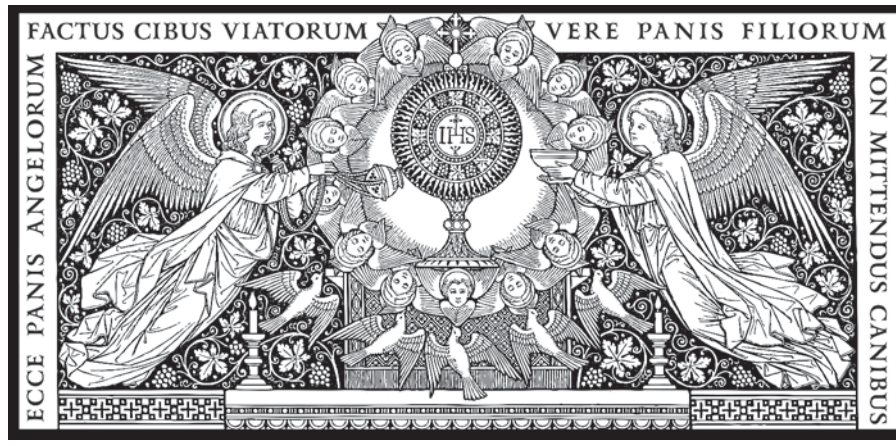

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Editorial

Melisma

Beauty at the service of the sacred liturgy

by William Mahrt

The normative liturgy is a sung liturgy; this was confirmed by the Second Vatican Council when it declared, "Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people."[1] Although today this is sometimes read as meaning that there must just be some music, for the fathers of the council this could have meant nothing but the Solemn High Mass, all sung. Moreover, this ideal was made more explicit in *Musicam Sacram,* the principal post-conciliar document specifically concerning music. While it provided for the incorporation of singing in stages, the purpose of the stages was the final achievement of a completely sung Mass.[2]

The reason for the cultivation of a completely sung Mass is the beauty of the liturgy. When each part is sung in Gregorian chant, or with some parts in polyphonic music, or even concerted music, the parts are differentiated and made to stand out one in relation to the other, and while each part is beautiful, the complementarity of the whole is even more beautiful.

Pope Benedict asserted that there was such a value to music, an independent value, because it can express things that words cannot, and he illustrated this with a telling example:

> We repeat these words every time we recite the Creed, the Profession of Faith: "Et incarnatus est de Spiritu Sancto, ex Maria Virgine," "and by the Holy Spirit was incarnate of the Virgin Mary." At this sentence we kneel, for the veil that concealed God is lifted, as it were, and his unfathomable and inaccessible mystery touches us: God becomes the Emmanuel, "God-with-us". When we hear the Masses written by the great composers of sacred music—I am thinking, for example, of Mozart's Coronation Mass—we immediately notice how they pause on this phrase in a special way, as if they were trying to express in the

[1]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (1963), ¶113.

[2]Sacred Congregation of Rites, Instruction On Music In The Liturgy, *Musicam Sacram* (March 5, 1967), ¶28.

William Mahrt is the president of the CMAA and the editor of Sacred Music.

> universal language of music what words cannot convey: the great mystery of God who took flesh, who was made man.[3]

In some cases, as with the lessons and prayers, the musical setting is very simple, giving priority to the text. Each lesson is sung in a simple chant, while the character of these simple chants projects the character of the particular lesson. In other cases, the music complements another liturgical action, and then the setting is more elaborate, suiting the particular liturgical action and adding to the text a greater solemnity. Pope John Paul expresses this eloquently:

> Indeed, liturgical music must meet the specific prerequisites of the Liturgy: full adherence to the text it presents, synchronization with the time and moment in the Liturgy for which it is intended, appropriately reflecting the gestures proposed by the rite. The various moments in the Liturgy require a musical expression of their own. From time to time this must fittingly bring out the nature proper to a specific rite, now proclaiming God's marvels, now expressing praise, supplication or even sorrow for the experience of human suffering which, however, faith opens to the prospect of Christian hope.[4]

Particularly each of the Propers of the Mass show a different style: a moderate degree of elaboration for processional chants representing the rhythmic motion and the solemnity of the procession; a greater degree of elaboration for the meditation chants between the lessons. These differences of elaboration are a significant element of the beauty of the liturgy.

