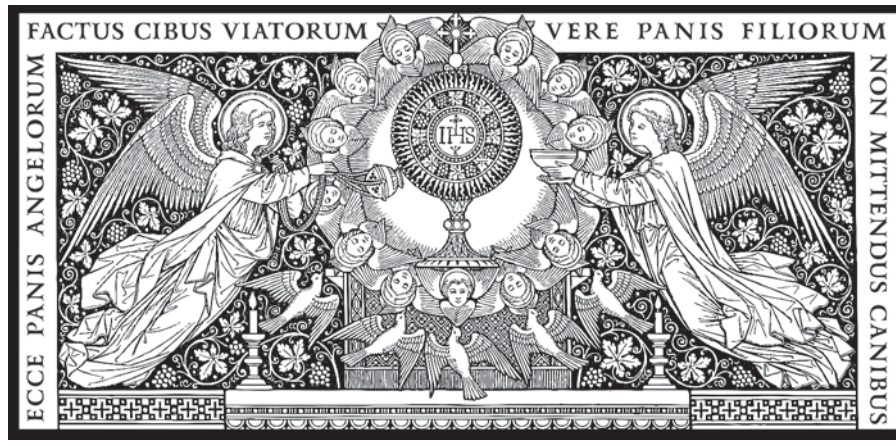

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Editorial

Place

Sacrality and beauty in church architecture

by William Mahrt

Sacred, beautiful, and universal were the qualities of liturgical music set out by Pope St. Pius X in his motu proprio of 1903. These are, however, qualities that pertain to every aspect of liturgy, including vestments, even sermons, but particularly architecture. The architecture of a church can convey the sense of order and beauty that is essential to its sacredness. This place must be set aside for the highest we humans can do—divine worship.

There are right places for many things, places that are often designed to serve their functions efficiently and purposefully. A theater is designed so that a large number of people can all hear and see the action on the stage. The arrangement of a restaurant is designed to have a central kitchen producing food to be served to tables arranged around the space. In some cases, the space is central and there are many tables in close proximity; in others the tables are distributed in rather diffused spaces, where only two or three tables can be seen at one time. The result is that in the large room, conversations from the other tables can be heard throughout, and the noise level is high. This is often on purpose, and it is aided by the playing of rather loud music; the louder the music, the louder the people talk; the result is a lively atmosphere that conveys a sense of celebration and conviviality—although intimate conversations are nearly impossible. In the other case, the atmosphere is rather quiet, and conversation is at a premium. In both cases, the place has been designed intentionally to serve a particular purpose.

Patricia Snow, in an article, "Look at Me," addresses a similar concern when it comes to the architecture of a church:

> For centuries, the Catholic Church has been a place of prayer and recollection, deep reading and peaceful communion. It has been a place of limited social interaction, where the mind can wander and the nerves relax; a quiet place, far from the noise and incessant demands of the world. It has been a place where the poor have had access to certain luxury goods of the rich: great art and music, spaciousness and silence. If the rich have always taken expensive, unplugged vacations in remote, unspoiled places, in our churches the poor, too, have had a place of retreat from the world. The church's thick

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> walls and subdued lighting, her "precisely-paced" liturgies and the narrowing sight lines of her nave, drawing the eye to the altar and the tabernacle behind it—everything in the church is designed to ward off distractions and render man "still and listening." Everything is there to draw him into the Church's maternal embrace, so she can fill him with God.[1]

How has the architecture of a church been designed to serve the purposes of individual prayer and of liturgy? First of all it must be sacred. This means that while it relates to the world around it, it must still be distinct from it. There are several features of a church building which create this distinctness.

A church is set apart by boundaries between its sacred space and the secular world around it. The most important of these boundaries is the walls of the church. That they define the sacred space is shown by the design of the interior of the walls: in a Gothic church, arcades, triforium, clerestory, and vaults, establish a sense of order that intimates the order of the cosmos. The windows contain images of sacred things, especially of saints, which transform the light entering the church as having a sacred function, particularly of reminding of the communion of saints. In a consecrated church there are consecration crosses upon the walls that encircle the whole church: twelve crosses with candles, which are anointed by the bishop at the consecration of the church, marking the walls as sacred boundaries. Stations of the cross add to this and provide another sacred meaning: now the aisles before the walls become a way of the cross, and the worshiper follows the path through Jerusalem to Mount Calvary within the walls of the church. When the ceiling rises high, our attention is drawn upward, even out of the church to a transcendent direction, which points to heaven.

A significant aspect of the function of boundary is the portal, the doors. In great churches, these are of monumental proportions and contain decorations enhancing their sacred character. Entering into the church through these portals is a transformative experience—entering into the sacred space, making the sign of the cross with holy water, and seeing in an instant the whole panoply of things that signal the sacredness of the place. If we are fortunate, we have entered this same portal in the procession on Palm Sunday, which celebrates Jesus' entrance into Jerusalem. Then, each time we enter into the church, we are reminded of this entrance, and thus the church becomes Jerusalem, which is in turn a type of heaven. The presence of saints in the windows, statuary, mosaics, and paintings place us in the midst of holy ones, elevating our attention to holy things, confirming that we are entering into the place of the communion of saints. When a

How has the architecture of a church been designed to serve the purposes of individual prayer and of liturgy?

[1] *First Things,* 263 (May 2016), 23–30, here 28.

prelude is played on the organ before Mass, those entering hear sacred sounds, giving aural confirmation of the sacredness of the place.

Within the church there is also a sense of purposeful order, a hierarchy of sacred spaces. The aisles lead to the sanctuary, and if there is a communion railing, it sets off the sanctuary as a more sacred space. Within it is the focal point of all the sacred elements, the altar. If there is a tabernacle, the focus of the sacred spaces draws the attention to the presence of the Lord in the place, which gives meaning to the other elements there. This focus is traditionally emphasized by the fact that the church faces East, the direction Christ ascended into heaven and from which he will return—the location of the rising sun, which is a symbol of Christ, whose rising gives an intimation of his return.

The sacredness of the place is strongly enhanced when the elements mentioned above are truly beautiful. Beauty is an aspect of God and things of true beauty lead to God. Thus elements of beauty are crucial in the architecture of a church.

An element of beauty is symmetry. Elements in symmetry, the transepts, one to the North one to the South, the candles on the altar, three to the left of the tabernacle, three to the right, in the extraordinary form a deacon and subdeacon in the solemn Mass on either side of the celebrant, two well-trained acolytes, moving in symmetry—all these define an axis, a center, a focus of the place. A beautifully symmetrical environment reassures one of the order of things and is thus conducive to a sense of peacefulness. This peacefulness is enhanced by our sense of symmetry: the external symmetry around us suggests that there is an internal symmetry, an axis within our consciousness, an internal focus which the architecture simply suggests to us, which is the place of "prayer and recollection, deep reading and peaceful communion."[2]

Crucial to that internal focus is silence. Silent meditation in the place is a prerequisite to the music of the liturgy. Out of silence music arises and it returns to it. Without that silence, the music has no anchor.

Music has the capability of evoking a place, whether a cocktail lounge, a football game, a church. Gregorian chant is the epitome of music that belongs in the church, that evokes the sense of the sacred that belongs there. But sacred polyphony and organ music also find their proper place in the church, in the liturgy celebrated in the place.

Music has the capability of evoking a place, whether a cocktail lounge, a football game, a church.

Aspects of the place are conducive to the proper effect of music in the liturgy. The foundation of the musical liturgy is the chanting of the celebrant and ministers; it must have enough reverberation that sung speech can be heard clearly without needing a microphone. Similarly, a resonant acoustic is necessary for good congrega-

[2]Ibid.

tional singing; without it each singer feels alone and the singing is disappointing.

Special places for music are important. For antiphonal liturgical chanting of a monastic community, facing choir stalls best express the antiphonal disposition around an axis. For a choir singing polyphonic music, a choir loft may be best. There sound carries over the whole church more effectively than when the choir is on the main floor of the church. There a choir can sing elaborate and beautiful music, somewhat out of sight of the congregation, so that the music does not come off as a concert, but carries the congregation with it, upward. Technicalities of conducting and other practical aspects of performance are better not seen by the congregation, especially when the director throws his *Liber Usualis* at one of the singers.

Special places for music are important.

The location of the organ at the back of the loft may provide the optimal acoustic for the sound of the organ to be heard. An important function of the organ is to play a prelude and postlude; these convey a sense of the sacred throughout the space. Particularly upon entering the church, excellent organ music can call attention to the importance of what is about to take place. It suggests to those in the church that trivial conversation is not appropriate in church. Even so, this is not always effective. How many church organists have been chagrined by the loud conversations that take place after the end of Mass? The congregation turns its back on the tabernacle, and then the presence is forgotten. I have always thought that an organ prelude and postlude should convey a sense of the sacred and encourage meditation and discourage conversation, though it sometimes does not work.

The beauty of the music, as well as of all of the elements of the architecture convey a sense of transcendence, of elevating the consciousness to higher things. All of this is consistent with human psychology: the experience of God is deep and concentrated; the purpose of the architecture is to concentrate the focus of the worshiper, so that he is able to direct his attention to God, to reflect upon his presence in the liturgy, in the tabernacle, and in the heavens, of which the church is a microcosm, and to participate in the offering of the sacrifice of Christ to the Father. ❖

"Foretaste of the Heavenly Liturgy:" *Ars Celebrandi* and the New Evangelization

Plenary Address to the CMAA Colloquium, St. Louis, June 24, 2016

by Bishop James Conley

I am very grateful and quite humbled to join you for the Church Music Association of America (CMAA) Sacred Music Colloquium XXVI. Your fellowship, your dedication to sacred worship, and your faith are a witness to the meaning and power of the sacred liturgy.

This morning, I would like to talk with you about the role of the *ars celebrandi* (the art of beautiful liturgical celebration) and its relationship to the new evangelization. And I would like to speak to you about the power and meaning of directing beautiful liturgical celebration toward the beautification, the Christification, if you will, of the world—a method that the church has always called *mystagogical catechesis.*

I would like to mention that I am neither a musician nor a liturgical theologian. I am a priest and a bishop who simply loves beautiful and sacred liturgical worship. And anything I can do to support the renewal of sacred music and beautiful liturgy is worth doing. I am glad to pray with you and to share some reflections with you this morning.

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As some of you know, I have spoken a lot about the way in which the *via pulchritudinis*, or the *way of beauty*, can be a response to the ugliness of our times—and to what Pope Francis has aptly called the "culture of the provisional," a culture that dominates the modern Western worldview. Beauty serves a critical function in the new evangelization of contemporary culture.[1]

And, as many of us here know, the *via pulchritudinis,* also has a vital role to play in the renewal of sacred liturgy. In truth, the new evangelization and the new liturgical movement are inseparable. It is difficult to see how we can have one without the other. The reason for this is clear. The

[1]See Bishop James D. Conley, "*Ubi Amor, Ibi Oculus*," First Things, March 15, 2015 <https://www.firstthings.com/web-exclusives/2015/03/ubi-amor-ibi-oculus>

Bishop James Conley is the bishop of Lincoln, Nebraska.

ars celebrandi—which is the art of beautiful liturgical celebration—is intimately connected to the *via pulchritudinis,* the way of beauty, which is a privileged pathway for the new evangelization.

In the first place, the beauty of the liturgy itself can have an evangelizing effect on the soul. This has been the case for numerous friends of mine, and for many under my pastoral care.

All of us have heard stories of those who have found themselves in a beautiful church or chapel, when all of a sudden they are overcome by the transcendent beauty of the art and architecture, or by a piece of sacred polyphony or Gregorian chant, and through this experience encountered the truth of Jesus Christ and his merciful love. Perhaps some of us have had such an experience. Surely we can all relate in some way to St. Augustine, who describes a profound encounter he had with sacred music in the ninth book of his *Confessions*, when he wrote these words:

> How I wept, deeply moved by your hymns, songs, and the voices that echoed through your Church! What emotion I experienced in them! Those sounds flowed into my ears, distilling the truth in my heart. A feeling of devotion surged within me, and tears streamed down my face—tears that did me good.[2]

The beauty of the liturgy—by itself—can, indeed, evangelize the heart and mind, and lead souls to conversion. But, in truth, evangelization is not liturgical beauty's primary contribution to the church's evangelical mission.

The Catechism of the Catholic Church teaches us that participation in the sacred liturgy "must be preceded by evangelization, faith, and conversion."[3] The primary purpose of sacred worship is not to evangelize. We should be careful never to *instrumentalize* the liturgy as *a means* of evangelization, even when it involves the most beautiful sacred music ever composed.

But the beauty of the liturgy does have the capacity to continually evangelize the baptized. The reality of this capacity is particularly important for us to remember in our own time, in which we find many of the subjects of the new evangelization in our pews every Sunday: those who are baptized members of the church, but whose lives may not fully reflect the faith that they profess—members of the church about whom the author Matthew Kelly refers to as "those who stay but quit."

The new evangelization acknowledges that in our contemporary context "some believe without belonging, [while] others belong without offering visible signs of their believing."[4] Beauty in the liturgy has the power to awaken and inspire wonder within the faithful who might be otherwise somewhat deadened to Christ's saving action in the liturgy.

Even for those who strive daily to live

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[2]St. Augustine, *Confessions*, 9, 6, 14: *Patrologia Latina*, 32, 769–770; for an English translation, see <http://faculty.georgetown.edu/jod/augustine/conf.pdf>

[3]*Catechism of the Catholic Church*, ¶1072.

[4]Pontifical Council for Culture, *The Via Pulchritudinis, Privileged Pathway for Evangelisation and Dialogue* (2006), section I.1 <http://www.vatican.va/roman_curia/pontifical_councils/cultr/documents/rc_pc_cultr_doc_20060327_plenary-assembly_final-document_en.html>

faithful lives, and who are deeply committed to the practice of the faith, the beauty of the liturgy has the power to continually evangelize. As we learn from our Holy Father Pope Francis, "the Church evangelizes and is herself evangelized through the beauty of the liturgy, which is both a celebration of the task of evangelization and the source of her renewed self-giving."[5]

I myself have certainly been evangelized in the context of sacred liturgy. I became a Catholic under the influence of three professors at the University of Kansas, Dr. John Senior, Dr. Franklyn Nelick, and Dr. Dennis Quinn, who all taught in the Integrated Humanities Program. After graduation, I spent nearly a year at the French Benedictine Abbey of Fontgombault (Congregation of Solesmes). The beauty of the daily sung liturgy, carried out by the monks in Gregorian chant, deepened my faith and prayer life, and doubtlessly nurtured the seeds of my priestly vocation.

I continue to rely upon the beauty and spiritual riches of the liturgy to call me to conversion, and to deepen my love for Jesus Christ and for the people whom I serve. We can all allow ourselves to be continually evangelized by the beauty of the liturgy, and—through our continual encounter with Christ in the liturgy—be drawn into deeper lives of holiness and devotion.

But the primary subjects of the new evangelization are those who live in an increasingly secularized culture, and who sustain a life lived "as if God did not exist."[6] The mission of the new evangelization is to proclaim the living person of Jesus Christ to those for whom God is a benevolent, impersonal, and mostly impotent figure.[7] Among the subjects of the new evangelization are those who are not likely to darken the door of a church, and who feel very little obligation or inclination toward religious practice.

The wisdom of the church tells us that *beauty* is the most effective means of presenting the gospel of Jesus Christ to this culture. Beauty has the great power to communicate to the men and woman of our time. In post-modernity "the *truth* has been instrumentalized by ideologies, and the *good* horizontalized into a merely social act."[8] All of you know that in the dictatorship of relativism, it is extremely difficult to engage in reasoned conversations about the truths of our faith. It is even more difficult to enter into conversations about the goodness or evil of human and social acts.

Beauty has the great power to communicate.

Because beauty is the *veritatis splendor*,

[5]Pope Francis, Apostolic Exhortation, *Evangelii Gaudium* (2013), ¶24 <http://w2.vatican.va/content/francesco/en/apost_exhortations/documents/papa-francesco_esortazione-ap_20131124_evangelii-gaudium.html>

[6]See Pope John Paul II, Apostolic Exhortation, *Christifideles Laici* (1988), ¶34 <http://w2.vatican.va/content/john-paul-ii/en/apost_exhortations/documents/hf_jp-ii_exh_30121988_christifideles-laici.html>

[7]See Conley, "*Ubi Amor, Ibi Oculus*."

[8]*Via Pulchritudinis,* II.1.

as St. Thomas tells us, it radiates the *truth* of God's being. Beauty penetrates to the core of our being and forms *goodness* within us—it instills an attitude of wonder that inspires a quest for the truth and goodness of God. Amidst the cult of ugliness and banality in the world that surrounds us, there is an innate hunger for a beauty that satisfies, especially among the young. Because of this the *via pulchritudinis* is the privileged pathway for the new evangelization.

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In that context, I'd like to suggest how the beauty of the liturgy—and particularly of sacred music—can most effectively serve the church's broad efforts in her new evangelization.

