Filii* and *Missa Omnium Sanctorum*

thus stand as important documents in the vast and varied musical heritage of the church, and merit continued performance and study. For this reason, these new editions are most welcome. They provide authoritative musical texts of admirable quality, thanks to their original preparation as scholarly editions. Detailed critical notes accompany the full score of the *Missa Dei Filii*, and both editions incorporate a keyboard realization of the basso continuo part. While a choral score for the *Missa Dei Filii* is also available for purchase, a full score for the *Missa Omnium Sanctorum* is not at this time. Ensembles wishing to perform from either work from the instrumental parts corresponding to these editions will need to rent them from the publisher. These limitations aside, the editors of these masses by Zelenka, and the publishers Breitkopf & Härtel, deserve much appreciation for expanding their availability. ♪

¹⁴Josef Jungmann, *The Mass of the Roman Rite*, 2 vols., tr. Francis A. Brunner (New York: Benziger, 1951; repr. Notre Dame: Ave Maria Press, 2012), 1:148.

NEWS

Fr. Ralph March, O.Cist.

Fr. March died peacefully at his monastery, Our Lady of Dallas, on February 6, 2016. He was particularly important for the CMAA, for he taught chant at the Colloquium at Christendom College, and he served as editor of *Sacred Music*. His Parisian training in chant with established masters was something we do not quite have today, and his practice of chant and polyphonic church music was exemplary. He took over the editorship of the journal at a crucial time, when the newly consolidated CMAA was in formation. He established a new format for the journal, essentially the same as today, and supervised the acquisition and editing of articles and reviews for eight years. After that Msgr. Richard Schuler took it over, and Schuler often said this must be done, because someday we will really need it; Fr. March was of the same opinion. His treatise on the Cistercian chant was seminal, and his loving practice of this chant was memorable. The obituary provided by his monastery follows.

Fr. Ralph March was born Rudolph Maitz on February 21, 1922 in Körmend, Hungary, a small town a few miles from the Austrian border to József Maitz and Ágnes Preininger. He was the youngest of three boys, two of whom became priests. In his early teens, he was accepted as an oblate of the Cistercian Monastery of Zirc and could thus pursue his high school studies at the Cistercian school of Saint Imre in Budapest. Upon his graduation in 1940, he entered the novitiate of the Cistercian Order in Zirc, where he also studied philosophy and theology in preparation for ordination to the priesthood. On the day World War II ended in Europe, May 8, 1945, he was ordained a priest in the Abbey of Zirc by József Mindszenty, later Cardinal-Archbishop of Esztergom. He returned to Budapest to continue his studies at the University of Budapest and at the Franz Liszt Music Conservatory there. In 1947 his abbot sent him abroad to complete his studies in French and Music in Paris. After earning a master's of chant at the Sorbonne, he obtained his Ph.D. from the Faculty of Letters of the Institut Catholique. For his dissertation he wrote the first musicological study of the twelfth-century origins of Cistercian chant. It was published in Rome in 1952 and continues to be foundational for chant studies. In the same year he emigrated to the United States, because the Communist suppression of the Abbey of Zirc in 1950 had made it impossible for him to re-





turn to his homeland. He joined fellow Cistercians exiled from Hungary in the Cistercian monastery of Spring Bank in Wisconsin. He taught at Marquette University until the foundation of the University of Dallas, where he served on the first faculty in 1956 and, in the same year, was a founding member of the Cistercian Monastery Our Lady of Dallas. In addition to working at St. Bernard's Parish, he directed four choirs: The Dallas Catholic Choir, the Saint Bernard

Chorus, the University Chorus, and the Madrigal Singers. From 1966–1974 he served as editor of *Sacred Music*, the oldest music magazine in the U.S. At the invitation of the cardinal-archbishop of Cologne, Fr. Ralph became the music director (“Domkapellmeister”) of the city’s monumental cathedral, a post he held for ten years (1977–1987). Afterwards he served as pastor in Landsberg am Lech in Germany, while also teaching music history at the University of Innsbruck in Austria. In 2000 Fr. Ralph retired to his monastery in Dallas, continued teaching at the University of Dallas, where, in cooperation with Marilyn Walker, he taught and conducted Gregorian chant for the Collegium Cantorum for the following twelve years. He died at the age of 93 on Feb. 6, 2016, surrounded by the monks who had grown to love him so dearly. ♪



LAST WORD

The Adoremus Hymnal — Its Origin

by Kurt Poterack

I would have to check my files (if any still exist), but I think that it was around 1994–95 that I put forward a proposal to Ignatius Press for a new hymnal. I must have at least heard through the grapevine that they were open to such a thing. Apparently they had already had someone working on such a project, but it went nowhere. (So much of this is lost in the mists of time.) At any rate, I drew up a proposal and submitted it to Fr. Fessio and he liked it.