A distinctive characteristic of Gregorian chant is its use of melismas—extended melodic passages on a single syllable. Each genre of Gregorian chant has its own characteristic use of melisma.[5] The most extensive melismas in the standard repertory of Gregorian proper chants are found in the Alleluias, where after singing the word "alleluia" the choir continues with a long melisma on its final syllable. This melisma is called a jubilus, indicating that it is a shout for joy. The gradual, which follows the first

A distinctive characteristic of Gregorian chant is its use of melismas—extended melodic passages on a single syllable.

[3]Pope Benedict XVI, General Audience, Wednesday, January 2, 2013 <*https://w2.vatican.va/content/benedict-xvi/en/audiences/2013/documents/hf_ben-xvi_aud_20130102.html*>

[4]Pope St. John Paul II, *Chirograph of the Supreme Pontiff John Paul Ii for The Centenary of the Motu Proprio 'Tra Le Sollecitudini' on Sacred Music* (Nov. 22, 2003), ¶5

[5]I have explored this topic in "*Jubilare sine verbis:* The Liturgical Role of Melisma in Gregorian Chant," in *Chant and Culture: Proceedings of the Conference of the Gregorian Institute of Canada, August 8, 2013* (Lions Bay, B.C.: The Institute of Mediaeval Music, 2014), pp. 1–22.

lesson also contains some notable melismas. Some would say that they distract from the text, but in fact they make the text more beautiful and in a way that serves the liturgy. When such a chant sung beautifully is heard, one can sense a deep quiet in the congregation, indicating that the effect of hearing the beauty of the chant has been recollection, a suitable response to the lesson and preparation for the next one. The GIRM says very little about these chants, but it does say that their purpose of meditation.[6] The greater melismatic character of the Alleluia, the chant after the second lesson, can be attributed to the fact that, in addition to being a meditation on the second reading, it also expresses an ecstatic anticipation of the gospel, the culmination of the Liturgy of the Word. Thus music contributes something ineffable that is intrinsically musical and yet fundamentally liturgical.

In the tradition of Gregorian chant, there is a remarkable difference in this regard between the Divine Office and the Mass. Alleluia in the Divine Office is used often as a psalm antiphon; there the word is repeated twice and the setting is mainly syllabic; such an antiphon is very familiar today, for the psalm antiphon from Lauds of the Easter Vigil in the extraordinary form has been sung universally as the antiphon to the responsorial psalm in the ordinary form. In such an antiphon, there is little place for melisma. Likewise there is a difference in the tone for the Lord's Prayer between the Office and the Mass. The melody for the Mass is quite syllabic but with a distinctive melodic contour; its pitches resembling those of the preface, the most solemn of the prayer tones for the Mass. In the Divine Office, the Lord's Prayer is chanted to a version of the simple tone for orations,[7] a small difference, but one that contributes to the differentiation between Office and Mass. Thus extensive melisma is a characteristic of chants for the Mass.[8]

This was not understood at the time of the English Reformation. Perhaps the medieval Sarum Rite[9] was overly organized, leading to the complaint in the preface to the *Book of Common Prayer* (1549) that "There was more business to find out what should be read, than to read it when it was found out."[10] Archbishop Cranmer, the moving spirit of the first *Book of Common Prayer* held a radical position: "the song that shall be made

[6]The General Instruction on the Roman Missal is the fairly extensive set of instructions on the celebration of the liturgy, found principally at the beginning of the missal, but also available as a separate publication: *General Instruction of the Roman Missal*, Liturgy Documentary Series, 2 (Washington, D.C.: United States Conference of Catholic Bishops, 2003), ¶61.

[7]*Antiphonale Monasticum* (Tournai: Desclée, 1934), p. 1236f; the new *Antiphonale Monasticum* (Solesmes: Abbaye Saint-Pierre, 2005), I, p. 533f., has reduced this simply to the simple tone for orations; the new *Antiphonale Romanum* (Solesmes: Abbaye Saint-Pierre, 2009), II, 758f. has done the same.

[8]An exception to this is the responsories of Matins, where they serve the function of meditation after a lesson, though not quite like that of the Mass; see my "Liturgical Use of Melisma," 9–10, 16–17.

[9]The liturgy of the diocese of Salisbury, which, by the sixteenth century had been adopted by most of the dioceses of Southern England.