It is possible, of course, that our culture could encounter the beauty of Gregorian chant and sacred polyphony, for example, through recordings on YouTube, such as those offered by the Tallis Scholars or the Sixteen, or by the beautiful recordings from the Monks of Norcia or the Benedictine Nuns of Mary, Queen of Apostles. Or perhaps while browsing the web, people might come across the CMAA Forum, or stumble upon the New Liturgical Movement or Chant Cafe blogs, where they could encounter beautiful aspects of the church's liturgy. As beautiful and powerful as these resources are, their ability to reach and impact the "peripheries" of our society is likely to be insignificant.

Instead, the church envisions that the beauty of the liturgy should affect the new evangelization in an altogether different way, which is at the heart of the nineteenth- and twentieth-century liturgical movement and is at the core of the Second Vatican Council.

The beauty of the liturgy leads Catholics, *within the church,* to encounter Christ crucified, risen from the dead, and seated at the right hand of the Father in heaven, and helps us to offer fitting worship to God through him. By encountering Christ in beautiful liturgy, we are sanctified, filled with heavenly grace, and made icons of the beauty of Christ. As a result of our deep and fruitful participation in the sacred liturgy, we are enabled to live beautiful lives *not only for ourselves*, but primarily in order that we can bring the beauty and radiance of Christ to the world around us.

This is the way that the beauty of the liturgy, as expressed in the *ars celebrandi*, principally affects the new evangelization. The beauty of liturgy is ordered to the worship of God, which in turn makes the church radiant with the light of Christ in order that it can go forth and Christify the world—that is, *beautify* the world with the radiance of Christ.

As our Holy Father Emeritus, Pope Benedict, has said:

> The love that we celebrate in the [Eucharist] is not something we can keep to ourselves. By its very nature it demands to be shared with all. What the world needs is God's love; it needs to encounter Christ and to believe in him. The Eucharist is thus the source and summit not only of the Church's life, but also of her mission.[9]

This vision has been central to every

[9]Benedict XVI, Post-Synodal Apostolic Exhortation, *Sacramentum Caritatis* (2007), ¶84 <http://w2.vatican.va/content/benedict-xvi/en/apost_exhortations/documents/hf_ben-xvi_exh_20070222_sacramentum-caritatis.html>

post-conciliar pontificate, and it is foundational for our efforts in the new liturgical movement today. But the necessity of the connection between the church's liturgical prayer and her mission to evangelize and reform modern culture is nothing new.

In fact, this conviction arose with a young nineteenth-century French monk, Dom Prosper Guéranger, who saw that the beauty and purity of the church's liturgical practice was essential to rebuilding of Christian culture following the devastation of the French Revolution. It is no coincidence that shortly after the reestablishment of the Benedictine monastery of Solesmes, he undertook the project of restoring Gregorian chant to its original beauty and purity.

It also is no coincidence that Pope Pius X's 1903 manifesto for the modern liturgical movement, *Tra le sollecitudini*, was dedicated primarily to sacred music, and specifically to the promotion of the singing of Gregorian chant. In this document, the term *active participation* was officially introduced into the Church's magisterium, where it was described as the "foremost and indispensable font" for acquiring the "true Christian spirit."[10] The beauty of sacred music, in his mind, is inseparable from the attainment of that spirit.

In 1931, as Europe struggled to rebuild after World War I, Pope Pius XI said that "preceding [an] ardently desired social restoration, there must be a renewal of the Christian spirit."[11]

To rebuild culture, Pius X said, we need a resurgence of the spirit of Christ. Dom Virgil Michel explained the connection between active participation in the liturgy and the new evangelization by way of a syllogism. He states:

> Pius X tells us that the liturgy is the indispensable source of the true Christian spirit;
> Pius XI says that the true Christian spirit is indispensable for social regeneration.
> Hence the conclusion: *The liturgy is the indispensable basis of social regeneration*.[12]

The logic of the maxim is that liturgy, ultimately, is the basis of culture.

Pope Benedict XVI (then Joseph Ratzinger) and his teacher, Romano Guardini—sometimes called the "Father of the new evangelization"—took up this theme. Guardini and his colleagues in the early twentieth-century liturgical movement never tired of explaining the intimate and necessary connection between the beautiful celebration of the liturgy and the formation of a beautiful culture, founded upon Christ. This is a theme that must be recovered by the new liturgical movement in our day.

All of us can recall the significance of the maxim derived from Prosper of Aquitaine—*lex orandi, lex credendi* (from the law of prayer comes the law of belief.) The *lex vivendi*, or the law of living, is sometimes added to this formulation, showing

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[10]See Pope St. Pius X, Motu Proprio, *Tra le Sollecitudini* (1903), ¶2 <http://www.adoremus.org/MotuProprio.html>

[11]Pope Pius XI, Encyclical Letter, *Quadragesimo Anno* (1931), ¶127 <http://w2.vatican.va/content/pius-xi/en/encyclicals/documents/hf_p-xi_enc_19310515_quadragesimo-anno.html>

[12]Virgil Michel, "The Liturgy the Basis of Social Regeneration," *Orate Fratres*, 9 (Nov. 1935), 542–544; emphasis added.

that prayer and faith are not enough for the Christian—faith must be expressed in a life of holiness and love.

Today, I propose that we take this maxim one step further, in light of the urgency of the new evangelization in our time. Today, we must place upon ourselves also the *lex mittendi*, or the law of mission, that must naturally flow from the *lex vivendi*.

It is not enough for us in the liturgical apostolate merely to beautify the liturgy, and, from it, to live beautiful lives for our own sake. As good and important as these are, we must enable our parishes and those who we serve—and indeed we must enable ourselves—to direct the beauty which we encounter in the sacred liturgy *toward the explicit proclamation of the Gospel* to a world that so desperately is in need of the beauty of Christ.

If our encounter with beauty in the liturgy is authentic, this happens naturally. A few years before he became Pope, Cardinal Ratzinger warned us of "a beauty that is deceptive and false, a dazzling beauty that does not bring human beings out of themselves to open them to the ecstasy of rising to the heights, but indeed locks them entirely into themselves. Such beauty," he went on to say "does not reawaken a longing for the Ineffable, readiness for sacrifice, the abandonment of self, but instead stirs up the desire, the will for power, possession and pleasure."[13]

The beauty that we create and participate in as custodians of the church's sacred music tradition should lead us—and the faithful who we serve—to lives of sacrifice and self-giving. Liturgy should lead us to share the beauty of Christ's love, which we encounter in the sacred liturgy, with the world and culture that surrounds us.

This, I believe, is how we are to understand our Pope Francis' desire that the church go out to the peripheries of society. He is imploring us to be messengers of God's mercy to the poor, the hungry, and the oppressed, and this we must do—and let us not forget that these brethren need beauty as much as they need food and drink![14] We must also reach out to the spiritually impoverished, to those starved of love and ultimate meaning, and to those who live constantly under the oppression of a culture of death in the midst a seemingly terminal decline.

It is not enough for us in the liturgical apostolate merely to beautify the liturgy.

As missionaries of the beauty of Christ, we are custodians of a beauty that has the power to save the world. The goal of our missionary effort, however, does not end with the formation and development of

[13]Joseph Cardinal Ratzinger, Message to Communion and Liberation, *The Feeling of Things, the Contemplation of Beauty* (2002) <http://www.vatican.va/roman_curia/congregations/cfaith/documents/rc_con_cfaith_doc_20020824_ratzinger-cl-rimini_en.html>.

[14]Bishop Barron has attributed this quote to Msgr. Reynold Hillenbrand numerous times without ever citing his source; see <http://www.wordonfire.org/resources/blog/st-patricks-cathedral-and-the-way-of-beauty/5001/>.

a Christian culture. Our ultimate goal is for the entire world to be drawn back once again toward the sacred liturgy, where the church sings *Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth!* with the angels and saints in hopeful anticipation of its true home, which is the Heavenly Jerusalem, a "foretaste of the heavenly liturgy."

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Before I conclude, I would like briefly to turn our attention to two areas of the *ars celebrandi* that are particularly important in our task of liturgical renewal today, and, as a consequence, have a direct impact on our efforts for a new evangelization. They have been and remain very dear to me in my own pastoral ministry, and I believe that they may be dear to many of you also. They are, firstly, the *ad orientem* posture of liturgical prayer, and secondly—I would be remiss if I didn't discuss this topic at a colloquium such as this—of course, sacred music.

For the past two years in the Diocese of Lincoln, I have celebrated Masses during the season of Advent in the Cathedral of the Risen Christ facing liturgical East, that is, in the *ad orientem* posture. Now, every liturgy I celebrate in my cathedral is celebrated *ad orientem* and the priests and the faithful are used to it and they expect it. I have also invited all of my priests, at their discretion, to do the same in their parishes—an invitation that many of them accepted.

In preparation for this, I offered extensive catechesis to my priests and to the faithful alike on the meaning and significance of this posture. It goes without saying that there at times can be some confusion on the sign value of *ad orientem* worship, and it can elicit strong and passionate responses in some quarters of the Church.

This reality, if anything, tells us something very important about the symbolic language of the liturgy: signs are important and they convey meaning. Whether the meaning that is perceived is the meaning that the liturgy intends is a different question. The church invites us to ensure that liturgical signs actually convey their true meaning to the perceiver—and, what is more, to assist the perceiver in actually participating in the reality that the signs make present—through a process called *mystagogical catechesis*.

Mystagogical catechesis, the Catechism tells us, "aims to initiate people into the mystery of Christ . . . by proceeding from the visible to the invisible, from the sign to the thing signified, from the 'sacraments' to the 'mysteries.'"[15] It helps us to "know how to make the passage from phenomenon to foundation."[16]

The Second Vatican Council teaches that mystagogical catechesis is necessary to achieve true active participation in sacred worship. *Sacrosanctum Concilium* says that, "pastors of souls must zealously strive to achieve [active participation], *by means of the necessary instruction*, in all their pastoral work."[17] Liturgical instruction has the twofold task of informing the faithful of the true meaning of the signs that the liturgy employs, and then of aiding them to participate in the reality that they signify.

Robert Cardinal Sarah, the prefect of the Congregation for Divine Worship and Discipline of the Sacraments, has recently offered the church a catechesis on *ad orientem* worship, and has encouraged its use. It appears that he may see this as part of the mission entrusted to him by our Holy Father Pope

[15] *Catechism of the Catholic Church*, ¶1075.

[16] *Via Pulchritudinis,* II.2.

[17] *Sacrosanctum Concilium*, ¶14.

Francis, who has asked him as head of the church's liturgy office to continue to implement the liturgical reform of the Second Vatican Council and to continue the good work in the liturgy begun by Pope Benedict XVI.

The core of Cardinal Sarah's catechesis is "the recognition of the liturgy as the work of God [which] implies a true conversion of the heart." "To convert," he says, "is to turn towards God." He tells us that he is "profoundly convinced that our bodies must participate in this conversion."[18]

Cardinal Sarah instructs on both the sign (the *sacramentum*) and the reality (the *res*) that is signified in the *ad orientem* posture.

The *visible sign* is the turning of the bodies of all of those present toward the Lord, toward liturgical east, at the times that God is being addressed in prayer. The sung propers of the Mass themselves teach us about the sign value of turning to the East. The entrance antiphon for the Mass on the feast of the Ascension of our Lord, *Viri Galilaei*, recounts the scene from the Acts of the Apostles when Christ ascended into heaven, saying:

> Men of Galilee, why gaze in wonder at the heavens?
> This Jesus whom you saw ascending into heaven
> will return as you saw him go, alleluia.

One of the communion antiphons for the same liturgy, *Psallite Domino*, adds to this with a Christological reading of Psalm 68, proclaiming:

> Sing praise to the Lord,
> who rises above the heaven of heavens
> to the East, alleluia.

In these chants we are instructed in the church's theology of liturgical East: *Christ ascended above the heavens to the East, and he will return once again from the East*. And so Christians have prayed toward the East since the earliest centuries in hopeful anticipation of his return.

Mystagogical catechesis must also impart to the perceiver a participation in the reality that is signified.

In the case of *ad orientem* worship, the *reality* that is signified, Cardinal Sarah tells us, is the *conversion of heart,* which is signified by turning our bodies toward the Lord. In the early centuries of the church, the call of the preaching bishops and priests at the end of the homily or sermon—*Conversi ad Dominum!*—calling the faithful to turn themselves to the Lord, both exteriorly *and* in the depths of their hearts.

The *ad orientem* posture, the sign itself, is *a physical means that helps effect this interior conversion*.

If we and those whom we serve fail to conform ourselves interiorly to what is expressed externally, the sign will remain for us a hollow shell, even if we perfectly understand its meaning from a rational standpoint. This is where the process of mystagogical catechesis plays an indispensible role. As Benedict XVI has told us, "it is first and foremost the *witness* who introduces others to the mysteries."[19] We, as mystagogical catechists, must first encounter the one to whom we give witness in order to invite others, with authenticity, to do the same.

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[18]"Cardinal Sarah: 'How to Put God Back at the Center of the Liturgy,'" *National Catholic Register*, May 30, 2016 <http://www.ncregister.com/daily-news/cardinal-sarah-how-to-put-god-back-at-the-center-of-the-liturgy/>

[19]*Sacramentum Caritatis*, ¶64, emphasis added.

What has been said about the sacramentality of *ad orientem* worship can also be said of sacred music.

Sacred music has a greater significance and sacramental capacity within the liturgy than all of the other sacred arts, the council tells us, because "as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy." And so, sacred music—a pre-eminent part of the *ars celebrandi*—is a sensible sign that makes present within the liturgy an invisible (or in our case, and *inaudible*) reality.

This *reality*, ultimately, is the *logos*: the voice of Christ himself, the Word of God who is living and effective in our midst and who sings to the Father in the unity of the Holy Spirit through his mystical body, the church.

The *sensible sign* of sacred music is largely the subject of our time together this week. It is, foremost, the human voice, or choirs of voices, singing the words of scripture and of the Mass itself, in melodies of great beauty that highlight and wonderfully express these words. The great privilege that you all have had this week is to delve the depths of this musical tradition which the Second Vatican Council calls "a treasure of inestimable value, greater even than that of any other art,"[20] and to deepen your knowledge of it and your skill in expressing it with the utmost excellence and beauty.

The Church Music Association of America's contribution to the beautification of liturgical celebrations in this country and throughout the world has been great, and I urge you all to continue this invaluable work that we are in such great need of in our times.

[20] *Sacrosanctum Concilium*, ¶112.

The challenge that you face in parishes and dioceses is to serve not only as performers of the outward sign of sacred music, but also as mystagogical catechists, who help others understand the meaning of the *reality* that is conveyed by our art, and, what is more, to help them *participate* in this reality, and to be sanctified by it.

Next Sunday, the Thirteenth Sunday in Ordinary Time, many of us will sing the introit *Omnes gentes* at the beginning of Mass. This chant, which the church's musical tradition has handed down to us through the ages, is derived from Psalm 47—a Psalm that has much to teach us about liturgical singing. The antiphon and verse found in the *Graduale Romanum* comes from verses 2 and 3 of the psalm:

> All peoples, clap your hands.
> Cry to God with shouts of joy!
> V. For the LORD, the Most High, is awesome,
> the great king over all the earth.

There could perhaps be no better words to describe the inner disposition of the church at prayer than these. The meaning of the word *Eucharist* is "thanksgiving." It is the church's greatest prayer of praise, love, and thanksgiving to God the Father, that is offered by Christ himself through his mystical body, the church.

The Psalm implores the church to:

> Sing praise for God; sing praise!
> Sing praise to our king; sing praise![21]

[21] Psalm 47: 7, *Revised Grail Psalms* <https://www.giamusic.com/sacred_music/RGP/psalmDisplay.cfm>

As Pope Benedict has told us, "for prayer that issues from the word of God, speech is not enough: music is required."[22]

At the end of the psalm's eighth verse, in an English translation that is common to us, we hear "sing praise with all your skill."[23] The Latin is "psallite sapienter,"[24] which literally translates "sing with wisdom."

Church musicians are called to sing and play with greatest skill, but the liturgy demands more than this alone. It requires us, and all of those who we lead in liturgical prayer, to also sing with wisdom, and with

Sing with wisdom.

understanding.

In the sacred liturgy, we are given the words, the *scriptum*, to sing. Sacred music sets these words to music, and as church musicians should seek to sing these words with all of our skill.

But it is not enough just to beautifully proclaim the words of the Mass, through the most elegant vesture that is Gregorian chant, sacred polyphony, and the authentic sacred music tradition both ancient and modern. You must also enter into these words, into their meaning, and to receive them. You must conform ourselves to this Word, and through him and in him, offer perfect praise to the Father. In this way we are transformed into the image of God.

When we sing *Ad te levavi animam meam* on the First Sunday of Advent, let us lift our souls to God, along with the church universal. When we sing *Puer natus est nobis* on Christmas morning, let us enter into the mystery of the Incarnation and proclaim the salvation that has come to the world. When we sing *Christus factus est* on Good Friday, and *Resurrexi et adhuc tecum sum* on Easter morning, let us enter into the event of Christ's death and resurrection, Not only recalling them with our minds, but entering into them with all of our hearts and souls, experiencing through them the saving work of Christ made present to us.