What I think he liked about it was that it wasn't just a proposal for a "hymnal," but for a music book based on the church's theology of sacred music as expressed in documents such as *Musicam Sacram*. Thus, the book was to be divided into three parts: 1) the order of the Mass (in Latin and English) with music for such parts integrated within it, 2) various Mass Ordinaries in Latin and English, including some of the chant Masses and, finally 3) hymns.

Next, I assembled an editorial committee. It was made up of me, Prof. Susan Treacy, and the late Calvert Shenk who, at that time, was organist/choir master at the cathedral in Birmingham, Alabama. There was supposed to be a fourth member of the committee, but he backed out. I seem to remember that he objected to the inclusion of hymns—as these are substitutes for the propers. In a sense I agreed with him, but felt it was too soon to promote sung propers in such a publication. Our duty was to move people in the right direction, stressing that music at Mass shouldn't consist *only* of hymns, but to give them good hymns as well.

Publications promoting sung propers were to emerge in the next ten to twenty years, however in the 1990's (the 1980's, as well) the big desire among most orthodox Catholics was for more traditional hymns without inclusive language. Remember, this was still the time when Catholic hymnals that had any sort of influence were pretty exclusively published through the big "acronym" publishers: OCP (Oregon Catholic Press), GIA (formerly the Gregorian Institute of America), and WLP (World Library Publications).

Not only did this situation constitute a monopoly, there was also a strong financial incentive to promote new music, as old music—much of it in the public domain—didn't bring in much of a profit. Also, the self-publishing which computers make possible (as well as internet distribution) with which we are so familiar today, had not yet really gotten off the ground—at least in this realm. It was very important to work through a big, established, sympathetic publisher, like Ignatius Press.

Kurt Poterack is choirmaster at Christendom College and editor-at-large of *Sacred Music*.

Our committee, which represented the Church Music Association of America (CMAA), met for several days in St. Paul, Minnesota at the parish of St. Agnes where we were hosted by the pastor, Msgr. Richard Schuler—a former long-time president of the CMAA. Msgr. Schuler had a wonderful music program at his parish and the most fascinating array of table guests. I remember, among others, a priest from Pakistan, a consecrated virgin who was a heart surgeon, two Coptic-rite priests from Ethiopia, and, I think, an auxiliary bishop. Had we stayed a week longer, I am sure that we would have dined with a cardinal!

In the course of three days, we chose the bulk of the hymns and Mass Ordinaries and decided not to deal with responsorial psalms—as that would have made the project too big. We decided to group hymns by liturgical season rather than alphabetically by title. Ultimately, there were to be two hymnals: a big and a small one. That is the reason for the gaps in the numbering of hymns. The hymnal that we put out first was to be the “small hymnal.” The bigger hymnal was to add more hymns in the “gaps.” This way, the hymns that were shared in common between the two books would have the same identifying numbers. The “big hymnal” was never published, so these gaps in the hymn numbers continue to puzzle people to the present day.

I should stress that there were three entities involved in the production of this hymnal: the editorial committee (which represented the Church Music Association of America), Ignatius Press (the publisher), and the Adoremus organization that was styled the “author.” There was also an executive committee consisting of Fr. Pokorsky, Helen Hull Hitchcock, and Fr. Fessio, and a board of consultants.

I cannot remember the details, but the editorial committee didn’t have total say-so on the contents of the book. There was some sort of a procedure by which the consultants and the executive committee voted on all of our selections. However, I think that we were given the benefit of the doubt and that a music choice of ours would have to be overturned by a two-thirds vote—I think—my memory may not be exactly right. Consultants and executive committee members could also propose additional hymns, but these were subject to the same voting procedures.