[10]Brian Cummings, ed. *The Book of Common Prayer: The Texts of 1549, 1559, and 1662* (Oxford: Oxford University Press, 2011), p. 5.

thereunto would not be full of notes, but, as near as may be, for every syllable a note, so that it may be sung distinctly and devoutly,"[11] implicitly rejecting the independent value of music in the tradition. The following year appeared *The Book of Common Prayer Noted* by John Merbecke,[12] a work which maintained the principle of a sung liturgy, since it gave a setting for practically every text in the 1549 book, but it fulfilled literally Cranmer's ideal, since not a single syllable received more than one note. Thus a principle against the intrinsic independent value of music in the liturgy was established, particularly against melismatic music, "the song would not be full of notes." Since Cranmer had dispensed with Mass Propers, however, the question of such chants as the gradual or the Alleluia was moot.

If we acknowledge Pope Benedict's notion that music can express things that words cannot, and if we view the role of music from the vantage point of the hermeneutic of continuity, then the independent function of music in the liturgy must be acknowledged. This applies particularly to the role of melismatic chant. Consider the responsorial chant. I once asked "what is the purpose of the responsorial chant?" The answer: "To give the people something to do." I freely acknowledge that this purpose has been successful: congregations readily repeat the brief antiphons sung to them, and the responsorial chant has become a received part of much parish liturgy. The realization of the purpose of the responsorial chant in the GIRM as meditation, is however, dubious. The brief antiphons are in the main banal and uninteresting, scarcely capable of sustaining the high meditation suitable to the liturgy. In fact they conform well to Pope Benedict's designation of "utility music": "A Church which only makes use of 'utility' music, has fallen, in fact, for what is useless."[13] The Gregorian gradual and Alleluia fulfill the requisite of meditation much better.

But how do we get there? I do not wish to disparage the work of those who provide the simplest settings of the texts the liturgy provides them. Psalm-tone propers are a start, but not the final goal. Likewise, the responsorial psalm has cultivated congregational singing, but not the meditation that should be provided to a congregation. My point is that our task requires us to hold an ideal in mind and, after simple beginnings, work toward it, however long that process may be and however far the work may take us.

Take the Alleluia. I submit that the melisma is an essential part of the Alleluia. But you will say a congregation cannot sing a Gregorian Alleluia. Not at first, but I have some proposals. From the point of view of meditation, the congregation does not need to sing the Alleluia.[14] Meditation

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[11]Peter Le Huray, *Music and the Reformation in England, 1549–1660*, Studies in Church Music (New York: Oxford University Press, 1967), p. 7.

[12]London: Richard Grafton, 1550. <http://imslp.org/wiki/The_Booke_of_Common_Praier_Noted_(Merbecke,_John)>; the Episcopalian hymnals of 1940 and 1982 retain several movements of the ordinary from this collection.

[13]Joseph Cardinal Ratzinger [Benedict XVI], *Feast of Faith: Approaches to a Theology of the Liturgy,* tr. Graham Harrison (San Francisco: Ignatius Press, 1986), p. 124.

[14]That the Alleluia is a meditation chant is attested by the fact that in the traditional ordering of the chants of the Easter season, the gradual is replaced by an Alleluia: see, for instance, the *Gre-*

is cultivated better by listening, if the alleluia is beautiful. But you might say that the GIRM requires the congregation to sing the Alleluia. I would respond that this is true for the simple melodies that are prevalent today, but if the council's prescription that Gregorian chant should have principal place in the liturgy and if the Alleluia is the epitome of beautiful chant then it must be possible to sing it in the liturgy. The *Gregorian Missal* of 2012 gives all the Gregorian Alleluias, and it was edited for parish use, not just monasteries, so it must be possible.

Those chants with extensive melismas, being the most beautiful, ultimately have a significant place in the normative liturgy.

Still, if you want to observe the letter of the GIRM, I have two suggestions. Congregations are accustomed to singing short melodic elements upon repetition as in the refrains of the responsorial psalm. Each Alleluia begins with a rather simple intonation of the word Alleluia before it goes on the jubilus; this is intoned by a cantor and repeated by the choir. The congregation could easily join in that repetition, the choir could sing the jubilus and in the repetition of the Alleluia, the congregation could again be incorporated.

Or, if you want to do more, you might teach the congregation some of the more simple alleluias. For example, the *Alleluia: Excita Domine* for the Third Sunday of Advent has a moderate intonation and a jubilus of sixteen notes. This alleluia is used for a number of different texts during the year, so that there are examples of how the verse melody can be set to different texts. Each Sunday, the congregation can sing the repeat of the alleluia plus the jubilus and the verse can be sung to an adaptation of the Gregorian verse melody, or to a psalm tone, though I would recommend Mass psalm tones rather than office psalm tones,[15] and this can be done in English or Latin.[16] The same Alleluia melody ought to be sung by the congregation for a succession of Sundays, perhaps one per season. To the assertion that congregations cannot sing melismas, I cite the example of the Kyrie *de Angelis,* a highly melismatic chant, perhaps the most frequently sung Gregorian Kyrie.