And so, we come full circle and can see that the beauty of sacred music can lead to the transfiguration of the world. When we encounter Christ in the beauty of the sacred liturgy, we cannot help but embody that encounter in the presence of everyone we meet. When we meet Christ, and encounter him in the words, chants, and sacred music of the Mass, we cannot help but offer witness of our experience to our choir members, our congregations, to our friends and loved ones.

Dear friends, let us become custodians and bearers of the beauty of the church's sacred music tradition, but also as mystagogical catechists. Let us become witnesses of the beauty and merciful love of Christ that we have first encountered ourselves. Your contribution to the new evangelization is an important one. Please be

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[22]Benedict XVI, Address to Representatives from the World of Culture (Paris, 2008), ¶5 <http://www.vatican.va/holy_father/benedict_xvi/index.htm> under "speeches, 2008, September 12, third speech."

[23]Psalm 47: 8, *Revised Grail Psalms*.

[24]Psalm 47: 7, *Nova Vulgata* http://www.vatican.va/archive/bible/nova_vulgata/documents/nova-vulgata_vt_psalmorum_lt.html#PSALMUS47

Introduction to the Organ for Pianists

A Report on Two Break-out Sessions During the CMAA Colloquium XXVI in St. Louis

by Ann Labounsky

There is no substitute for private organ study with a teacher. However, many church musicians who direct scholas are pressed into service to play the organ for Masses in their parish churches. They often have training in piano, but little or no formal organ study. The Church Music Association of America has, in recent years, offered master classes for advanced organists. Last year, at Duquesne University, private lessons in organ were offered. However, otherwise the issue of basic organ technique has not been dealt with in a systematic manner. This summer, during the CMAA Colloquium in St. Louis, I was given the opportunity to address this need in two break-out sessions. At Duquesne University, I have taught organ to beginning as well as advanced students for more than forty years, and welcomed this opportunity to condense basic concepts into concise demonstrations of organ technique and repertoire.

I gave two practical sessions, each one hour in length, introducing the organ to pianists. We worked on the large historic instrument at Christ Episcopal Cathedral. The first session dealt with information to be covered at a first organ lesson. This includes basic approaches to the organ: how to sit at the organ and find the pedals, the proper height of the bench, and the best distance of the bench from the manuals. I worked with the participants individually, so that they could experience how to sit in the exact center of the pedal board and feel the right height of the bench and the position of the arms in relationship to the manuals. We also studied the basic touches of the organ, efficient attack and release of the keys, and proper touch according to the historical period of composition. Baroque music requires "ordinary" touch which is slightly less legato than the touches for romantic and modern music. It involves such techniques as finger crossing, and use of the same finger on notes in stepwise motion. For the pedal, we discussed heel and toe techniques, pedaling from the ankle and pedaling from the hip according to the style of the music. An important element is the basic concept of how to write in the pedaling so that this part of the process eventually becomes fairly automatic—"v" for toe and "o" or "u" for heel, above the staff for right foot, below

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the staff for left foot. Organ registration requires understanding of the two basic families of stops: flute stops (principals, montres, diapasons, flutes, strings, gemshorns, mutation stops—2 2/3', 1 3/5' and mixtures;) and reed stops, from most narrow (vox humana and oboe) to the chorus reeds (trompette, tuba, trompeta real, etc.) The richness of the large historic organ at Christ Cathedral offered many examples. The participants asked many questions.

Contrary to expectation, hymn playing is among the most difficult aspects of the work of a liturgical organist.

How does an organ make a crescendo? What is the proper technique to use the swell pedal? (Either the right foot or the left foot, being sure that the entire foot covers the pedal.) What types of accents are there on the organ and how they are achieved through touch? (Slight lifts either before or after the accented note, and agogic accents through slightly delaying the accented note.) How to sit when playing on upper manuals? (Bend forward from the hips.) What is the order of the manuals? (On a three-manual organ, it is usually swell, great, choir.) How to play responses? (On the swell for the soloist, and the great for the congregation).

The first day ended with a discussion of resources including method books and organ shoes (Appendix A). Organ shoes with leather heels and soles greatly facilitate the development of pedal technique, because they enable the person to slide on the pedals, and in using the heel it is possible to cover the interval of a third without playing the note in between. They may be ordered from several sites: Organ Master Shoes, <http://store.organmastershoes.com>, Tac-Tac-Toe Shoes, <http://tictactoes.com>; and locally at dance shoe stores. Capezio is a good brand, but the "character" type of shoe has heels that are slightly too high and narrow. (On the other hand, it should be noted that French female organists, such as Marie-Madeleine Duruflé and Jeanne Demessieux were famous for playing very accurately in very high and narrow heeled shoes.)

The second day built on the material from the first, and covered the essentials of hymn playing, resources, and harmonization of the modes. Contrary to expectation, hymn playing is among the most difficult aspects of the work of a liturgical organist: it involves listening to the congregation, introducing the hymn, tempo, and registration. Five main points were discussed:

1. Write in the pedaling for the hymn first.
2. Decide the division of the alto and tenor parts between the hands, so that each part can be played legato.
3. Do not play the bass with the hands if you plan to use the pedals.
4. Repeated notes are observed only in the soprano voice, although for accents, repeated notes in other voices can be observed.
5. The breath between stanzas should be the length of time it takes to take a deep breath and not a metrical count.

(I realize that this last point is subject to some controversy, and does depend on the size of the building and the acoustic.)

The second part of this hour included works in the public domain found through the website <http://IMSLP.org> (IMSLP stands for the International Music Score Library Project -Petrucci Music Library) and published works. Many of the attendees were familiar with IMSLP and use it frequently. (One organist from Australia brought her iPad with her and showed how she had downloaded a vast repertoire of music and plays it from the iPad.) They gave me some useful items for which I had not included presentation. A partial list, including their additions, is included in Appendix B.

The harmonization of the modes was demonstrated using chants in Mode 1 from the Colloquium XXVI book. (The approach presented here is based on Marcel Dupré's book on chant.) Although chant is usually unaccompanied, a facility in harmonizing them can be useful both in accompanying them as desired, and in improvising on them. It represents only one approach—many others, such as organum, can be used. The main task is to avoid strong tonal cadences. It is important to practice the modes by reading forwards and backwards. The chords in white represent the final and reciting tones. (Appendix C)

As stated above, nothing can take the place of regular private organ study with a teacher. However, it can be hoped that this introduction can help those who have been playing without instruction, and offer suggestions for literature within the scope of a beginning organist. It was a pleasure to have the opportunity to share thoughts with a large group of participants.

Appendix A, Resources

Leupold, Wayne. *First Organ Book: A Basic Introduction to the Organ, A Comprehensive Beginning Organ Method, A Collection of Easy Organ Music*. Colfax, N.C.: Wayne Leupold, 2009. Available at <http://www.wayneleupold.com/organ-teaching-methods/first-organ-book.html>.

The Practical Organist: 50 Short Works for Church Services, ed. Alexandre Guilmant. Mineola, N.Y.: Dover, 1889 (reprint).

This volume includes offertories, preludes, postludes, marches, meditations, and music for communion services. In addition, it features music for special events such as Christmas melodies, joyful airs for weddings, and solemn prayers and funerary pieces.

Davis, Roger E. *The Organist's Manual: Technical Studies and Selected Compositions for the Organ*. New York: W. W. Norton, 1985.

One of the standard and most popular organ methods with a good selection of easy organ music.

Ritchie, George and George B. Stauffer. *Organ Technique: Modern and Early*. Oxford: Oxford University Press, 2000 (reprint).

A good introduction to the two types of organ technique.

Peeters, Flor. *Ars Organi*. Brussels: Schott, 1953.

Complete theoretical and practical method for organ-playing, in three

parts, including plenty of exercises and numerous pieces of different styles and times. An old standard that is useful.

Brock, John. *Introduction to Organ Playing in 17th and 18th Century Style,* 2nd ed. Colfax, N.C.: Wayne Leupold, 2002.

Historical Organ Techniques and Repertoire, vols. 1–11, Colfax, N.C.: Wayne Leupold, various years.

A variety of composers arranged by period and country with valuable advice on performance practice.

Volume 1: Spain 1550–1830
Volume 2: J. S. Bach—Basic Bach Works—includes the *Eight Little Preludes and Fugues*, and the *Orgelbüchlein*.
Volume 3: Late Medieval Before 1460
Volume 4: England, 1660–1730
Volume 5: England, 1730–1830
Volume 6: Italy, 1725–1830
Volume 9: Renaissance, 1500–1550
Volume 10: Italy, 1650–1725
Volume 11: The Netherlands, 1550–1700

Gleason, Harold and Catherine Crozier. *Method of Organ Playing,* 8th ed. Upper Saddle River, N.J.: Prentice Hall, 1996.

The 5th edition is much less expensive than the 8th.

Woolard, Margot Ann. A Mini-Course in Hymn Playing. New York: American Guild of Organists, 1984. Available at <www.AGOHQ.org>.

Appendix B, Easy Repertoire

a. IMSLP Petrucci Library of Organ Music in the Public domain. (Good music for preludes, offertories, communions, and postludes)

Marcel Dupré, "I Am Black But Comely," from *Fifteen Antiphons*

César Franck, *L'Organiste* (seven pieces in all the keys)

Alexandre Guilmant, *L'Organiste liturgique* (same as *The Practical Organist)*

Eugène Gigout, *Cent pieces brèves nouvelles* (3 volumes—in all the keys and most commonly-used modes)

Charles Tournemire: *Petites fleures musicales, Varié preces, Postludes libres.* (a valuable addition to the list in a different more modern style.)

Léon Boëllmann, *Heures mystiques* (short organ masses in various keys—entrée, offertoire, élévation, communion, sortie, and versets)

Louis Vierne, *24 pièces* (short pieces in all the keys; some are more difficult than others)

Jacques-Nicolas Lemmens, *Ecole d'orgue* (20 versets for manual, Prières, easy pieces with pedal in many keys.)

Josef Rheinberger, *Trios* (20 in various keys with easy pedal parts)

b. Published works

Dom Paul Benoit, *50 Elevations on Modal Theme* (Fischer)

Marcel Dupré, *79 Chorales* (Grey), *Eight Short Preludes on Gregorian themes* (Alfred)

Jean Langlais, *24 pieces, Versets, Douze petites pièces dans les modes grégoriens)*

Joseph Willcox Jenkins, *Six pieces* (MorningStar)

John Stanley, *Voluntaries, opus 6, From Tallis to Wesley*, Vol. 28 (Hinrichsen) (Pieces for manuals only)

Easy Organ Music (Oxford)

Alexandre Guilmant, *The Practical Organist: 50 Short Works for Church Services* (Dover Music for Organ)

Flor Peeters, *Little Organ Book*

Robert Fielding, *Tutor Book for Volunteer Organists: A Guide for Pianists Who Have Volunteered to Play the Organ for Services in Their Church*, available at <www.volunteerorganist.com>

Easy Organ Classics, ed. Rollin Smith (Dover) (music selections from many periods)

François Couperin, *Organ Masses* (Dover)

Jeanne Demessieux, *12 Chorales Preludes on Gregorian Themes* (Summy Burchard)

Georg Telemann, *Chorale Preludes* (*Chorale vorspiele*) (Bäreinreiter)

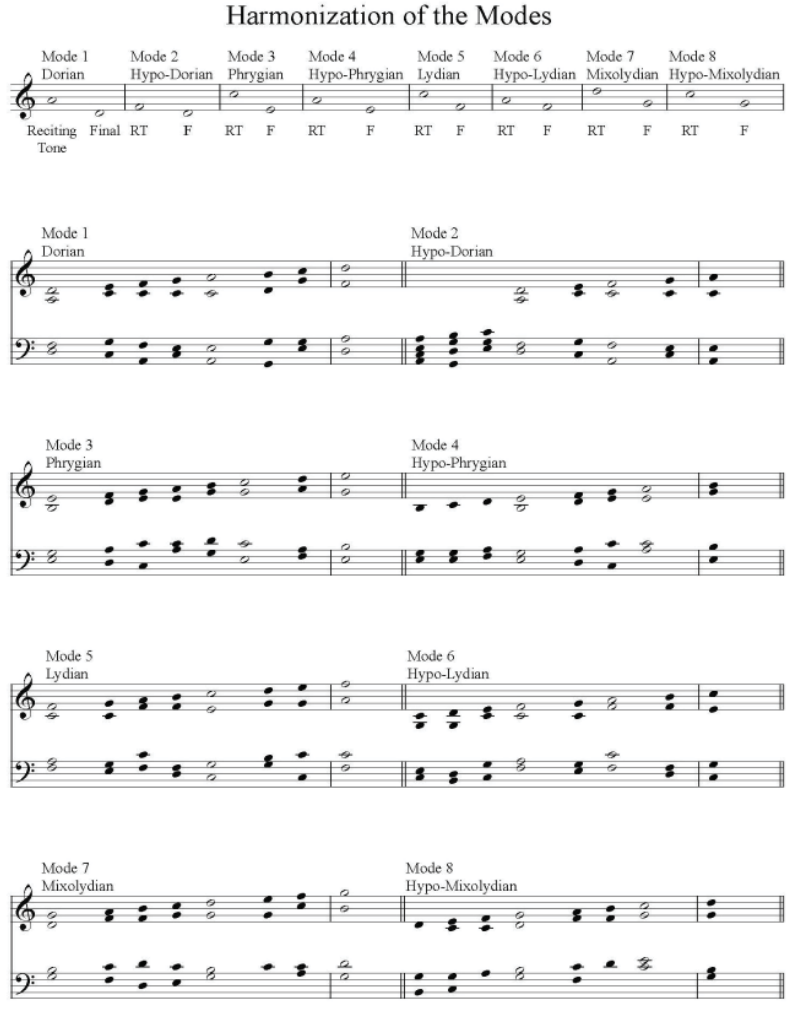
The Biggs Book of Organ Music, ed. E. Power Biggs (Alfred) (easy music from many periods)

Oxford Wedding Album (Oxford)

Wedding Music for Manuals, ed. Charles Callahan (Concordia Publishing House)

c. Sources for ordering music online
<www.amazon.com>
<www.sheetmusicplus.com>
<www.ohscatalogue.org>
<www.loisfyfemusic.com>
<www.ebay.com> (for second hand music)

Appendix C



Repertory

A Syllabic and Metrical *Dies iræ*?

Variations on this most-famous text and melody

by Terence Bailey

The *Dies iræ*—universally admired, as much for its verbal virtuosity as for its striking images of death and judgment—is one of only four sequences that retained their place in the Catholic liturgy after the Council of Trent.[1]

1. Díes íræ, díesílla Sólvet sáeclum in favílla Téste Dávid cum Sibýlla.	1. Day of wrath, that woeful day, Shall the world in ashes lay; David and the Sibyl say.
2. Quántus trémor est futúrus Quándo Júdex est ventúrus Cúncta strícte discussúrus	2. What a trembling, what a fear, When the dread Judge shall appear, Strictly searching far and near!
3. Túba mírum spárgens sónum Pér sepúlchra regiónum Cóget ómnes ánte thrónum.	3. Hark! the trumpet's wondrous tone, Through sepulchral regions blown, Summons all before the throne.
4. Mórs stupébit et natúra Cúm resúrget creatúra Judicánti responsúra.	4. Death shall shiver, nature quake, When the creatures shall awake, Answer to their Judge to make.
5. Líber scríptus proferétur In quo tótum continétur Únde múndus judicétur.	5. Lo, the Book of ages spread, From which all the deeds are read Of the living and the dead.
6. Júdex érgo cum sedébit Quídquid látet apparébit Níl inúltum remanébit.	6. Now before the Judge severe, All things hidden must appear, Nought shall pass unpublished here.
7. Quíd sum míser tunc dictúrus? Quém patrónum rogatúrus? Cúm vix jústus sít secúrus?	7. Wretched man, what shall I plead, Who for me will intercede, When the righteous mercy need?

[1]The Stabat Mater was applied liturgically for the universal church in 1727 by Pope Benedict XIII for the feast of Mary's Seven Dolors; for this reason it is not included in the number of sequences here.

Terence Bailey is the author of numerous books and a specialist in Ambrosian chant. He served on the faculties of the University of Saskatchewan, the University of British Columbia, and the University of Western Ontario.

8. Rex treméndæ majestátis
Quí salvándos sálvas grátis
Sálva me, fons pietátis.

9. Recordáre, Jésu píe
Quód sum cáusa túæ víæ
Ne me pérdasílla díe.

10. Quáerens me, sedísti lássus
Redemísti crúcem pássus
Tántus lábor nón sit cássus.

11. Júste júdex ultiónis
Dónum fac remissiónis
Ánte díem ratiónis.

12. Ingemísco, támquam réus
Cúlpa rúbet vúltus méus
Supplicánti párce, déus.

13. Qui Maríam[2] absolvísti
Et latrónem éxaudísti
Míhi quóque spém dedísti.

14. Préces méæ non sunt dígnæ
Sed tu bónus fac benígne
Ne perénni crémer ígne.

15. Ínter óves lócum práesta
Et ab háedis me sequéstra
Státuens in párte déxtra.