In the end, though there were some disagreements, they were settled amicably and by a broad consensus. There was a lot of work in between the first editorial committee meeting and the final publication. I remember having to type up pretty much the entire Order of Mass and insert the musical parts on my computer in my little apartment in East Lansing, Michigan. I also remember having to track down copyright information and lots and lots of proofreading. This was the most tedious, non-glamorous part of the job. It was pretty much just Susan, Cal, and I doing all of the proofreading—finding time to do this outside of our regular employment. It gave me an enormous respect for proofreaders—and a realization that the more pairs of eyes you can put to work, the better.

The Adoremus Hymnal came out in late 1997, the first of many such liturgical-music publications that were to give American Catholics a greater access to their own tradition. It also served as an early, concrete embodiment of that “New Liturgical Movement” which Cardinal Ratzinger had called for—something that is still bearing much fruit. I am proud that I was able to be a part of it! ♪

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To register for hotel accommodations at this special rate, access our event reservation page.

Registration Form ♦ CMAA Colloquium XXVI ♦ Saint Louis, Missouri

Please print. **Early bird** registration forms must be postmarked by March 1st. **Regular** registration forms must be postmarked by May 7th. If registering more than one person, fill out another form – photocopy the form as necessary. You may also register online at the CMAA website (musicasacra.com/colloquium). If you have not received confirmation by June 11th, please contact the CMAA office: (505) 263-6298. **Late** registration must be received at the CMAA office (by mail or online) by the close of business on June 7th. Registration after that date will be available only by telephoning the CMAA office and will be on a space available basis.

Title (Mr., Ms., Rev., etc.)	First Name	Last Name	Forum Name for Badge (optional)
Address	City	State/Province	Zip
Daytime Phone (include area code)		E-Mail Address	
Parish Name*	Parish Zip*	(Arch)Diocese*	MEMBER DISCOUNT CODE

* (only needed for Parish Memberships)

Full Colloquium Registration

	<u>Early Bird</u> <small>(Through March 1)</small>	<u>Regular</u> <small>(March 2-May 7)</small>	<u>Late</u> <small>(after May 7)</small>	
CMAA Member Registration <small>(Includes all sessions plus Banquets on June 20 and 22, 2016)</small>	\$575	\$625	\$675	\$ _____
<small>Not yet member: Add \$48 (includes one year individual membership; foreign postage, if applicable, will be billed)</small>				
Non-Member Registration	\$625	\$675	\$725	\$ _____
Companion (<i>Adult</i>) <small>All events except breakouts, chant and choir rehearsals. Includes Banquets on June 20 and 22, 2016.</small>	\$300	\$350	\$375	\$ _____

Name of Full Attendee _____

Daily registration (for those not attending the full colloquium)

Circle Day(s): Mon Tue Wed Thu Fri Sat

	<u>Early Bird</u> <small>(Through March 1)</small>	<u>Regular</u> <small>(March 2-May 7)</small>	<u>Late</u> <small>(after May 7)</small>		
Daily Rate CMAA Member	\$160	\$185	\$210	x _____ #days =	\$ _____
Daily Rate Non-CMAA Member	\$185	\$210	\$235	x _____ #days =	\$ _____

Please note: Daily rates do not include meals.

* A parent or chaperone must accompany youth attendees under 18. Chaperone must be at least 21 years old and registered as a full colloquium or companion attendee. Name of accompanying parent or chaperone: _____

Signed copies of the Parental or Guardian Medical Treatment Authorization for a Minor and Release of Liability form must be on file with CMAA before anyone under the age of 18 may admitted to the Colloquium.

Additional activities and meals

Opening Banquet extra ticket <small>(included in full tuition or Companion registration)</small>	\$50	\$ _____
Wednesday Banquet extra ticket <small>(included in full tuition or Companion registration)</small>	\$50	\$ _____
Closing Brunch Saturday	\$30	\$ _____
Closing Brunch extra ticket	\$30	\$ _____
Special Dietary Concerns <small>(If you have special dietary restrictions, you may request special meals)</small>	\$25	\$ _____
<small>Please list your dietary requirements (vegan, gluten-free, etc.) _____</small>		
TOTAL COLLOQUIUM FEES, including registration		\$ _____

Check # _____ Enclosed

I authorize CMAA to charge my: MasterCard VISA AMEX Discover

Credit Card Number	Expiration Date	Security Code <small>(3 digits located on back or 4 digits on front for AMEX)</small>
Cardholder Signature	Date of Signature	
Name on Card (Please print)	Billing Address (if different)	

Submit Form with Payment To:

CMAA ♦ P.O. Box 4344 ♦ Roswell, NM ♦ 88202

Phone: (575) 208-0306 or (505) 263-6298

Online Registration available at: <http://musicasacra.com/colloquium>

SUMMER CHANT INTENSIVE

CHURCH MUSIC ASSOCIATION OF AMERICA



Learn more:
musicasacra.com/cmaa-summer-courses

Members get \$50 off
with coupon code
PITT2016

Register by March 31st
to get
early bird pricing

You are invited to

Summer Chant Intensive for Directors

June 27 – July 1, 2016, Duquesne University, Pittsburgh, PA

Join us for the first Chant Intensive focused on the directing of Chant. With master director **Wilko Brouwers**, learn the directing techniques you need to become a more effective chant director or to gain the confidence to direct your own schola.

In this course, you will learn the technique of effective direction of chant, the underlying principles, resources, and analysis, interpretation and expression of chant direction. If you prefer to participate as a singer, improve your singing skills by learning the underlying directing principles.

Participation in this class will be in two sections – Directors and Singers. Please see all the details about the course at our webpage at <http://musicasacra.com/cmaa-summer-courses/>

Register now at: shop.musicasacra.com/2016-summer-chant



2016 Summer Chant Intensive
for Chant Directors or Singers
Registration Details

June 27 – July 1, 2016
Duquesne University
Pittsburgh, PA

Payment

Check or credit card payment must accompany registration. Registration must be postmarked on or before March 31 (Early Bird) or May 31 (Regular) and paid in full by those dates. For any registrations after that date, add \$50 late fee. You may register online at <http://musicasacra.com/cmaa-summer-courses/>.

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 May 31st to receive a refund. Refunds will be processed after the Chant Intensive course completion. Requests after May 31st will not be processed unless someone from the waiting list is able to use the space. This class is limited to 20 participants.

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 or your immediate family; **it is not transferable to others.** For online registrations, you must use the member discount code **PITT2016** to receive the member rate. You must use the discount code when registering online or you will not 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.

Dormitory rooms will have wi-fi access. Password and login information to be provided.

Hotel Accommodations are also available at the Marriott Pittsburgh City Center, 112 Washington Place, Pittsburgh, PA 15219, telephone: 1-412-471-4000. Rooms are available at the special conference price of \$159 per room per night, plus tax, for single or double rooms, up to occupancy of four per room. Make your reservation before June 6th, 2016 to get the special group rate.

Amenities include free internet in all guest rooms. The property includes a business center, fitness center, pool, full service restaurant, bar. **This hotel is within easy walking distance of Duquesne University**, so guests staying at the Marriott can plan to walk up the hill to Duquesne University. To register for hotel accommodations at this special rate, access our event reservation page online.

Musicasacra.com

Church Music Association of America

Summer Chant Intensive for Directors Registration form

June 27 – July 1, 2016 ♦ Pittsburgh, PA ♦ Duquesne University

Please print. **Early bird** registrations forms must be postmarked by **March 31, 2016**. **Regular** registration forms must be postmarked by **May 31, 2016**. 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/cmaa-summer-courses/>.

If you have not received confirmation by June 15, 2016, 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 (if applicable) * Parish Zip (Arch) Diocese CMAA Member Discount Code

* Parish information is only needed in the case of a Parish membership discount.

Summer Chant Intensive for Directors Registration

	<u>Early Bird</u> (Through March 31)	<u>Regular</u> (April 1 – May 31)	<u>Late</u> (After May 31)	
CMAA Member Registration	\$300	\$350	\$400	\$ _____
(Includes \$75 nonrefundable deposit and snacks)				
Not yet member: Add \$48 (U.S.) or \$54 (Canada) or \$65 (All other non-U.S.)				\$ _____
<small>*If adding membership, use member rates.</small>				
Non-Member Registration	\$350	\$400	\$450	\$ _____
(Includes \$75 nonrefundable deposit and snacks)				

Meal Plan – No Pre-paid plan.

*Note: Dining Hall meals are available during regular hours on a pay-as-you-go basis.