These suggestions are hypothetical, but what is not hypothetical is that the music of the Mass should be beautiful, and that those chants with extensive melismas, being the most beautiful, ultimately have a significant place in the normative liturgy. ❖

gorian Missal (Solesmes: Abbaye Saint-Pierre, 2012), pp. 390–443, as well as other chant books for both extraordinary and ordinary forms.

[15]These can be seen setting the verses of each introit for the year; they are a little more elaborate and for that reason a little more interesting.

[16]English verses can be found, for example, in Rev. G.H. Palmer & Francis Burgess, *The Plainchant Gradual,* 2 vols. (Wantage, England: St. Mary's Press, 1962, 1963), available online at <musicasacra.com> along with many other settings.

Shunning the Hermeneutic of Discontinuity and Rupture: Richard Joseph Schuler as Liturgist

The liturgical use developed by Monsignor Schuler, through the lens of the "hermeneutic of renewal," was as distinctive as it was creative

by Duane L. C. M. Galles

Nearly a decade has passed since the death on April 20, 2007 of Monsignor Richard Joseph Schuler (1920–2007). He is well known as a musician and the founder in 1955 of the Twin Cities Catholic Chorale, which since 1974 has sung an annual season of Masses by the Viennese classical composers, Haydn, Mozart, Beethoven, and Schubert. More recently other works by Cherubini, Gounod, Dvorak, Herzogenberg, and Rheinberger have been added to the repertory, and the Chorale sings some thirty Masses during the season from October to June. These Masses are sung with the assistance of professional soloists and

instrumentalists (whose salaries are paid for by a generous group of Friends of the Chorale) and are sung in the context of a solemn *novus ordo* Latin Mass at the Church

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

of Saint Agnes in Saint Paul, Minnesota.[1]

The Bedford limestone church was built in 1912 in the South German baroque style, its *Zweibelturm* or onion-shaped tower rising 205 feet from the grade having been patterned on that of the Abbey Church of Schlägel, the first baroque church built in Upper Austria. Its congregation, formed in 1887, was composed of German-speaking immigrants from the German Confederation and Austro-Hungarian Empire. It was the largest German-speaking Catholic congregation in Minnesota, and the church was so grand that it was popularly known as "the German cathedral." Monsignor Schuler had become pastor of Saint Agnes in 1969 and, owing to its architectural style, this church building seemed a most apt place for the music of the Viennese classical composers. The Chorale thus embarked upon a new chapter in its history with a new repertory. Formerly it had sung a variety of works, especially those of the *stile antico*, in churches throughout the Archdiocese of Saint Paul and especially on solemn occasions when polyphony was needed to augment the solemnity of the occasion. Now the Chorale embarked on a specialized repertory especially suited to the architecture and décor of a single church building. The liturgy at Saint Agnes would become an ensemble of sound, sight, and scent seldom heard this side of Vienna's Hofburgkapelle, and the Vatican Secretary of State would note Monsignor Schuler's death in a message recalling his "commitment to the Church's rich musical heritage."[2]

Besides his work as a musician, Monsignor Schuler was also a noted musicologist. He studied at the Eastman School of Music and began the research on the music of G. M. Nanino,[3] a student of Palestrina, that would in time become his doctoral dissertation—thanks to a Fulbright Scholarship, which in 1954 took him to Rome for a year. Later, just as the Second Vatican Council had concluded, he organized the Fifth International Congress of Church Music in Chicago and Milwaukee in 1966.[4] It was for this labor that in 1970 he was named an Honorary Prelate of His Holiness.[5] He then served as a vice-president of the Consociatio Internationalis Musicæ Sacræ, established on Saint Cecilia's Day 1963 by chirograph of Pope Paul VI[6] to oversee the

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[1]"Twin Cities Catholic Chorale" <www.stagnes.net/music-catholic-chorale.html>. See also the recently-published Virginia A. Schubert, *To Sing With the Angels*: *A History of the Twin Cities Catholic Chorale* (Saint Paul: Saint Cecilia Publications, 2015).