16. Cónfutátis maledíctis,
Flámmis ácribus addíctis
Vóca me cum benedíctis.

17. Óro súpplex et acclínis
Cor contrítum quási cínis
Gére cúram méi fínis.

18. Lacrimósa díesílla
Qua resúrget ex favílla
Judicándus hómo réus
Húic érgo párce, déus.
Píe Jésu dómine, dóna éis réquiem.
Amen.[3]

8. King of dreadful majesty,
Author of salvation free,
Fount of pity, save thou me.

9. Recollect, good Lord, I pray,
I have caused thy bitter way,
Don't forget me on that day.

10. Weary satt'st thou seeking me,
Diedst redeeming on the tree:
Let such toil not fruitless be.

11. Judge of righteousness severe,
Grant me full remission here,
Ere the reck'ning day appear.

12. Sighs and tears my sorrow speak,
Shame and grief are on my cheek:
Mercy, mercy, Lord, I seek.

13. Thou didst Mary's guilt forgive,
And absolve the dying thief:
Even I may hope relief.

14. Worthless are my prayers, I know,
Yet, O Lord, thy mercy show,
Save me from eternal woe.

15. Make me with thy sheep to stand
Far from the convicted band,
Placing me at thy right hand.

16. When the cursed are put to shame,
Cast into devouring flame,
With the blest then call my name.

17. Suppliant at thy feet I lie,
Contrite in the dust I cry,
Care thou for me when I die.

18. Full of tears and full of dread,
Is the day that wakes the dead,
Calling all with solemn blast
From the ashes of the past.
Gentle Lord Jesus, grant them rest,
Amen.

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[2]I.e., Mary Magdalen.

[3]The Latin text is from the Graduale Romanum of 1961; the accent marks have been added (one-syllable words are neutral, and may be accented or unaccented depending on their position). A translation was chosen (from *Hours at Home*, ed. J.M. Sherwood, vol. vii, no 1 [1868], 39–40) that preserves something of the prosody of the Latin. *Hours at Home* is available on the internet, as are all the sources cited in this present article.

The earliest known appearance of the poem is in a Franciscan missal whose calendar does not include the feast of St. Clare, the sister of St. Francis. She was canonized in 1255, and hers would certainly have been among the feasts celebrated if the manuscript were later than this date.[4] Bartolomeo Albizzi,[5] a Franciscan who by 1342 was old enough to hold a position of responsibility in his order, mentioned in his *Liber conformitatum* of 1385[6]:

> locum Celani de quo fuit fr. Thomas qui . . . prosa de mortuis quæ cantatur in Missa, scilicet Dies illa dies iræ [sic] dicitur fecisse.
>
> the town of Celano, whence came brother Thomas, who . . . is said to have composed the prose of the dead that is sung at mass, viz., Dies illa dies iræ.

Dies iræ, a *sequentia* in the Graduale Romanum, was a *prosa* to Albizzi. Notker Balbulus, who introduced such chants, referred to them, simply, as *hymni*. *Sequence* is most accurately used when the host chant was an alleluia, and *prose* when the host was a responsory, but the terminology, which has a bearing on points raised in this paper, is inconsistent.

The citation from the *Liber conformtitatum* suggests that the place of the sequence/prosa in the (Requiem) Mass was of some standing, but it is likely that Albizzi was speaking only for the Franciscans, and perhaps not for all: he writes "dies illa dies iræ," but the rhyme scheme of the poem demands that "iræ" be the *second* word. The fame of the chant had obviously reached him, but the misquotation might suggest that he, himself, was not familiar with it.

Dies iræ is absent in the *Missale Romanum* printed in 1474[7] (even though a Franciscan had been elected as Pope Nicholas IV in 1288). The earliest appearance in the Roman Mass authorized for general use[8] was in 1570, when the poem was included in the first post-Tridentine edition of the *Missale Romanum*.[9] The chant, whose text was widely admired, even in Protestant circles, kept its place in the Latin Requiem Mass until the reforms of the Second Vatican Council.[10]

The rhymes and rhythms of the *Dies iræ* are particular to Latin accentual verse of the High Middle Ages,[11] and the poem is certainly not unique in exploiting the potentialities: see, for example, the two closing

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[4]Eusebius Clop, "La prose Dies irae et l'ordre des Frères mineurs," in *Revue du chant grégorien*, 16 (1907–1908), 49.

[5]See his entry in the *Dizionario biografico degli Italiani*, 2 (1960).

[6]Liber conformitatum vitae beati . . . Francisci ad vitam Jesu Christi.

[7]*Missale romanum Mediolani*, 1474, Henry Bradshaw Society, 17 (London: Harrison, 1899).

[8]Religious orders and dioceses with a tradition more than two hundred years old had permission to continue with their own books.

[9]Missale Romanum, Editio Princeps (1570), edizione anastatica, M. Sodi, A.M. Triacca, eds., Introduzione e Appendice (Vatican City: Libreria Editrice Vaticana, 1998), pp. 649–650.

[10]It is included in the Graduale Romanum of 1961, but is omitted in the edition of 1974.

[11]This did not deter the great many who attempted imitations in the vernacular languages; see Charles Warren, *The Authorship, Text and History of the Hymn Dies iræ* (London: Thomas Baker, 1902), xxi–xxvi.

stanzas[12] of the sequence for the Exaltation of the Cross by Adam de Saint-Victor:

Assisténtes crúcis láudi
Consecrátor crúcis áudi
Átque sérvos túæ crúcis
Post hanc vítam véræ lúcis
Tránsfer ad palátia
Quos torménto vis servíre
Fac torménta non sentíre
Sed quum díes érit íræ
Cónfer nóbis et largíre

The similar prosody, and the third-to-last line, "Sed quum dies erit iræ," have suggested to some that Adam's *Laudes crucis attollamus*, probably written a century or more earlier than the *Dies iræ*, was known to its author. But its versification is characteristic of much of the religious poetry of the twelfth and thirteenth centuries, and a much more likely inspiration for its theme was the responsory, *Libera me domine de morte æterna in die illa tremenda*, whose second verse begins "Dies illa dies iræ" (the incipit given by Albizzi). Sequence and responsory both owe something to Scripture. Cf. Zephaniah (Sophonias) 1:15–16: "Dies iræ dies illa, dies tribulationis et angustiæ, dies calamitatis et miseriæ, dies tenebrarum et caliginis, dies nebulæ et turbinis, dies tubæ et clangoris super civitates munitas, et super angulos excelsos." Latterly, *Libera me* was included in Mass books, to be sung for the funeral absolution before the interment; but the widely[13] shared and much earlier assignment of the responsory was in the night office of the dead. It seems likely from the obvious relationship of the texts, and also from their shared *d-finalis*, that the *Dies iræ* originated as a *prosa* to this responsory.

Strictly speaking, there should be no *sequentia* at a funeral Mass, nor at any other Mass of penitential character. On such occasions an alleluia was obviously inappropriate and did not displace the tract, which seems never to have been amplified by poetical additions such as those of Notker. Neither would we expect a *prosa*, since *responsoria* are not properly Mass chants (*Libera me* is included in the Graduale Romanum, but only as a practicality: it was sung after Mass ended). It should, therefore, be seen as a sign of the extraordinary appeal of the poem that—without precedent—*Dies iræ* was added to the Mass as a detached hymn, i.e., with no liturgical explanation.

Who wrote the poem and when remain a matter of conjecture that has centered on Thomas of Celano. He was born circa 1200, produced the first biography of St. Francis shortly after the saint's canonization in 1228, and died in 1265. But as we have seen in the citation from the *Liber conformitatum*, the authorship of Thomas seems, more than a century after his death, not to have been a settled matter, even among well-placed Franciscans—who might be expected to have embraced the attribution.

*

[12]Charles Pearson, *Sequences from the Sarum Missal* (London: Bell and Daldy, 1871), 116. The accentuation is added.

[13]Cf. (*s.v. Libera me domine*) the inventories of medieval antiphoners posted by *CANTUS a Latin Database for Latin Ecclesiastical Chant*. In Ambrosian books the same melody is employed for the responsory *post lavationem corporis* ("after the washing of the body").

The earliest-known appearances of the "received"[14] melody of the *Dies iræ* are in additions to three thirteenth-century Franciscan manuscripts, additions that Eusebius Clop would also assign to the thirteenth century.[15] But that dating is insecure, and it may be that none of the three earliest neumations of the *Dies iræ*—one adiastematic, two others on lines—is earlier than the fourteenth. The melody might very well have circulated separately for half a century before it was included in official Franciscan books.

There are a few slight variants in the text[16] that are not of concern in the present paper, but one (late) *melodic* variant does call for comment. In the *Graduale Romanum* of 1614, the "Medicea" edition, the opening pitches of the sequence, those so often cited in non-liturgical music of the nineteenth and twentieth centuries (by Liszt, Berlioz, Rachmaninoff and many others),[17] are not f-e-f-d, but d-f-e-f-d. The opening on d seems to have had no currency other than in the "Ratisbon" edition of 1871, which some referred to as a "new edition" of the Medicea.[18]

The egregious opening on d is surely to be explained as one of the justly vilified "emendations" of the melodies that were undertaken for the publication of 1614. Concerning these, Johann Göschel remarked that

> Clarity and uniformity were to be achieved in the realm of modality, especially by ensuring that each chant begins with either the first scale degree or the reciting tone of the mode.
>
> One aimed especially at the avoidance of melismas on short unaccented syllables immediately before the text accent.[19]

Göschel's remarks would certainly explain the opening of the *Dies iræ* on d, the *finalis* of the sequence. As for the second part of his citation: the 1614 gradual sets the two syllables of "mírum" (in stanza 3) to a t*ernaria* and a *punctum*; the Vatican editions of the Graduale Romanum from 1908 to 1961, restoring what is certainly an older reading, assign the same pitches to a *punctum* and a *ternaria*, simply ignoring the "problem" of a note-group on "a short unaccented syllable." There is no need to multiply examples of such "emendations" included in the Medicea and Ratisbon editions.

It seems clear that not all of the "received" *Dies iræ* is authentic. The four verses[20] usually referred to as stanza 18 (beginning "Lacrymosa dies illa") consisting of two rhyming couplets (not the tercets of the first seventeen stanzas) and the

[14]"Received," by analogy with the *textus receptus* of the New Testament.

[15]Clop, "La prose," 46–53.

[16]Ibid., 50.

[17]See Jora Vullings, "*Dies iræ, dies illa* van liturgisch gezang naar seculiere melodie" (unpublished thesis, University of Utrecht, 2013).

[18]"Die Neuausgabe der römischen Choralbücher auf der Grundlage der römischen *Editio Medicaea* von 1614"; see *Musical Times* (Jan. 1, 1889), 51.

[19]Johann Göschel, "One Hundred Years of the Graduale Romanum," tr. Anthony Ruff, *Sacred Music*, 135, no. 2 (2008), 8.

[20]In this paper, verse always refers to a single line of poetry and not (as in casual usage) to a *stanza*.

following closing-formula in prose ("Pie Jesu, domine, dona eis requiem, amen") cannot be considered part of the poem. It is probably significant, as an indication of the original conclusion of the sequence, that the last tercet of the chant is unpaired,[21] and that it concludes with the word "finis."

In the new forms introduced between 881 and 887 in the *Liber hymnorum* of Notker, each successive text couplet or unpaired verse is provided with a different melody. And although this description would hold for the first six tercets of *Dies iræ*, the same three melodies are repeated subsequently in a macro application of the three-line structure (no doubt a Trinitarian symbol); the three couplets in stanzas 1–6 are repeated for 7–12 and 13–17 (the couplet that is not paired).

In Notker's *hymni* the melodic settings are strictly one note per syllable. Only parts of the received version of the *Dies iræ* correspond to Notker's prescription, but the melody of the first verse—whose opening motif is so often cited—seems to establish the syllabic character of the melody—an impression that is strengthened by the re-employment of the eight pitches of the first eight syllables for no less than eleven subsequent verses. In the received version of the chant, 12 of the 51 authentic verses are syllabic—a significant proportion. But if we count the four-syllable *half-verses*, the picture is more compelling: of the 102 that constitute the authentic poem, 47 are set syllabically (the number rises to 49, if we include the two couplets generally presented as stanza 18), and this is to say that the musical setting of about half of the poem is syllabic.

[21]Cf. the stanzas of Adam de Saint-Victor given earlier.

With this in mind it seems reasonable to speculate that the received melody of the *Dies iræ* was once entirely syllabic and conformed more closely to the Notkerian type, and that it was subsequently elaborated—casually in a way that is familiar to all who study ecclesiastical chant. Such gentle elaboration would be symptomatic of the triumph of the equalist "plainchant" rhythm (which, evidence suggests, was a late development) over a performance of the poem that, by means of an alternation of long and short rhythmic values in the melody, preserved the recurring and hypnotic eight-beat pulse of the text.[22]

Text accent—a critical element of the prosody of the *Dies iræ*—will be masked by a musical setting without rhythmic differentiation unless the accented syllables are reinforced by a melodic accent (speaking simply, the correspondence of higher and lower pitches with accented and unaccented syllables respectively—the unison being neutral), or unless note groups are restricted to syllables bearing the accent. The first such correspondence between text and melody is sometimes found ("Díes íræ díesílla, Quántus trémorést futúrus") but is more often absent (compare the settings of "sólvet," "favílla," "téste," "cúncta," "túba," "discussúrus," etc.). The predominant[23] alternation of accented

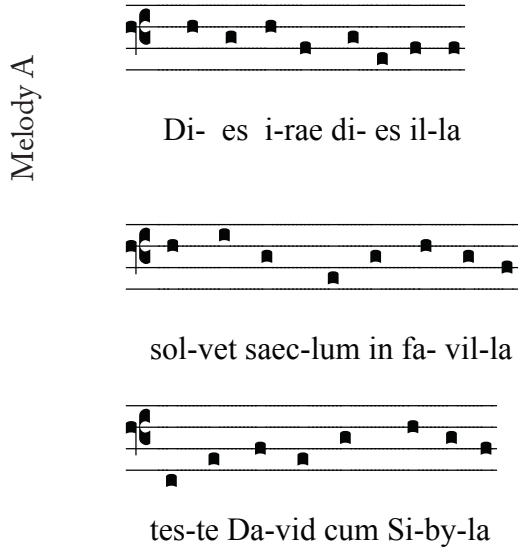
[22]Even granting that this hypothesis is accepted, it is not meant to suggest that the received melody of the *Dies iræ*—or indeed any other chant melody—should be "restored." Ecclesiastical chants are what they had become when they were frozen into notation.

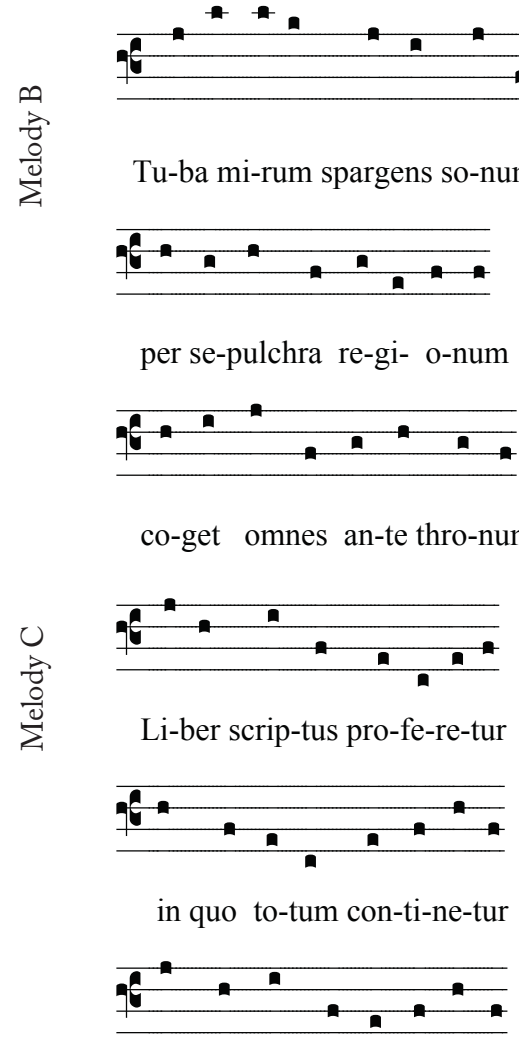
[23]The alternation is not, of course, unvarying. Words with three or more syllables have only one accent.

and unaccented syllables does not demand a melody with a corresponding alternation of long and short rhythmic values, but the text accents will only be heard in settings whose melody has a corresponding alternation of long and short rhythmic values, and *most clearly* heard in settings that are syllabic.