Dormitory Housing

Four Nights Single (Mon-Thu)	\$200	\$ _____
Four Nights Double (Mon-Thu)	\$160	\$ _____
Five Nights Single (Sun-Thu) or (Mon-Fri) <i>Circle one</i>	\$250	\$ _____
Five Nights Double (Sun-Thu) or (Mon-Fri) <i>Circle one</i>	\$200	\$ _____
Six Nights Single (Sun-Fri)	\$300	\$ _____
Six Nights Double (Sun-Fri)	\$240	\$ _____
TOTAL COURSE FEES, including deposit		\$ _____

Name of Roommate (if applicable) _____

A parent or chaperone must accompany youth attendees under 18. Chaperone must be at least 21 years old.

Name of accompanying parent or chaperone**:

** Accompanying parent or chaperone must submit separate registration form if staying in dorms and/or participating in meal plan.

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 Address (if different than above mailing address)

Submit form with payment to:

CMAA, P.O. Box 4344, Roswell, NM 88202

Register online at <https://shop.musicasacra.com/2016-summer-chant/>

Summer Chant Intensive for Singers Registration form

June 27 – July 1, 2016 ♦ Pittsburgh, PA ♦ Duquesne University

Please print. **Early bird** registrations forms must be postmarked by **March 31, 2016**. **Regular** registration forms must be postmarked by **May 31, 2016**. 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/cmaa-summer-courses/>.

If you have not received confirmation by June 15, 2016, 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 (if applicable) * Parish Zip (Arch) Diocese CMAA Member Discount Code

* Parish information is only needed in the case of a Parish membership discount.

Summer Chant Intensive for Singers Registration

	<u>Early Bird</u> (Through March 31)	<u>Regular</u> (April 1 – May 31)	<u>Late</u> (After May 31)	
CMAA Member Registration	\$275	\$325	\$375	\$ _____
(Includes \$75 nonrefundable deposit and snacks)				
Not yet member: Add \$48 (U.S.) or \$54 (Canada) or \$65 (All other non-U.S.)				\$ _____
<small>*If adding membership, use member rates.</small>				
Non-Member Registration	\$325	\$375	\$425	\$ _____
(Includes \$75 nonrefundable deposit and snacks)				

Meal Plan – No Pre-paid plan.

*Note: Dining Hall meals are available during regular hours on a pay-as-you-go basis.

Dormitory Housing

Four Nights Single (Mon-Thu)	\$200	\$ _____
Four Nights Double (Mon-Thu)	\$160	\$ _____
Five Nights Single (Sun-Thu) or (Mon-Fri) <i>Circle one</i>	\$250	\$ _____
Five Nights Double (Sun-Thu) or (Mon-Fri) <i>Circle one</i>	\$200	\$ _____
Six Nights Single (Sun-Fri)	\$300	\$ _____
Six Nights Double (Sun-Fri)	\$240	\$ _____
TOTAL COURSE FEES, including deposit		\$ _____

Name of Roommate (if applicable) _____

A parent or chaperone must accompany youth attendees under 18. Chaperone must be at least 21 years old.

Name of accompanying parent or chaperone**:

** Accompanying parent or chaperone must submit separate registration form if staying in dorms and/or participating in meal plan.

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 Address (if different than above mailing address)

Submit form with payment to:

CMAA, P.O. Box 4344, Roswell, NM 88202

Register online at <https://shop.musicasacra.com/2016-summer-chant/>

WARD I – THAT ALL MAY SING

CHURCH MUSIC ASSOCIATION OF AMERICA



Learn more:
musicasacra.com/cmaa-summer-courses

Members get \$50 off
with coupon code
PITT2016

Register by March 31st
to get
early bird pricing

You are invited to join us for **Ward I – That All May Sing***

June 27 – July 1, 2016, Duquesne University, Pittsburgh, PA

Due to popular demand, the CMAA is offering its first-ever course in the methods developed by Justine Bayard Ward. This course in beginning Ward methods, taught by **Scott Turkington**, will give you the methodology to take and use at home.

Whether you are a current or aspiring children's choir director, or if you want to apply these principles with your adult choir, this course will give you the skills you need.

Scott Turkington will share his training and experience in sharing the Ward method with participants in this course in the hope of preparing new generations of Catholics to sing in choirs, scholas, and in actively participating in the parish liturgies as parishioners in the pews.