[2]"The Church Architecture at St Agnes" <www.stagnes.net/visitors-guide.html>

[3]The fruit of this research was published as G. M. Nanino: *Fourteen Liturgical Works*, Recent Researches in the Music of the Renaissance, 5 (Madison: A-R Editions, 1969).

[4]Its proceedings were published as Johannes Overath, ed., *Sacred Music and Liturgy Reform after Vatican II: Proceedings of the Fifth International Church Music Congress, Chicago-Milwaukee, August 21–28, 1966* (Rome: Consociatio Internationalis Musicæ Sacræ, 1969).

[5]*Annuario pontificio per l'anno 2009* (Vatican: Libreria Editrice Vaticana, 1970), p. 1171.

[6]Pope Paul VI, Chirograph, *Nobile subsidium* (November 22, 1963), *Acta Apostolicæ Sedis* [=*AAS*], 56 (1964), 231–234, in International Commission on English in the Liturgy, *Documents on the Liturgy, 1963–1979: Conciliar, Papal, and Curial Texts* [=*DOL*] (Collegeville, Minn.: The Liturgical Press, 1982), pp. 1286–1287.

Monsignor Schuler should be remembered not only as a preserver and conserver of the treasury of sacred music and other treasures of the church, but also as a creator and innovator.

provision of sacred music for the liturgy reformed at the behest of Vatican II. He also was president for some two decades of the Church Music Association of America and editor of its journal, *Sacred Music*.[7]

But it is in his role as a liturgist or implementer of liturgical and canon law that I wish to remember him here. It was here that he shunned what Pope Benedict XVI would later call "the hermeneutic of discontinuity and rupture" and instead embraced "the hermeneutic of renewal."[8] This is an aspect of his life and over half-century of priestly ministry not often appreciated. But it goes to the heart of his contributions. At his funeral his nephew, the Rev. Richard Hogan, insisted that Monsignor Schuler should be remembered not only as a preserver and conserver of the treasury of sacred music and of other treasures of the church, but also as a creator and innovator.[9] It was

[7]Richard M. Hogan, "Monsignor Richard J. Schuler: A Bigraphical Sketch," in Robert A. Skeris, ed., *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard J. Schuler* (Saint Paul, Minn.: Catholic Church Music Associates, 1990), pp. 7–15, copies of which may be had for $15.00 postpaid from Festschrift Schuler Committee, 2546 Cedar Avenue, Minneapolis, MN 55404. A bibliography of Monsignor Schuler's works will be found in his *Festschrift*, see Harold Hughesdon, "Monsignor Richard J. Schuler: A Select Bibliography," in ibid., pp. 17–21.

[8]Pope Benedict XVI, Address to the Roman Curia, "Interpreting Vatican II," *Origins*, 35 (January 26, 2006), p. 536.

[9]The new repertory sung since 1974 by the Twin Cities Catholic Chorale at the Church of Saint Agnes was itself an innovation in the United States, thanks to the new freedom with respect to sacred polyphony granted by article 116 of the Vatican Council's constitution on the liturgy, *Sacrosanctum Concilium*. Decades earlier, a predecessor of the Church Music Association of America known as the Society of Saint Gregory of America had published its "White List" of church music suitable to be sung at liturgical functions. Typically at that time in applying a particularly dour interpretation of Pius X's 1903 motu proprio on sacred music, American bishops only permitted music to be sung in church included on the "White List," and so music not on that list was in effect blacklisted and banned for use in American Catholic churches. Of the Viennese classical composers, Mozart, Joseph Haydn, and Schubert were included on the list. See *The White List of the Society of St. Gregory of America* (New York: Society of St. Gregory of America, 1939), p. 72, which expressly declared "their purely liturgical unfitness according to the principles outlined in the Motu Proprio of Pius X." Of their motet music only Mozart's *Ave verum corpus* and *Miserere,* as well as Michael Haydn's *Magnificat* and *Tenebræ factæ sunt* (pp. 45, 49, 54), were included on the *White List*. When some years ago I suggested to the Austri-

precisely as a liturgist and implementer of liturgical and canon law, in blending the *nova et vetera*, the new with the old, that he was a true creator and innovator. The liturgical use he developed at Saint Agnes was as distinctive as it was creative. At the same time it followed liturgical and canon law and was firmly rooted in the principles of reform set forth by the Second Vatican Council, especially in its Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*.