As concerns the syllabic conversion of those parts of the received melody that are neumatic, it must be said that there is no secure basis for resolving pitch groups of two, three, or more into their melodic kernels. Nevertheless, the choices made for the (purely hypothetical) syllabic melody of the *Dies iræ* given below seem obvious enough to be defended. If justification for the exercise is sought, consider that it makes it easier to imagine a syllabic and rhythmic performance that is entirely plausible and was perhaps actual: as will be seen, the hypothetical reconstruction corresponds strikingly to real melodies. In Example 1 are the syllabic reductions of melodies A, B and C, with the texts associated with their first appearance.

Example 1. A syllabic reduction of the received melody of the Dies iræ.





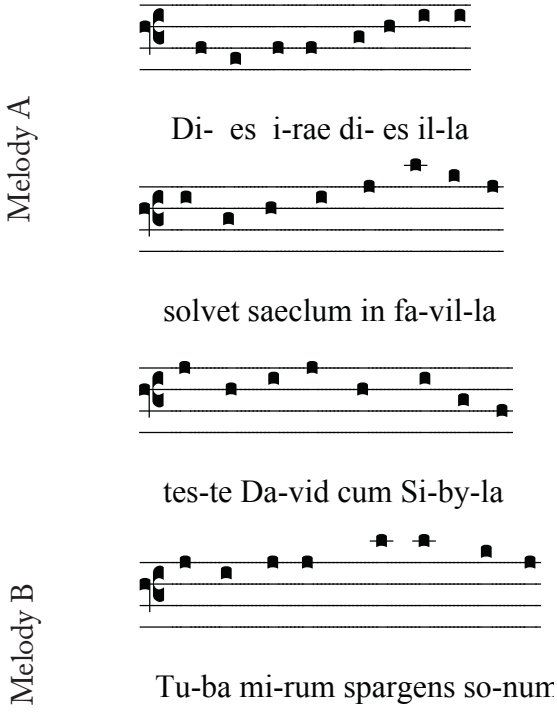
The term "received melody" was meant to imply that there are others. The two to be considered in this paper are found in publications with widespread distribution in Spain.

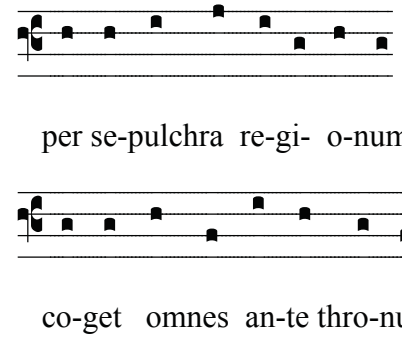
The first edition of *Arte de canto llano* by Francisco de Montanos seems to be that of 1592. At least nine reprintings appeared between 1610 and 1712. Revised in 1728, the book was re-issued at least until 1756. In this perennial publication (specifically from the edition of 1694) is a quite different and simpler melody for the *Dies iræ*: the ambitus is reduced to an octave and the setting is syllabic (except in the prose closing-formula, where the first syllable of "domine"

and the first syllable of "amen" are set to *ternariæ*).

The intention, obviously, was that the same two melodies (not three, as in the received setting of the text) were to be sung for all the authentic stanzas (1–17), and for the added couplets of stanza 18. There are, however, numerous discrepancies in the repetitions. The differences probably arose inadvertently, and it would seem that they might easily have been resolved. But because the melodies of all the stanzas are fully written out, we must probably assume that the chant was sung exactly as written, i.e., with obvious inconsistencies. Such uncritical literalism is typical of ecclesiastical chant in decline. In Example 2 are the melodies given for stanzas 1 and 3.

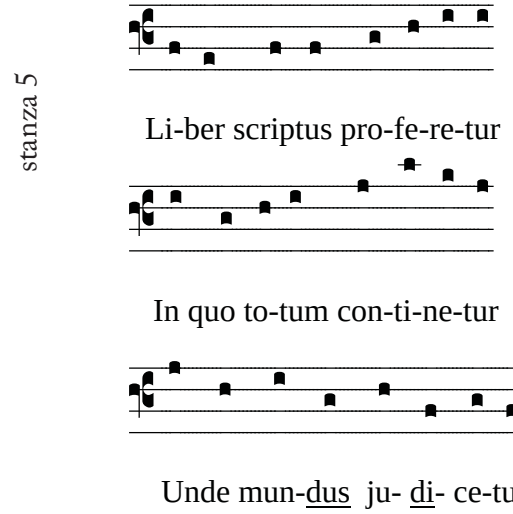
Example 2. Melodies A and B from Montanos





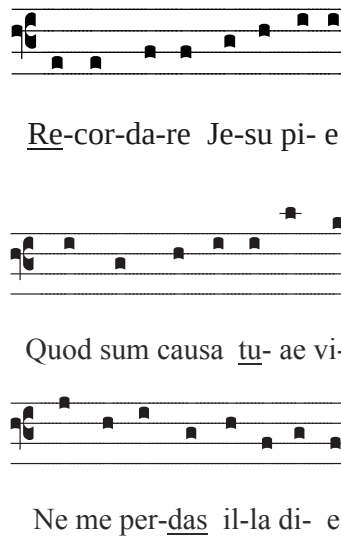
Stanzas 5 and 9 (which, notionally, should both employ melody A) are given in Example 3 to illustrate the nature of the discrepancies[24] found in Montanos. The settings of these two stanzas are not exactly the same, nor do they agree exactly with melody A as it is given in in Example 2. The variant syllables are underlined.

Example 3. Differences in Melody A in Montanos 1694



[24] There are others not detailed here.

stanza 9



The *Arte de canto-llano y organo* of Gerónimo Romero de Avila (1717–1779) was published in at least ten editions between 1761 and 1830. It includes a version of the *Dies iræ* that preserves *some* of the received melody (with c-sharps and b-flats throughout), but extensively revises and simplifies it. As in Montanos, there are two melodies that were to be repeated. Specific indications are given only for the first four, but for the 17 authentic stanzas, melody A was surely meant to be deployed in numbers 1–2, 5–6, 9–10, 13–14, 17, and melody B in 3–4, 7–8, 11–12, 15–16.

What makes the *Dies iræ* of Avila particularly interesting is that its melody is given in metric notation—not of the mid eighteenth century, but that of the thirteenth! This is a clear indication that (in Spain at least[25]) a metrical version of the poem had circulated. It is conceivable, of course, that a metric rendering of the sequence was a later development (the earliest appearances of the received melody, circa 1300, are in the rhythmically-neutral chant notation of the day). But it is very unlikely that a metric notation already obsolete in the fourteenth century would have been chosen to specify the rhythms. It is also conceivable that in 1761, when Avila's *Arte de cantollano* was published, the medieval notation, with its breves, semibreves and *ligaturæ cum opposito proprietate*, was simply ignored, and the *Dies iræ* sung as though it were plainchant, where the square forms of the *virga* and *punctum* and the diamond-shaped notes of the *conjecturæ* are—as in so many chant books—all to be sung alike. But this idea is ruled out in the present instance because Avila prints the *Dies iræ* with a time signature ("3").

The successions of breve and semibreve pairs make it perfectly clear that each trochaic foot was meant to have the rhythmic value of a *brevis perfecta*. But in melody B for the last verse of stanzas 3 and 4 (and, of course, for the last verse of stanzas 7, 8; 11,12; 15 and 16) the pitches for third and fourth syllables ("om-nes," to give only the first instance) are set to semibreves and a *binaria cum opposita proprietate*[26]: that is to say, three semibreves for "om-" and three semibreves for "nes." The notation for these two syllables would, in a thirteenth century source, actually specify a duration twice as long as expected. This is problematic: there is no rational way to assign values congruent with the rest of the chant to these six pitches[27]; in fact, *any* metrical interpretation seems awkward.

[25]Franciscan communities existed in Christian Spain from about 1370.

[26]Represented in Example 4 by two semibreves.

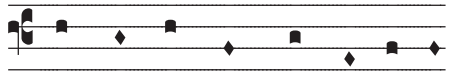
[27]To allow for divisions of the semibreve into minims each foot would have to be assigned the length of a *longa perfecta*, i.e., such a notation would consist largely of a succession of *longæ* and *breves*, not breves and semibreves.

There is an explanation that would account for the problem (without suggesting values for the written semibreves at issue), namely that the melody, which is presently *almost* syllabic, had once been entirely so: that the *binariæ* on "TESte" (and "CUNCta," etc.) and the six pitches for "OM-NES" (and "judi-CAN-TI," etc.) were the later result of yet another casual elaboration, an elaboration influenced by the received version of the melody—where, it should be noted, "TESte" and "OM-NES" (and the corresponding syllables in the other stanzas) were set similarly to two- and three-note groups.

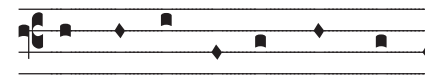
In Example 4 are given (from Avila, 1761) the two melodies for the *Dies iræ* (preserving the breves and semi-breves, but without the time signature, the c-sharps or the b-flats). Stanzas 1 to 4 (the last word of the latter is "responsura") are followed by the *second* duplet, beginning "Judicandus" and the closing formula, "Pie Jesu domine, dona eis requiem. Amen." The first duplet ("Lacrimosa dies illa, Qua resurget ex favilla") of stanza 18 is missing in Avila's publication (if it were sung nevertheless, applying the melody of "Judicandus homo reus, Huic ergo parce deus" would have been perfectly easy).

Example 4. The two melodies for the Dies iræ in Avila, 1761

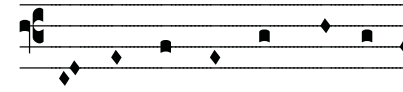
Melody A with the text for stanza 1



Di- es i- rae di- es il- la

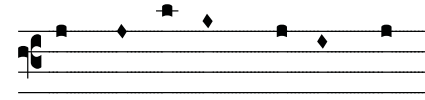


Sol-vet saeclum in fa- vil- la

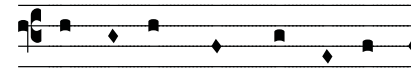


Tes- te Da- vid cum Si-by- la

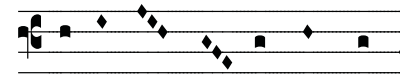
Melody B with the text for stanza 3



Tu- ba mi- rum spargens so- num



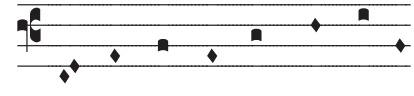
per se-pulchra re- gi- o- num



co-get om-nes an-te thro-num

There is a discrepancy[28] in Melody A between the pitches assigned for the third verse of stanza 1 (i.e., 1.3) and the third verse of stanza 2 (2.3). Please compare Example 5 and Example 4.

Example 5. Melodic variant in Melody A for verse 3 of stanza 2



Cuncta stric- te dis- cus-su-rus

[28]In both the 1761 and 1830 editions.

Anyone who compares the *Dies iræ* in the Medicea edition of 1614 and the Ratisbon edition of 1871 will notice that in the latter a stroke is added to some of the *puncta quadrata*, and an upward stroke (in the manner of *binariæ cum opposita proprietate*) to some of the two-note groups. The question is, are we to see these additions in the Ratisbon as indications of meter?

No upward strokes are added to *quadrata* in the Medicea (which is the basis of the Ratisbon edition), however, a *downward* stroke (suggesting a *virga*) is added in the 1614 edition to those on the syllables "ACribus" and "beneDICtis," both in stanza 16 (verses 2 and 3). What, if anything, these strokes were meant to signify is unknown.[29] Although in both instances they correspond to accented syllables, this cannot be the explanation. There are only two such additions, and in any case the accentuation of the text was clearly not a concern of the editors in 1614: although the accent is marked in the Ratisbon *graduale*, in the Medicea it is not.

In the *Dies iræ* of 1871, the upward strokes are added to most *puncta* on the seventh syllable of the verses[30]—often enough that it must seem deliberate—and also to some descending *binariæ*.[31] An obvious explanation for the former is that the stroke on these *quadrata* is meant to indicate the text accent. For that purpose, however, strokes would be redundant, since, in the 1871 edition the text accent is marked for almost all[32] words of more than two syllables,[33] and in any case, the penultimate syllable of the verses is the only one so marked. It cannot be ruled out that the added strokes were meant to indicate a certain subtle lengthening, rather like the episema in the editions of Solesmes.

The additions to *binariæ* are potentially more misleading, since such upward strokes seem (as in Avila) to suggest *ligaturæ cum opposita proprietate*.[34] But no such metrical explanation is needed. When all instances involving strokes are examined, a simple and prosaic explanation emerges: when a *quadratum* or the first element of a ligature is placed on the third line of the staff or higher, any strokes will descend; and when the note or ligature begins in the lower part of the staff (below the third line), the stroke *ascends*. That is to say that the same rule applies as for note-stems in the modern notation of instrumental music of the last four centuries, a rule that would be familiar

[29] The explanation may be simple carelessness by a typesetter who chose the wrong type-pieces—a virga rather than another of the *punctæ*, which are otherwise used throughout. Some inconsistencies are more obviously owing to inattention: note the misprint, "ora" for "oro" (in spite of "mei finis" in the following line) in stanza 17

[30] There are exceptions: no stroke is added for "ILla" (stanza 1, verse 1), "venTUrus" (2.2), "LAtet" (6.2), "GRAtis" (8.3), "PIe" (9.1), "VIe" (9.2), "LASsus" (10.1), "CASsus" (10.3), "PRAEsta" (15.1).

[31] "OM-NES" (3.3), "FONS" (08.3), "PROferetur" (5.1), "ULtionis" (11.1), "remissiOnis" (11.2), "ET acclinis" (17.1), "domiNE" (19.1).

[32] The accent of "sibylla" is not marked in the first stanza, although an upward stroke is attached to the *punctum*.

[33] But also, apparently carelessly, for "bónus" (14.1).

[34] *Binariæ* written classically (although not always in the editions of 1614 and 1871) consist of a joined *virga* and *punctum* in descent, or a joined *punctum* and *virga* in ascent.

to the type-setters of the Ratisbon edition and probably automatic. So it would seem that in 1871 the added strokes have no metrical significance whatever.

That the editors of the Ratisbon were somehow familiar with the notation of the *ars antiqua* does seem unlikely,[35] but we need not think that the sequence was always sung as though it were plainchant. It is important to remember that an indisputably metrical version of the *Dies iræ* was in circulation as late as 1830 in the edition of Avila. The metrical scheme of this version is that of the first of the "rhythmic modes" of the *ars antiqua*. Such schemes were still in use in the middle of the thirteenth century when (as seems likely) the *Dies iræ* was composed. It was suggested earlier in this paper that a syllabic version of the received melody was employed before the neumatic elaborations were made that gave it its present form. A "first rhythmic mode" interpretation (an alternation of long and short values) of such a melody is a natural choice suggested by the alternation of accented and unaccented syllables. And a performance of the received melody for *Dies iræ* in the first rhythmic mode seems an almost automatic, if unintended, consequence of the shifting of note groups to accented syllables undertaken by the editors of the *graduale* in 1614, and accepted in 1871.

One final detail about their notation perhaps deserves comment. In the 1614 and 1871 editions it is hard to ignore the introduction of diamond-shaped notes into groups of four notes sung to a single syllable.[36] Even if, as seems more than likely, the received melody of the *Dies iræ* was sung in plainsong rhythm in the nineteenth century, the use of lozenges for the two internal pitches and *quadrata* for the outer notes seems to suggest that a ternary division was understood, and that the diamond notes were half the length of the others. Were these details vestiges of an earlier, explicitly metrical notation?

*

Liturgical chants with poetic texts were relatively unimportant in the Latin liturgy before and after the era of proses and sequences. No hymn was sung regularly at Mass, and although in the individual daily offices one was customary (or sometimes two), such chants were vastly outnumbered by the other liturgical items. The antiphoners, as a rule, include neither the full texts of hymns nor their melodies, for both, to some extent, were local options, and might differ from place to place. There is very little information about their manner of performance.

The prosody of classical Latin poetry—for example, the hymns written by St. Ambrose, bishop of Milan—was based on the duration (or "quantity") of syllables without reference to their relative emphasis. Over time, the pronunciation of Latin changed (one might imagine older Latin spoken like English with a lilting Welsh accent), and in newer liturgical poetry, with

[35]The hypothesis of Ludwig, Aubry, and Beck that rhythmic modes should be understood in some melodies notated non-metrically dates from the early years of the twentieth century.