Space in this course is limited. Please see all the details about the course at our webpage at <http://musicasacra.com/cmaa-summer-courses/>

Register now at: shop.musicasacra.com/2016-summer-chant

** The CMAA Ward course does not have any official Ward accreditation and is not affiliated with the Centre for Ward Studies.*



Ward Method I: That All May Sing
Registration Details

June 27 – July 1, 2016
Duquesne University
Pittsburgh, PA

Payment

Check or credit card payment must accompany registration. Registration must be postmarked on or before March 31 (Early Bird) or May 31 (Regular). For any registrations after that date, add \$50 late fee. You may register online at <http://musicasacra.com/cmaa-summer-courses/>. Tuition includes required materials for the course (a \$65.50 retail value).

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 May 31st to receive a refund. Refunds will be processed after the course completion. Requests after May 31st will not be processed unless someone from the waiting list is able to use the space. This class is limited to 30 participants.

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 and your immediate family; **it is not transferable to others**. For online registrations, you must use the member discount code **PITT2016** to receive the member rate. You must use the discount code when registering online or you will not receive the member rate.

Dormitory rooms will offer wi-fi. Login and password information to be provided.

Hotel Accommodations are also available at the Marriott Pittsburgh City Center, 112 Washington Place, Pittsburgh, PA 15219, telephone: 1-412-471-4000. Rooms are available at the special conference price of \$159 per room per night, plus tax, for single or double rooms, up to occupancy of four per room. Make your reservation before June 6th, 2016 to get the special group rate.

Amenities include free internet in all guest rooms. The property includes a business center, fitness center, pool, full service restaurant, bar. **This hotel is within easy walking distance of Duquesne University**, so guests staying at the Marriott can plan to walk up the hill to Duquesne University. To register for hotel accommodations at this special rate, access our event reservation page online.

MusicSacra.com

Church Music Association of America

Ward Method I: That All May Sing
Course Registration form

June 27 – July 1, 2016 ♦ Duquesne University ♦ Pittsburgh, PA

Please print. **Early bird** registrations forms must be postmarked by **March 31, 2016**. **Regular** registration forms must be postmarked by **May 31, 2016**. 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/cmaa-summer-courses/>.

If you have not received confirmation by June 15, 2016, 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 (if applicable)* Parish Zip (Arch) Diocese CMAA Member Discount Code

* Parish information is only needed in the case of a Parish membership discount.

Ward Method I Registration

	<u>Early Bird</u> (Through March 31)	<u>Regular</u> (April 1 – May 31)	<u>Late</u> (After May 31)	
CMAA Member Registration	\$350	\$400	\$450	\$ _____
(Includes \$75 nonrefundable deposit and snacks)				
Not yet member: Add \$48 (U.S.) or \$54 (Canada) or \$65 (All other non-U.S.)				\$ _____
*If adding membership, use member rates.				
Non-Member Registration	\$400	\$450	\$500	\$ _____
(Includes \$75 nonrefundable deposit and snacks)				

Meal Plan – No Pre-paid Plan.

*Note: Dining Hall meals are available during regular hours on a pay-as-you-go basis.

Dorm Housing

Four Nights Single (Mon-Thu)	\$200	\$ _____
Four Nights Double (Mon-Thu)	\$160	\$ _____
Five Nights Single (Sun-Thu) or (Mon-Fri) <i>Circle one</i>	\$250	\$ _____
Five Nights Double (Sun-Thu) or (Mon-Fri) <i>Circle one</i>	\$200	\$ _____
Six Nights Single (Sun-Fri)	\$300	\$ _____
Six Nights Double (Sun-Fri)	\$240	\$ _____

TOTAL COURSE FEES, including deposit \$ _____

Name of Roommate (if applicable) _____

A parent or chaperone must accompany youth attendees under 18. Chaperone must be at least 21 years old.

Name of accompanying parent or chaperone**:

 ** Accompanying parent or chaperone must submit separate registration form if staying in dorms and/or participating in meal plan.

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 Address (if different than above mailing address)

Submit form with payment to:

CMAA, P.O. Box 4344, Roswell, NM 88202

Register online at <https://shop.musicasacra.com/2016-summer-chant/>



Support the CMAA Annual Fund

In 2014, the CMAA board of directors established the CMAA Annual Fund – a campaign to generate contributions beyond dues from members and others. Monies raised through the annual fund are intended to support the organization’s general operating expenses as well as specific programs.