[36]Quaternariæ: "iudiCANti" (4.3), "PERdas" (9.3), "statuENS" (15.3), "voca ME" (16.3), "quasi CInis" (17.2) and a *quinternaria* (in the inauthentic stanza 18) "HOmo reus" (18.3).

the rarest of exceptions, patterns of stressed and unstressed syllables came to replace the earlier prosody based on quantities. Quantitative poetry was a scholarly anachronism in the Middle Ages (perhaps even at the end of the fourth century in Christian circles). Ambrose died in 397 and, under his direction, the hymn melodies (probably not those that we know[37]) were likely sung with varied note-values corresponding to the durations of the syllables. But in view of the evolution of vernacular Latin in the first centuries AD, it is easy to understand how the subtleties of quantitative poetry, even if they were still perceived, might be ignored in sung texts. It is hard, however, to imagine that singers in the eleventh, twelfth, and thirteenth centuries, when the vogue of the new accentual poetry reached its apex, could ever have ignored its rhythms—rhythms made more insistent as rhyme became increasingly important and added its reinforcement to the stressed syllables. Such rhythms were often intended even where they are not specified by the notation. The simple, repetitive patterns of long and short note-values such as those of the "rhythmic modes,"[38] even if unspecified—as in the early polyphonic elaborations of chant by composers associated with Notre Dame of Paris—are decisively confirmed in later sources where the same items are given metrically explicit notations.

The *Dies iræ* belongs to the heyday of proses and sequences, but they soon fell out of fashion (the literary ideals of the Renaissance were by and large those of classical times, not the Middle Ages) and were finally excluded from the liturgy—all but the four[39] left in place after the Council of Trent. As early as the fourteenth century, chant was outmoded—dutifully performed in monasteries, but in the more important churches only on occasions when polyphony was not an option. The notorious, dead, even, "plainsong" performance of all liturgical chants had replaced any rhythmic differentiation (with the possible exception of subtle variations such as those championed by the monks of Solesmes). The explicitly mensural *Dies iræ* of Avila would be very exceptional, and is much more likely to be a survival of an earlier practice—it would be interesting to know the circumstances—than a restoration of an earlier manner of performance based on antiquarian studies undertaken in eighteenth-century Spain.

Since the emphasis on the *Dies iræ* in the ordinary form of the liturgy has been reduced, there may be little practical purpose in showing that more than one melody and more than one style—syllabic, neumatic, equalist, metrical—are available to those who might wish to sing the text. Such knowledge does, however, allow us more easily to detach it from a melody that has achieved an almost cultic popularity (many who can sing its opening pitches know no other example of ecclesiastical chant), and to see the poem in its broader cultural context. ❖

[37]But see Jan van Biezen, "Het ritme van de Latijnse hymnen" [The rhythm of the Latin hymns], *Tijdschrift voor Gregoriaans*, 32 (2007), 147–151; 33 (2008), 25–29.

[38]Codified ca. 1240 in the anonymous treatise *De mensurabili musica*. See Rebecca Baltzer, s.v. "Johannes de Garlandia," in Grove Music Online.

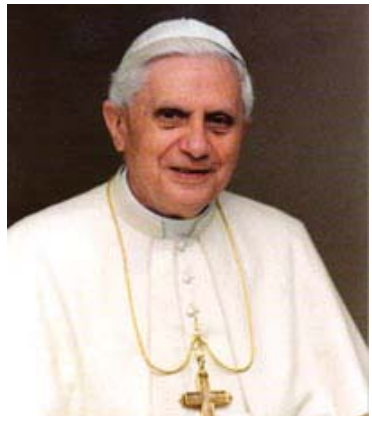
[39] See n. 1.

Commentary

Benedict's Enduring Legacy: His Love for Beauty

by Michael J. Ortiz

It won't be easy to find a champion of faith and reason as simple and as profound as Pope Benedict XVI. In his many speeches and homilies, in his numerous books, he distilled rich currents of intellectual thought into beautifully crafted words that spoke to the heart as well as to the mind. He did so without rhetorical flourish, with the sincerity that comes from



a love of the truth. But this talent to speak to the world simply about the central truths of our lives will not, I suspect, be his most significant or most lasting legacy.

Pope Benedict's enduring legacy will be his love for beauty. Woven like a golden thread throughout his writing, his love for the sacral nature of beauty adorning our churches and our worship is his priceless gift to the Catholic Church, though it may take decades of perspective for us to see this.

Benedict's shepherding of a new translation of the Mass has lifted the tone of our worship throughout the English-speaking world. His papal liturgies, with ancient Gregorian chants once again lifting their beauty to heaven, are models for every diocese throughout the world. Above all, his directive of 2007 giving any priest in the world the right to offer the form of the Mass before the rushed implementation of the reforms of the Second Vatican Council returned a lost heritage to us after almost four decades.

For Pope Benedict, Catholic teaching must be seen in a framework of continuity, not rupture, with the past. Worship and doctrine are integrally united, and in a certain sense stand or diminish together. For Benedict, humanity is far more than mere rationality, and in this he sees the key to rescuing our world from its own skepticism that builds on one hand magnificent technologies, and then with the other knocks

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down every reason for living, for joy, for hope beyond the grave.

A large part of the answer to this crisis, according to Benedict, is the sacral beauty of our worship of God. Dostoevsky and Solzhenitsyn speak in a similar way: when the good and the true are beaten down by philosophies that blind instead of enlighten, the towering, majestic authority of beauty, delicate as a flower, stronger than any lie, may offer us a way back to sanity. And, perhaps, to the palpable sense of mystery that is one of the central concerns of authentic fiction, and indeed, all art.

Paul Elie pondered if Christian fiction has become extinct. Today Catholic novelists, in particular, it seems, "are thin on the ground."[1] There are no worthy successors to Evelyn Waugh, Graham Greene, Flannery O'Connor, Thomas Merton, and Walker Percy, to name only a few. In all of Elie's interesting musings on the nature of fiction and belief, however, he doesn't once mention that except for Percy, all of these writers lived, prayed, and wrote in the atmosphere of the old liturgy.

Waugh himself resented the changes to the liturgy, though he died in 1966, three years before the full implementation of the liturgical reform would begin. Writing to a friend shortly before he died, he remarked: "I have not yet soaked myself in petrol and gone up in flames, but I now cling to the Faith doggedly without joy. Church-going is pure duty parade."[2]

Looking over Pope Benedict's several decades of writing, it is easy to see his long-time concern for the sacral nature of beauty. In 1985, in his widely noted *Ratzinger Report*, he reminded us: "The only really effective apologia for Christianity comes down to two arguments, namely, the saints the Church has produced and the art which has grown in her womb. Better witness is borne to the Lord by the splendor of holiness and art which have arisen in the community of believers than by the clever excuses which apologetics has come up with to justify the dark sides which, sadly, are so frequent in the church's human history."[3] Beauty, by reflecting the splendor of

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[1]*New York Times*, Dec. 23, 2012 <http://www.nytimes.com/2012/12/23/books/review/upfront.html>

[2]Letter of Evelyn Waugh to Lady Diana Mosley, in *A Bitter Trial: Evelyn Waugh and John Carmel Cardinal Heenan on the Liturgical Changes,* ed. Alcuin Reid (San Francisco: Ignatius Press, 2011).

[3]Joseph Cardinal Ratzinger, *The Ratzinger Report: An Exclusive Interview on the State of the Church,* ed. Vittorio Messori (San Francisco: Ignatius Press, 1987), pp. 129–30.

the Creator, and holiness, by transforming us according to the heart of Christ: for Benedict XVI, these are the perennial signposts that will lead our loony world back to God.

In a speech in 2002, Cardinal Ratzinger made clear he is not interested in mere aesthetics, nor in forgoing the hard work of serious theology, but in the transcendent nature of God: "Being struck and overcome by the beauty of Christ is a more real, more profound knowledge than mere rational deduction."[4]

As recently as a month ago, addressing the priests of the diocese of Rome, Benedict XVI spoke of the joy and difficulties of implementing the reforms of Vatican II. He noted that the liturgical movement of the early twentieth century realized that the treasures of the liturgy had to be "opened up" for the faithful to have more participation in the worship of God.

Nevertheless, in the same speech, Benedict XVI lamented the "Council of the media" which eclipsed at times the "Council of the Fathers." The efforts of the council to bring the average Catholic deeper into the mystery of the church were derailed by "trivializations" of the needed reforms. Vernacular liturgy brought balloon Masses and sentimental music, "active participation" begot a profanation of the act of faith that is liturgy, and became a mere celebration of community. How sad to see Pope Benedict XVI, only days after stepping down from the Chair of Peter, listing the many tragedies of the misapplied council he took such a devoted role in bringing about as a young theologian-advisor.[5]

But our Bishop Emeritus of Rome would never let sorrow have the last word! He underscores to his priests, and to us: "Only ongoing formation of hearts and minds can truly create intelligibility and participation that is something more than external activity, but rather the entry of the person, of my being, into the communion of the church and thus into communion with Christ."[6]

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I share Benedict XVI's love for the mystery of the old Mass. With him, I do so not out of nostalgia—in my case, the ordinary form of the Roman Rite, in the vernacular, is the only Mass I remember as a child—but out of love for the mystery of beauty.

A few weeks ago, I attended a low Mass at a local parish. There were only about

[4]Congregation for The Doctrine of the Faith, *Message of His Eminence Card. Joseph Ratzinger to the Communion and Liberation Meeting at Rimini* (August 24–30, 2002).

[5]Pope Benedict XVI, *I Will Always Be with You in Prayer* [Address to Parish Priests and Clergy of Rome (2013) <http://w2.vatican.va/content/benedict-xvi/en/speeches/2013/february/documents/hf_ben-xvi_spe_20130214_clero-roma.html>

[6]Ibid.

thirty faithful present. For the first few minutes, as the prayers at the foot of the altar were recited quietly by the priest and his two servers, I felt a moment of liturgical vertigo, saying to myself: "Wait! Shouldn't I be doing something? I mean, really . . . all this quiet is a little unnerving." But as I followed the rubrics in my missal, a profound sense of reverence came over me, a deeper quiet than quiet itself: the heart stilled in wonder before the majesty of the Mass, of God, of the Lord Jesus Christ and his

Church.

To my friends who have trouble appreciating this Mass, I understand. But I also would encourage them to discover its contemplative riches, as well. If they like J.R.R. Tolkien's tales, with all their marvelously-lit mystery and drama, they would do well to remember Tolkien's love of the old liturgy as the source of his devotion to God, but also as the seedbed, so to speak, from which his heart and mind and imagination took such fertile growth.

Our encounter with Christ in the liturgy must reflect, ever so stutteringly, the infinite beauty of the Risen One, who is Truth itself. We need not all start learning Latin, but acquaintance with this liturgy can deepen our sense of the sacred. Guitar Masses, and all those silly, banal remnants of the 1970s, simply must go. They will never add up to anything close to a Tolkien or an Evelyn Waugh.

Of course, the highest purpose of the church is the salvation of souls, but banality and trivialization of worship are unworthy of God and even the world he came to redeem. In the words of Pope Benedict, they disfigure the face of the church. That is why he has advocated "a reform of the reform," so that the misinterpretations of Vatican II may no longer afflict the church, and the beauty of God's truth may win our hearts, giving them the tender toughness of real love.

When we enter into the church's liturgy, the pope reminds us we are really entering into a liturgy that is already taking place, "a greater and grander liturgy" in heaven before the face of God. Pope Benedict XVI has offered the church a chance to renew that season of beauty which does not fade, and which the traditional liturgy helps us experience in a more solemn, sacral manner. Side by side with the properly reformed liturgy, Catholics can at last experience what Vatican II promised: a revitalized church that is at once in harmony with her tradition, and ever young because ever beautiful in the truth that is Christ.

Such is this pope's vision. It leaps over the garbled cross-talk of ideologies. His efforts to regain the sacral beauty of Catholic worship, if his successor continues his restoration, may be the most missionary, radical thing the church has done in almost half a century. Perhaps his abdication, a highly non-traditional act, not seen in almost six hundred years, was partly intended itself as a radical reminder of the stakes before us. ❖

Ad Orientem

by William Mahrt

Robert Cardinal Sarah, in a plenary address to the Sacra Liturgia conference in London in July, requested that the posture *ad orientem* (facing East) be restored in the celebration of Mass.[1] He had addressed this question in an article in the *Osservatore Romano* a year ago, and has continued to advocate its study and potential practice. The posture of facing the altar instead of the people is, in fact, documented by the rubrics of the missal (both the Latin and English editions) when it instructs the priest to turn around to say "Dominus vobiscum," "The Lord be with you," and at several other places in the Mass. While it is often inappropriately described as "the priest turning his back on the people," the purpose of it is that both priest and people face the same direction to address God. To be blunt, it is Mass facing God rather than Mass facing the people.

Benedict XVI, when he was Cardinal Ratzinger, discussed this often. "Facing East" geographically was a medieval heritage, since churches were oriented—they faced geographical East as the Orthodox still do—because this direction was traditionally the direction to which Christ ascended and from which he would return; it was a posture of anticipation of Christ's return; the East was also the location of the rising sun, a recurring and vivid symbol of the Lord's second coming. This direction persisted, long after the medieval geographical "orientation" was not always practiced, in the priest's facing the altar, even the tabernacle, the same direction the people faced. Pope Benedict's practical solution, when the physical posture could not be observed, was what has become known as the "Benedictine order." Six candles are placed on the altar, with a crucifix in the center. When the priest celebrates Mass, he faces the crucifix, just as he previously faced the direction that symbolized Christ. One of the most evident and edifying aspects of Pope Benedict's *ars celebrandi* was that when he celebrated Mass, his gaze was fixed upon that crucifix.

Cardinal Sarah's advocacy in July, however, hit the stands; it was reported in the newspapers and widely on the internet. The Cardinal Archbishop of London quickly instructed his priests not to observe it, and the Vatican press office issued a "corrective." In fact the corrective was directed to the exaggerations in the media, rather than to Cardinal Sarah's position. Some bishops in the United States, issued prohibitions of using this posture, though there is a question of whether a diocesan bishop has the authority to prohibit such universal liturgical practices.[2] In churches which have no altar facing the people, Pope

[1]The full text of his address can be found at <https://drive.google.com/file/d/0B8CZzED-2HiWJNzdaOE9ycVI4ekU/view>

[2]See *Sacrosanctum Concilium,* ¶22.

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Francis celebrates *ad orientem*. Bishop Seratelli, the chairman of the American Bishops' Committee on the Liturgy sent a letter recalling that it was a posture permitted by the rubrics of the liturgy.

Cardinal Sarah, in his address, reminded us that Pope Francis had asked him to study the question of the "reform of the reform," one aspect of which would be orientation. His request at the conference was in the context of his advocacy for studying intently the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*. He acknowledged, having observed many positive results from the liturgy constitution, that there had been distortions of its purposes. The principal problem, as he described it, is a predominantly anthropocentric focus. "The liturgy is not about us, but about God," he quoted from Cardinal Ratzinger.

"The liturgy is not about us, but about God."

The proposal, in practical liturgical terms, is not as radical as it might seem. The entire Liturgy of the Word would still be celebrated at the chair. Only with the offertory and the Eucharistic prayer would the priest face the altar. This, however, stands to reason, since the text addresses God. The problem is highlighted when a priest says the words of the Eucharistic prayer while trying to engage the congregation—he is at this point supposed to be engaging God.

The most crucial point of this engagement is in the doxology at the end of the Eucharistic prayer. Here the priest raises the host and the chalice and utters praise of the Trinity; here the sacrifice of Christ, which is renewed in this Eucharistic prayer is brought to the Father in the unity of the Holy Spirit. The problem is that if the priest looks at the congregation at this point, they could well interpret this action as offering the sacrament to them. And well they might, because the tenor of the whole liturgy may have already been focused upon them. But, as Cardinal Sarah articulated beautifully in his lecture, the participation of the people is in this very sacrifice; as members of the Body of Christ, they join with the priest in offering the sacrifice to the Father.

It is true that God is present among us, but it is also true that he is present in a transcendent fashion. To face the congregation, the priest may properly address God, but this runs the risk of giving the impression that the liturgy is a conversation between priest and congregation with, at best, God watching. With a posture of orientation, there is no ambiguity: we all address God in a unified way, and a way that is concordant with the texts of the Eucharistic prayers.

Cardinal Sarah's request was to revive the practice where is was opportune, with proper catechesis, but also to study its purpose and advantages as preparation for such a catechesis and practice. This is what we should do. ❖

Review

A Sense of the Sacred: Roman Catholic Workshop in the Middle Ages, by James Monti. San Francisco: Ignatius Press [2012]. 684 pp. ISBN 978-1-58617-283-1, $34.95

By Daniel J. DiCenso

What a tome! Before even opening James Monti's 684-page *A Sense of the Sacred*, there can be no question that the volume represents one of the heftiest studies of medieval liturgy produced in recent memory. Certainly, "Roman Catholic Worship in the Middle Ages" is an immense subject, but the size of Monti's volume owes more to its purpose than to its subject. Though, at first glance, *A Sense of the Sacred* appears to be a history of worship in the Middle Ages, in fact, the book must be understood as *an argument* about the practice of liturgy in the present: what post-Conciliar Roman Catholic liturgy *is* and what post-Conciliar Roman Catholic liturgy *ought to be*. The so-called "reform of the reform" agenda is declared by name in the very first pages of the volume (xxii). This movement is rooted in the belief that the liturgical reforms of the Second Vatican Council should have derived more "organically" from traditional forms of worship in use at the time of the council, which advised that "any new forms adapted should in some way grow organically from forms already existing" (639).[1] In this context, Monti sets out to offer a "source book" of medieval forms as a font of inspiration for present-day liturgical reformers (xxii): first, to disabuse liturgists of "the false assumption that post-conciliar worship must be purged of all that is medieval or Baroque if it is to fulfill the intentions of the Council" (xx); second, to argue a "reform of the reform" agenda, namely, that "the sense of the sacred is essential to the liturgy" (xxii) and that medieval and Baroque forms of worship offer "the profound sense of the sacred . . . that so urgently needs to be renewed in our own time" (xxi-xxii); and, finally, to make available to the reader a wide variety of ancient rites so that these liturgies do not languish on the shelves of university libraries, but in publication and translation can "inspire future generations of Catholics as they have inspired Catholics in the past" (xxii). A companion volume, offering a comparable overview of the "great treasures" of "Baroque" liturgy is the author's next project (xxiii).

[1]As cited in Monti; Second Vatican Council, *Sacrosanctum Concilium* (December 4, 1963), chap. 1, no. 23, in *Vatican Council II: The Conciliar and Post Conciliar Documents,* ed. Austin Flannnery, O.P. (Northport, N.Y.: Costello, 1975), p. 10.

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To achieve his three-pronged goal, Monti compiles an array of medieval liturgical forms and commentaries from a breathtakingly broad chronological and geographical span: from the early Christian era to the seventeenth century and from the diverse practices of Europe, including the territories of modern Austria, England, Finland, France, Germany, Hungary, Italy, Poland, Portugal, Spain, Sweden, and Switzerland. A more inclusive range in a single volume authored by a single person is unprecedented. The material of the study is preceded by an Introduction and an "Overview" of medieval liturgy (chapter 1), and then broken into three broad sections: "The Sacraments" (chapter 2–8); "Sacred Time: The Liturgical Year" including Christmas, Eastertide, and various feasts days (chapters 9–17); and "Other Rites of the Church," including the election of the pope, the coronation of saints, funeral rites, and miscellaneous blessings (chapters 18–22). The volume closes with a "Conclusion" (chapter 23), a bibliography, and an index of persons.

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Certainly, a volume like *A Sense of the Sacred* is not written quickly or easily; such work is the product of many years of painstaking research and, indeed, the proceeds of these efforts have much to offer. In the first instance, the astonishing array of medieval forms put on display is truly breathtaking, and certainly will achieve the stated goal of bringing to light many forms of liturgy unknown to a general audience. Some little-known treasures, including an elaborate rite of matrimony from Lyre, France (227) and an impressive veneration of the cross from Valencia, Spain (421) are just a couple of the many hidden treasures of the liturgical past brought to light. Throughout the volume, Monti offers liturgical documents and commentaries in English translation. By so doing, he certainly makes a vast cross-section of the liturgical past more accessible to a general audience than any other publication of its type. One must applaud that any reader can pick up the book and read directly from rare liturgical manuscripts and a variety of liturgical commentators, from Gregory of Nyssa (d. 394) to Pope Benedict XVI. Surely the book's greatest strength is that one need not be a liturgical specialist or a scholar of any kind to appreciate "the sense of the sacred" being exhibited across the variety of times and places highlighted in the volume. Monti has an eye for selecting the most elaborate ceremonies and the most erudite texts from the treasury of the liturgical past. No one would disagree with Monti on either the beauty of the ceremonies highlighted in the book, or of the historical worth of the documents, figures, and events selected for inclusion.

Unfortunately, the merits of the volume do not outweigh its significant problems. From a scholar's perspective, the

book contains too many errors, omissions, and half-truths to be accepted as a reliable source of information about medieval liturgy. Though it is impossible to fact-check all of Monti's work, in the instances where Monti's attention intersects with subjects of my own expertise serious problems abound. One of many examples comes in Monti's presentation of chant sources. Throughout the volume Monti cites the "Cantatorium of Monza" as being an eighth-century source of Gregorian chant from Italy. This provenance for the Monza manuscript is based on long-outdated information. Since the 1968 revised edition of Klaus Gamber's *Codices liturgici latini antiquiores*, there has been broad acceptance of Bernard Bischoff's view that the "Monza Cantatorium" represents a ninth-century North-Frankish source, rather than an eighth-century Italian source (as Monti reports repeatedly).[2] In this instance, as elsewhere, Monti relies on outdated information in old editions and, since he is not an expert in many of the liturgies he profiles, Monti makes errors, in this case being out of sync with thinking that has been broadly accepted for nearly five decades. As with Monti's other errors, what begins as a simple inaccuracy compounds itself into a larger conceptual problem. The Monza misattribution is referenced eleven times throughout *A Sense of the Sacred*, and leads to an array of compounded, secondary errors, for example: attributing the earliest appearances of the Christmas Introit "Hodie scietis" (262) and the Alleluia chant "Dominus dixit" (279) to the wrong time and wrong place, leading the author to make false, sweeping claims about the stability of medieval liturgy over time and space. In a number of instances, Monti incorrectly claims that the chant propers represented in the 1570 Tridentine missal represent a continuous use from the eighth century to the present, including chants from major feasts such as the Purification of Mary (295), Holy Thursday (362), and Palm Sunday (349). In actuality, the sources Monti cites show consensus, but not uniformity across a small number of later, Frankish sources—that is, consistency but not uniformity across a narrower geographical, chronological, and political context than is claimed. Overall Monti's narrative thrust is toward finding greater stability and universality of practice across enormous spans of time and space than the sources bear out. The result is a belief in a false, static "sense of the sacred" (what Monti often calls "*the* sense of the sacred") consistent across the divergent practices of the Middle Ages, but (in his view) fundamentally absent in liturgies of the present.

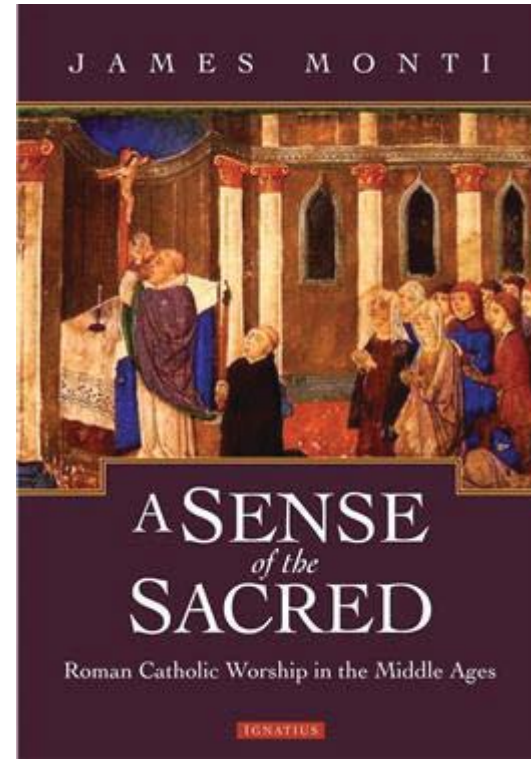
In other ways, Monti demonstrates a lack of expertise about how to interpret the documents and records of events he puts forward. In a range of areas, the author displays a lack of familiarity with the most up-to-date scholarship, ranging from the history of the rite of Baptism to the history of the liturgy of the Purification of Mary. In both cases, Monti's conceptualization does not reconcile with recent scholarship, which he neither references nor acknowledges.[3]

[2]Klaus Gamber, *Codices Liturgici Latini Antiquiorues,* Spicilegii Friburgensis, subsidia, second edition, vol. 1, pt. 2 (Freiburg: Universitätsverlag, 1968), p. 500, no. 1310.

[3]Compare Monti's view of the origins of Baptism and the development of the feast of the Purification of Mary, respectively, to Susan A. Keefe, *Water and the Word Baptism and the Education of the Clergy*

And, though the liturgy of the Middle Ages was constantly being reformed and/or changed for a variety of reasons (some having to do precisely with questions about a "sense of the sacred"), Monti's volume barely engages with questions of reform in medieval contexts beyond a brief mention of the Cluniac reforms in the Conclusion (645). The absence of engagement with questions about liturgy, change, and reform in medieval contexts has a way of extending more universality and consensus about his "sense of the sacred" in the Middle Ages than the sources suggest. In fact, there was much disagreement about what constituted a "sense of the sacred" in the Middle Ages, a point altogether absent from the book's discussion.

Finally, Monti's study lacks a number of scholarly provisions. The index, for example, is an index of persons only. Without an index of place names and sources, it becomes impossible to navigate the 684-page volume, undermining its stated purpose as a "source book." For example, if a reader wishes to know about "the sense of the sacred" in Italy vs. Poland, or the ninth century vs. the eleventh century, there is no way to access this information other than to read the entire book. And, though the book is copiously footnoted, one crucial aspect of referencing is absent. Throughout the book Monti offers no attribution for his English translations, making it impossible to differentiate between English translations borrowed from other authors and editors, English translations that are Monti's own, English translations from the Latin directly, and English translations based on intermediary vernacular translations. These oversights serious students cannot forgive when at stake is the very meaning of the liturgical texts themselves.



As someone who often participates in contemporary Roman Catholic liturgy and as a scholar of early liturgical music, I am utterly sympathetic to Monti's claim and purpose. Like James Monti, I find that contemporary liturgy falls flat, and lacks, precisely as he suggests, "a sense of the sacred," to say nothing about a lack of basic dignity and good taste. But my agreement with the author on this point does not result in an

in the Carolingian Empire, 2 vols. (Notre Dame, Ind: University of Notre Dame Press, 2002) and Joseph Dyer, "The Celebration of Candlemas in Medieval Rome," in *Music, Dance, and Society: Medieval and Renaissance Studies in Memory of Ingrid G. Brainard*, ed. Ann Buckley and Cynthia J. Cyrus (Kalamazoo, Mich.: Medieval Institute Publications, 2011), pp. 37–70.

endorsement of this study, which cannot be understood to be a reliable source of liturgical history. In an attempt to show how the past "did it better," Monti constructs a straw man composed of wildly disparate pieces. Monti's presentation of any given liturgy is composed of a collage of medieval sources, sometimes chronologically and geographically removed from each other, all sewn together to construct an understanding of "baptism" or "communion" or the "Purification of Mary" that never existed in any one time or one place. True, Monti's medieval forms each possess a distinct "sense of the sacred" missing in contemporary liturgy, but the sense of the sacred is not the same across the many liturgical pieces the author puts together.

In the introduction of the book, Monti accuses Vatican-II reformers of advocating "a total return to the pristine liturgical forms of the early Church in the apostolic age" by "creating for this purpose a somewhat romanticized and unrealistic picture of what early liturgy was like" (xix). I take no pleasure in reporting that the same can be said of Monti and his advocacy for the Middle Ages. By cobbling together such a wild and haphazard menagerie of liturgical forms—now England, now Spain, now Poland, now Sweden; now the eighth century, now the twelfth century, now the fifteenth century; now the Roman Rite, now the Sarum Rite, now the Hispanic Rite—what results is a kind of collage, conflation, interpretation and reception all purporting to be "Roman Catholic Worship in the Middle Ages" as it really was. Indeed, even Monti's use of the label "Roman Catholic" to describe medieval liturgies is seriously problematic from a scholar's point of view.

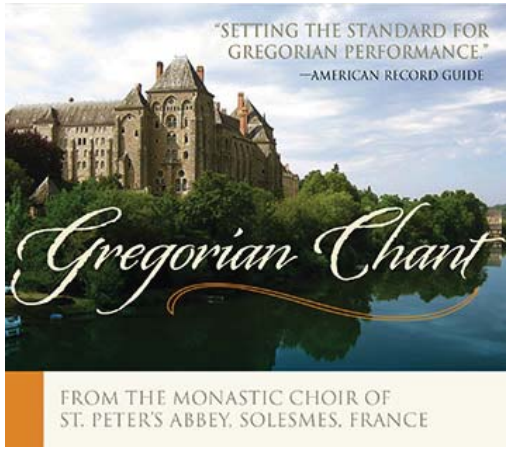
I am entirely in agreement with Monti that the reforms of Vatican II have become unnecessarily hostile to medieval forms of worship, from which contemporary Roman Catholic liturgy stands to gain much. But the argument for the resuscitation of medieval forms—if there is to be one—must be based in accurate information, the latest scholarship, and the most up-to-date sources and editions lest the "reform of the reform" be accused of the same kind of exaggeration and oversimplification as the Vatican II reformers themselves. James Monti is to be praised for his intent: to make artifacts of medieval worship accessible to a general audience, and in that regard the book is something of a model. As a work of history and as a work of scholarship, however—especially one that aims to give the reader "a fairly complete and accurate picture of medieval worship" (640)—*A Sense of the Sacred* does not stand. Fundamentally, since it is impossible to know when to trust Monti and when not to, even general readers would be better off with an English translation of Jungmann's *Missarum Sollemnia* or Vogel's *Introduction aux sources*, for which the present volume is not a replacement.[4] ❖

[4]See, for example, Joseph A. Jungmann, *The Mass of the Roman Rite: Its Origins and Development*, tr. Francis A. Brunner, rev. Charles K. Riepe, new revised and abridged edition in one volume (London: Burn & Oates, 1959), and Cyrille Vogel, *Medieval Liturgy: An Introduction to the Sources*, NPM Studies in Church Music and Liturgy, tr. and rev. William Storey and Niels Rasmussen (Washington, D.C.: Pastoral Press, 1986).

Gregorian Chant from the Monastic Choir of St. Peter's Abbey, Solesmes, France. 2-CD boxed set. Monastic Choir of St. Peter's Abbey, directed by Don Richard Gragné. Brewster, Mass.: Paraclete Press. <www.paracleterecordings.com> $25.95. Total listening time: 2 hours.

by Mary Jane Ballou

The seminal role of the monks of Solesmes in reviving Gregorian chant is well-known to all lovers of traditional Roman Catholic music. Beginning with their researches in the late nineteenth and early twentieth centuries—and continuing to the present—the Abbey of St. Pierre has done more to promulgate the study and use of Gregorian chant than any other institution. First on vinyl, then audiotape, and now on compact disc, recordings by the monastic choir have inspired priests, music directors, and singers. Many aficionados simply enjoy listening to the unified tone and unhurried rhythms that characterize the music of Solesmes. A new release from Paraclete Press now offers something to both learners and listeners.



Gregorian Chant from the Monastic Choir of St. Peter's Abbey, Solesmes, France is virtually a "Best of Solesmes." It is a two-CD set of fifty-five chants. There are chants for the Ordinary of the Mass with Mass settings VIII and XI (*de Angelis* and *Orbis Factor*), for the sprinkling rite in both the Easter season and ordinary time. Marian chants include all the simple tone settings of the antiphons, as well as a Tone 8g Magnificat and the Stabat Mater. There are seasonal chants and those for Benediction of the Blessed Sacrament, some familiar to Americans, other less so. All are performed in the style of present-day Solesmes, where the original style of Dom Mocquereau has been tempered with contemporary research into the interpretation of the neumes. There are no complex graduals or offertories in this set, none of the "show pieces" of the Gregorian repertoire. Instead, there are the popular and familiar chants performed with depth and polish under the direction of Dom Richard Gagné, and therein lies the attraction of the set: two hours of music that the listener may know but may never have heard sung this well.

These chants are all taken from the Latin-English *Liber Cantualis* published by Solesmes in 2015. In fact, the corresponding

Mary Jane Ballou is the Director of Cantoræ St. Augustine and Secretary of the Church Music Association of America.

number in the *Liber Cantualis* is provided in the track listing. The accompanying booklets have notes in English and French, as well as the Latin text with a side-by-side translations in French and English.

The introduction to the collection expresses the hope that parish choirs be inspired to include some of these chants in their repertoire, pointing out that the selections are accessible to non-specialists. Not from the "golden age" of the eighth and ninth centuries, these are the chants that people know when they think of Gregorian chant. Thus, they are a good starting place for directors and singers who are looking for exemplary singing of settings within their reach. Where workshops are unavailable, it makes eminently good sense to have recordings like these. YouTube is wonderful, but some of the chant found there is less so. You can't go wrong with these recordings. *Gregorian Chant from the Monastic Choir* is thus both a great reference for directors and singers and a very enjoyable recording.

Where workshops are unavailable, it makes eminently good sense to have recordings like these.

As it says on the back of the box, "Balance your life with this ancient form of sung prayer." ❖

Report

The Twenty-Sixth Colloquium of the Church Music Association of America

by Deacon W. Patrick Cunningham

The Church Music Association of America held its twenty-sixth annual colloquium for church musicians and clergy in St. Louis, Missouri, from June 20 to 25, 2016. The sacred venues for the conference were the Pro-Cathedral of St. John, the Cathedral of St. Louis, and the Shrine of St. Joseph. Other sessions took place at the City Center Hotel in downtown. Two hundred twenty four registered, and a number of additional visitors were hosted at the various events, including leaders from the Latin Liturgy Association.