The annual fund allows the CMAA to meet the organization’s day-to-day challenges and strengthens its financial foundation. Gifts to the fund are used to support:

Annual Fund Projects and Programs

- ❑ **Online publication of a comprehensive free library** of educational materials for choir directors and others. Materials include numerous books on chant as well as the many CMAA publications.
- ❑ **Publication, distribution, and sponsorship of a wide array of books** useful in promoting sacred music. The CMAA is also active in sponsoring new publications such as the *Parish Book of Chant*, the *Simple Choral Gradual*, the *Simple English Propers*, the *Parish Book of Psalms*, and *Mystic Modern: The Music, Thought and Legacy of Charles Tournemire*.
- ❑ **Continuing-education programs**, including Chant Intensive workshops, the annual Colloquium, our new Winter Sacred Music courses, seminars, and master classes. The CMAA continues to develop new educational programs and training to support the needs of musicians and clergy. The CMAA also supports regional workshops sponsored by local groups.
- ❑ **Commissions of new music.** Although promoting the use of the vast repertoire of existing music in the public domain is a key part of our annual programs, it is also crucial to encourage the composition of new music. In addition, commissioned engravings of public domain music used in our programs are made available to the general public as a part of our work.
- ❑ **Scholarships for students and seminarians** to attend our programs. Every year we receive many requests for funding; providing scholarships to support these requests is crucial for the future of the Church in promoting sacred music to seminarians and students. Because of your generosity, many scholarships were awarded for attendance at the 2015 Colloquium, as well as the 2016 Winter Sacred Music conference. With your continued support, the CMAA may be able to expand our scholarship program to include our other workshops.
- ❑ **Colloquia** on the national level for all members, including special events such as the **Pro-Arte St. Louis Early Music** concert and **Orchestral Mass at the 2016 Colloquium**. These events are open to the public.

Please send your tax-deductible gift to the CMAA Annual fund today. With your help, we will be able to strengthen our services and enhance our support of the profession in the new millennium.*

CMAA ♦ P.O. Box 4344 ♦ Roswell, NM 88202-4344 ♦ musicasacra.com

* The Church Music Association of America is a 501(c)(3) organization. Donations are deductible to the extent of the law.

Musica Sacra

CHURCH MUSIC ASSOCIATION OF AMERICA

Please accept my gift to the CMAA Annual Fund.

I am donating because (please check all that apply):

- I am grateful for all that the CMAA has done for me, including free online resources
 I want to support the work and programs of the CMAA, including providing scholarships
 I believe in the value of Sacred Music in the liturgy and would like to support new music composition commissions and/or book publications
 I want to underwrite an orchestral Mass at the Colloquium.
 I want to make a donation in memory of _____
 I would like to underwrite a new CMAA Training program for chant and polyphony
 I would like to underwrite the Colloquium's Orchestral Masses or Special Events.
 Other: _____

___ \$50 ___ \$75 ___ \$125 ___ \$250 ___ \$600 ___ \$1,200 ___ Other: _____

*Your gift of \$50 allows us to scan and upload an out-of-print issue of Sacred Music or Caecilia to our archive.
Your gift of \$100 allows us to scan and upload an out-of-print book to our resources page.
Your gift of \$125 allows us to offer a student/ seminarian partial scholarship to one worthy applicant in 2016.
Your gift of \$250 allows us to offer two student/ seminarian partial scholarship to two worthy applicants in 2016.
Your gift of \$600 allows us to offer one full-tuition seminarian scholarship to the 2016 Colloquium.
Your gift of \$1200 allows us to offer two full-tuition seminarian scholarships to the 2016 Colloquium.
Your gift of \$3000 underwrites the cost of an orchestral Mass at a Colloquium.*

Enroll me as a Sustaining Contributor to the CMAA. I authorize you to charge my credit card below on the 15th day each month in the following amount until I ask you to discontinue my donation.

___ \$10 (\$120/yr) ___ \$20 (\$240/yr) ___ \$50 (\$600/yr) ___ \$100 (\$1,200/yr) ___ Other _____

Name _____

I prefer to remain anonymous for purposes of recognition in Sacred Music.

Address _____

City _____ State _____ Zip +4 _____

Email _____ Phone _____

I have enclosed a check.

Please charge my Visa MasterCard Discover Amex

Credit card number: _____

Expiration _____ Validation Code (3 or 4 digit Code on back of card) _____

Signature _____

Name of Cardholder (PLEASE PRINT) _____

Please mail your donation to:

Church Music Association of America
PO Box 4344, Roswell, NM 88202

You may also make an online contribution at our website at <http://musicasacra.com>