The very large number of registrants under the age of forty is a sign of the vigorous future foreseen for the Associaton.

Observers noted the very large number of registrants under the age of forty, a sign of the vigorous future foreseen for the association.

The colloquium began with a formal banquet at which CMAA President Dr. William Mahrt welcomed all attendees, and emphasized the goal of making music in the liturgy both beautiful and sacred. CMAA Chaplain Reverend Robert Pasley gave an extensive explanation on the liturgies of the week, Masses and celebrations that were months in the planning. He especially focused on "progressive solemnity" and said that the first stage requires the clergy to chant the invitations to prayer and the various prayers of the liturgy. He teaches the *recto tono* method of chant as the "do-do" tone, and noted the uncomplicated nature of even the formal clerical tones of the liturgy.

Three plenary sessions were offered. At the first, Dr. Mahrt, who has been professor of music at Stanford University for over forty years, sharing the results of his scholarly research, spoke on the music of the psalms. He noted that the Hebrew psalms—pre-eminent foundation for our Liturgy—appear to have named melodies included in

Rev. Mr. Patrick Cunningham is a permanent deacon in San Antonio, Texas.

their titles. In the Catholic Church, documents show that the psalms were in use before the fourth century. St. Benedict mandated the singing of all hundred-fifty psalms in the office each week; the propers of the Mass are mostly derived from the psalms. He asked "what is the purpose of the psalms, an Old Testament text, in the New Testament worship?" The answer is in the prophetic character of the psalms: many are prophetic of Christ, especially of his Passover celebrated during the Easter Triduum. He commented extensively on the structure of the psalms, especially the parallelism in the text, and the importance of the musical "arch" underlying the parallel melodies of the psalm chants and antiphons. As an example, Mahrt invited an examination of the antiphon *Dixit Dominus* from Sunday Vespers (*Liber Usualis*, p. 252) where an obvious arch on "the Lord said to my Lord" leads into a lower timbre arch on "sit at my right hand," a melodic element adding both *gravitas* and *dignitas*. Similar elements are found in the sung Passions during Holy Week.

The Wednesday plenary was given by Fr. Jason Schumer, a faculty member of St. Louis's Kenrick-Glennon Seminary who was also celebrant of the English Mass on Tuesday afternoon. Father Schumer is a candidate for a doctorate in liturgy at Santa Croce, the Pontifical University in Rome. In a talk that was remarkably both concise and thorough, he asked "how does liturgy grow?" Quoting Newman, "the history of the past ends in the present," he reminded us that the past of our liturgical experience interprets the text of the present day. He reminded us that the Roman Rite was formed from Judaic roots, and that after the Last Supper, the apostles employed the structures of Judaism to "do this in memory" of Jesus. By the fourth century, Rome was using the Latin language—"direct, concise, and poetic"—producing a rite that is "ordered, simple, and sober." He noted that Charlemagne requested from Rome the use of their sacramentary for his whole empire, but that ultimately the energy of France and Central Europe refreshed the liturgical life of Rome at a time when the latter had grown lax. The process of integrating the traditions was complete by the time of Pope Innocent III.

Schumer noted that the Protestant Revolution led to Pope Pius V standardizing liturgical practice, and that only rites over two hundred years old were permitted to remain. The "new" and standard rite persisted until 1962.

"How does liturgy grow?"

Schumer concluded with a long tribute to the work of Romano Guardini, Anton Baumstark, and Joseph Jungmann. Guardini tried to distinguish "the adaptable from the persistent." Baumstark studied the historical development of liturgy and postulated "laws of liturgical evolution" that owed much to evolutionary theory. Jungmann, who served as a *peritus* at the Second Vatican Council, saw a tension between the divine gift of the liturgy and the human forces bearing on it. Schumer helped the listener to see the difference

between seeing the liturgy as a building designed by a divine architect, put together by human helpers, and as a tree growing in history mostly from within from an unchanging seed that is Christ. "Liturgy is mediation," he said, "and contains both human and divine elements." He noted that the struggle is to balance what is received with forces moving toward adaptation. He urged the attendees to interpret the council's phrase about growth in the liturgy, "in some way grow organically" as a metaphor. Liturgy is the action of the church and an action of God. Liturgy does not grow by its own "life force." It is an integral part of the life of the church. "All," he concludes, "agree on the law of continuity." By nature, it must be conservative. It must correspond to its supernatural character, because God does not change. It must be in communion with the church, insuring that what we do is the same as Christ did. He urged the listeners faithfully to receive and understand what we are given, to always work toward something closer to the ideal, and to plan with patience. "In liturgy, we can be either participants or skeptics. We must," he said, "be participants."

Liturgy does not grown on its own "life force." It is an integral part of the life of the church.

The Friday plenary was given by Bishop James D. Conley, ordinary of Lincoln, Nebraska.[1] He characterizes himself as a "recovering Presbyterian," since he converted to the Catholic faith in college. He was ordained bishop in 2008 in Denver, after serving ten years as an official in the Vatican Congregation for Bishops. He has served as ordinary in Lincoln since July, 2012.

Bishop Conley saluted the CMAA for "your fellowship, dedication, and witness to the power of the Sacred Liturgy." He said about the effort to support beautiful music in liturgy: "I'm all in." He then spoke of the role of *ars celebrandi*—beautiful celebration—in the new evangelization. He said we must recapture the energy, enthusiasm and creativity of the early church with our goal of the "Christification of the world." Beautiful worship is the proper response to the "ugliness of the times and the throwaway culture" which dominates the Western world view. "Through beautiful art and music we encounter the beauty of Jesus Christ."

Conley noted that we can't see liturgy as a means by which we can evangelize those who do not attend church. But "it can continually evangelize the baptized." He reminded us that in the pew "there are those whose lives to not reflect their faith. They put in their hour and just go home. Some believe without belonging; others belong without believing." Beauty is a way to bring both into union with the church's mission. It is, the bishop told us, "the most effective way to communicate Christ." Of the three commonly-mentioned transcendentals, truth and goodness have been compromised by the action of the culture on the

[1]See Bishop Conley's text, "Foretaste of the Heavenly Liturgy:" *Ars Celebrandi* and the New Evangelization," above.

church. He said "you can't discuss them in a rational way." Beauty, however, is seductive; it "penetrates to the core of our being." He quoted, "we are icons of the beauty of Christ. We beautify the world with the radiance of Christ."

The bishop encourages his priests and people never to make a change without adequate prior catechesis. He desires to see two practical changes in the Mass. First, "I celebrate at the cathedral facing liturgical east. We began at Advent but now do it all the time." His priests and people now expect to pray with the people and clergy facing in the same direction—toward the expected coming Christ. This is part of "mystagogical catechesis." It symbolizes our community *conversi ad Dominum*—turning toward the Lord.

The second change he desires is the restoration of sacred music. He says this has a greater significance than all other sacred art, being an integral part of the sacred liturgy. It "catches us up into the *Logos*, who sings to the Father in the Spirit through the Mystical Body, the Church."

Participants celebrated the Holy Sacrifice five times during the week, and sang First Vespers of the Feast of St. John the Baptist. The first Mass, at St. John's Church, was sung entirely in English using all the music given in the English missal of 2010. Propers were from the chant collections of Fr. Samuel Weber, and the Mass was from the Mass of St. Francis by CMAA vice-president Horst Buchholz. At communion, after the English proper *Panem de cælo*, the Palestrina choir prayed Thomas Tallis's *This Is My Commandment*. A postcommunion hymn was sung by all in four part harmony, *O God Beyond All Praising*, music by Holst and words by Michael Perry.

At the Shrine of St. Joseph on Wednesday evening the ordinary form was used for the commemoration of the English martyrs Sts. John Fisher and Thomas More. Latin chants were used throughout, sung by the women's refresher, women's, men's, and men's refresher scholæ. The motet choir prayed the communion motet *Ego sum panis vivus* by Esquivel. Before and after Mass, organist Jonathan Ryan played Franck's *Prière*, Op. 20 and the *Allegro assai vivace* from Mendelssohn's F-minor Organ Sonata, Op. 65, No. 1.

Thursday evening saw three celebrations at St. Joseph's Shrine in the extraordinary form: the traditional Requiem Mass was offered for deceased members of the CMAA. The scholæ from the prior day prayed the proper chants; all sang the *Missa Pro Defunctis* to the traditional chant. Prior to Mass, the Mozart choir sang Byrd's

Beauty is seductive; it "pentrates to the core of our being."

Miserere mei. At communion, the Palestrina choir sang the complex Sweelinck motet *De profundis*. After Mass, the mood of celebration changed as the clergy prepared for the solemn celebration of First Vespers of the Baptism of St. John the Baptist, led by the office choir. Although that choir sang the prescribed chant for the antiphon to the Magnificat, the improvisation choir sang the verses in an inspiring set of unison verses alternating with various styles of harmony.

Friday evening the setting for Mass changed to the awesome visual and acoustic reality of the "new" Cathedral of St. Louis. Bishop Conley was principal celebrant for the ordinary-form Mass for the Solemnity of the Nativity of St. John the Baptist. Horst Buchholz began with Froberger's *Fantasia sopra Ut queant laxis*, the vespers hymn for the feast. The Palestrina choir sang the *Missa Papae Marcelli* of Palestrina. The Latin chants of the feast were prayed by all the scholæ of the colloquium, including the Offertory chanted by the men's faculty master choir. The motet choir sang the offertory motet *Iustorum animæ* by C.V. Stanford and the communion motet *Iesu dulcis memoria* by Victoria. Buchholz, after Mass concluded, improvised on the vespers hymn.

Saturday was the concluding day of the conference, and the Mass was, in the words of the celebrant, Chaplain Father Robert Pasley, "probably the first time for many decades that the Feast of St. William was celebrated with a Solemn High Mass," at the Shrine of St. Joseph. Jonathan Ryan was organist. The Mozart choir sang Mozart's *Spatzenmesse*, K 220. Chants were provided by all of the scholæ, including the women's faculty master choir.

During the conference, the annual meeting of the association re-elected members of the Board of Directors, approved the minutes and financial report, and discussed upcoming programs and membership recruitment. It was suggested that the association put together a chant-based Vacation Bible School program, and several members volunteered for that project. It was also reported to the membership that the board is in the process of putting together a downloadable packet that will aid in the development of local and regional chapters of the CMAA.

During the colloquium, a number of helpful breakout sessions were offered. Deacon Dr. Ed Schaefer taught a four-day class on semiology. David Hughes led composers in new music sessions that culminated in a group singing of submitted new sacred music by several writers. Dr. MeeAe Cecilia Nam offered vocal pedagogy sessions. Dr. Scott Turkington helped conductors in polyphonic technique. Dr. Mahrt taught chant modes. At the Episcopal cathedral, Dr. Ann Labounsky helped pianists with organ technique,[2] and Dr. Paul Weber and Jonathan Ryan conducted master classes in organ. Matthew Meloche conducted both clerical chant and "Introducing Sacred Music to a Parish." Dr. Mary Jane Ballou, CMAA secretary, offered sessions on "The Aging Female Voice" and "Choir Management for Cowards." Colleen Crafton conducted a demonstration of the Ward method and Bro. Mark Bachmann of Clear Creek Abbey gave a history of chant development at that Oklahoma monastery.

Chant scholæ for the conference were led by Jonathan Ryan, Mary Ann Carr-Wilson, Jeffrey Morse, Charles Cole, Wilko Brouwers, Scott Turkington and Dr. William Mahrt.

An informal poll of attendees brought universally favorable comments. One expressed pleasure at being able to get in touch with the traditional spirituality of the church. Many commented on the intense atmosphere of prayer and music. Most expressed an interest in further pursuing their studies and returning in later years to the next colloquium. ❖

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[2]See Dr. Labounsky's report above.

Save the Date:

2017 Summer Chant Courses

June 25-30, 2017
Duquesne University | Pittsburgh, PA

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Beginning Ward Method – Scott Turkington
Advanced Ward Method – Wilko Brouwers
Laus in Ecclesia – Br. Mark Bachmann

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Br. Mark Bachmann, choirmaster at Clear Creek Abbey, will be offering a first-time course in Chant according to the Solesmes method. This week will be the start of a course involving correspondence study with him and will be following the Solesmes tradition of teaching, including the use of a new publication by Clear Creek Abbey – ***Laus in Ecclesia***.

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January 2-6, 2017

Cathedral of St. Paul, Birmingham, Alabama

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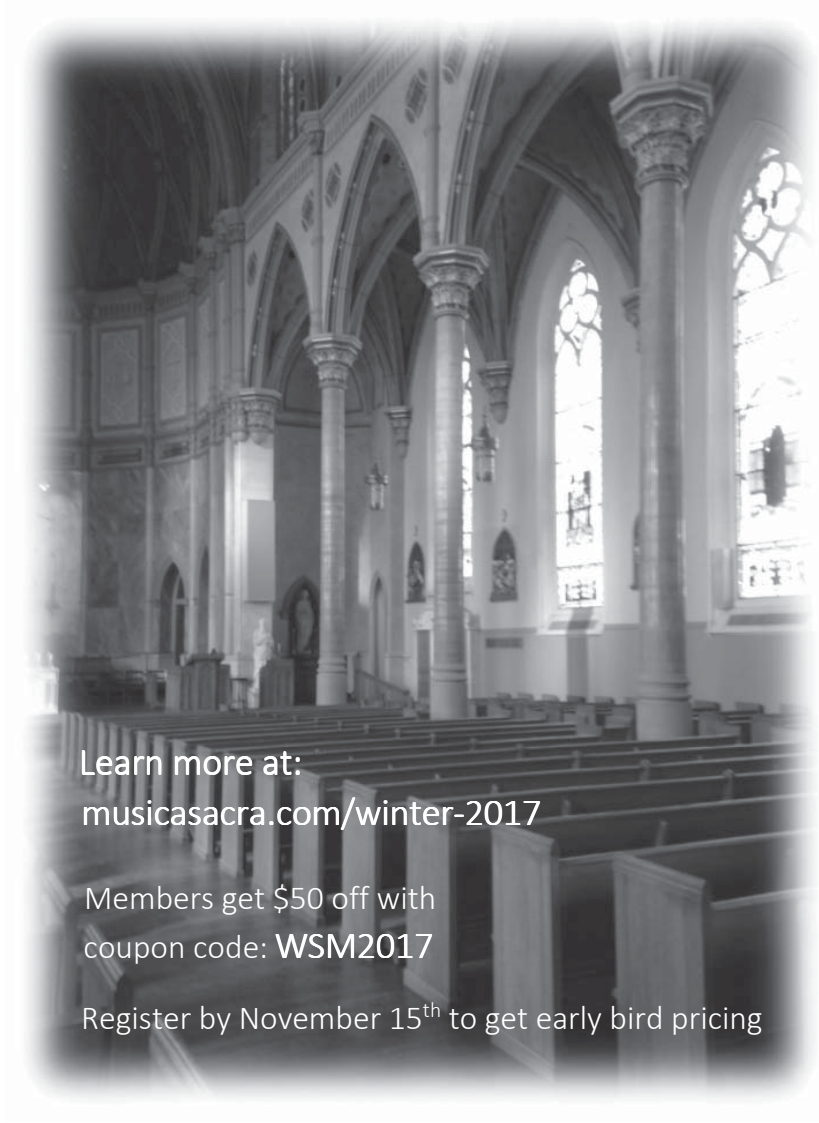

Winter Sacred Music 2017
January 2-6, 2017
Cathedral of St. Paul
Birmingham, Alabama

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Check or credit card payment must accompany registration. Registration must be postmarked on or before November 15 (Early Bird) or December 8 (Regular). For any registrations after that date, add $50 late fee. You may register online at https://shop.musicasacra.com/winter-2017/.

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HOTEL ACCOMMODATIONS are available at the Tutwiler Hotel (Hampton Inn and Suites), 2021 Park Place, Birmingham, Alabama, 35203, Tel: 1-205-322-2100. Rooms are available at the special conference price of $119 per room per night, plus tax, for single or double rooms, up to occupancy of four per room. Make your reservation before December 8th, 2016 to get the special group rate. Please mention "Church Music Association of America" if calling the hotel directly to make reservations. The hotel is walking distance from the cathedral.

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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:

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- ☐ **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 repertory 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 2016 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.*

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

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Church Music Association of America Annual Fund 2015

Funding of CMAA programs and operations comes primarily through membership fees, attendance at our programs, sales of our publications and through the Annual Fund. Your generous support of the Annual Fund allows us to offer worthy applicants tuition scholarships to attend our training programs. With the extra financial support the CMAA receives from its contributors, we are also able to offer new types of training programs, such as the first Winter Sacred Music conference, the new Ward Method course, and Chant Intensive for Directors and underwrite the costs of bringing in world-class directors and teachers.

On behalf of the Board of Directors, and the volunteers who help make all our programs successful, I thank you for your financial assistance during calendar year 2015. If there are any errors or omissions in our recognition lists, please accept my apology and send a correction to us at gm@musicasacra.com or call us at (505) 263-6298.

William P. Mahrt
President

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