The key to the correct understanding and implementation of the intentions of Vatican II regarding liturgical reform is contained in the council's understanding of "patrimony." The Vatican Council used "patrimony" in a new way, which highlighted the *nova et vetera* which is the church. In the canonical tradition and in the civil or Roman law tradition from which it had been drawn, the word "patrimony" has a financial meaning. It meant the property and other economic rights and obligations which one had or might have.[10] Prescinding from this narrow economic usage, the council expanded the term to include a church's or institute's spiritual and liturgical heritage. In article 5 of the Vatican Council decree on the Eastern churches, *Orientalium Ecclesiarum,* it insisted that the theological and liturgical heritage of the Eastern churches was the patrimony of the universal church.[11] In doing so, the coun-

The liturgical use he developed at Saint Agnes was as distinctive as it was creative.

an consul in Saint Paul that Monsignor Schuler was worthy of some official recognition by the Austrian government for the achievement of the Chorale, I was told that "Austria could not confer a decoration on someone merely for playing Mozart." Austria had never viewed the motu proprio as banning the music of the Viennese classical composers and so the innovative character in America of the Chorale's post-conciliar repertory was entirely unappreciated and overlooked.

[10]Raoul Naz, "Patrimoine," *Dictionnaire de droit canonique* (Paris: Librairie Letouzey et Ané, 1935–1957), VII, col. 1265; John E.C. Brierly and Roderick A. Macdonald, eds., *Quebec Civil Law: An Inroduction to Quebec Private Law* (Toronto: Emand Montgomery Publications, 1993), p. 156: "Patrimonial rights are those that in their very essence have a monetary value."

[11]In the documents of the Second Vatican Council it seems that, for the most part, the word *patrimonium* is used to mean "spiritual heritage." See, for example, article 23 of *Lumen Gentium,* in *AAS*, 57 (1965), p. 28; A. Flannery, *Vatican Council II: The Conciliar and Post Conciliar Documents* (Northport, N.Y.: 1975), p. 378; articles 1 and 5 of *Orientalium Ecclesiarum,* in *AAS*, 57 (1965), pp. 76,78; Flannery, pp. 440, 443, art. 2 of *Perfectæ Caritatis,* in *AAS*, 58 (1966), p. 703; Flannery, p. 612, art. 53 of *Gaudium et Spes,* in *AAS*, 58 (1966), p. 1079; Flannery, p. 958, arts. 14 and 15 of *Unitatis Redintegratio,* in *AAS*, 57 (1965), pp. 101, 102; Flannery, pp. 464, 466. In Philippe Delhaye, Michel Gueret and Paul Tombeur, *Concilium Vaticanum II: Concordance, Index, Listes de fréquence, Tables comparatives* (Louvain: Université Catholique de Louvain, 1974), p. 665, the word "thesaurus" is listed as

cil pouring old wine into new wineskins, piggybacking on the contemporary surging heritage movement, which only a few years earlier had secured promulgation of the 1954 Hague Convention to accord protection in the international law of war "to the cultural heritage of every people."[12]

At the same time even in its traditional meaning "patrimony" was an important word here, for it is a juridical term and implies rights and duties. One's patrimony is the sum of those financial rights and interests to which one can lay claim. As such, *patrimoine* consists of the totality of rights and obligations, present and future, attaching to a person, regardless of any changes in the actual composition of the property. It includes the sum total of a person's rights and obligations, provided that these rights have a pecuniary value. It includes rights and property and obligations or debts and every other thing having pecuniary value. All universal transmissions of patrimony take place at death. "Patrimony" is, therefore, indivisible and intransmissible and it is integral to the life of the person. Everyone who has legal personality in the legal theory of civil law has patrimony. A person may have very little. He may have an empty purse and have nothing in it, but he still has patrimony, the right to it.[13] Thus by expanding the term patrimony to include spiritual and cultural heritage as well as financial interests, the council was implicitly acknowledging one's inalienable right to one's spiritual and cultural heritage.[14]

The Vatican Council's call for a reform of the liturgy undoubtedly affected the church's cultural patrimony. Nevertheless, the direct effects of the council's own reform prescriptions for the liturgy can be overstated. The council had declared both in the Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, and in the decree on the eastern churches that the touchstone for liturgical reform was organic growth.[15] The same principle is instinct in canon law and is enshrined in canon 6(2). Canon 6(1) of the 1983 Code of Canon Law abrogated the 1917 code of canon law and all other law contrary to the law of the new code.

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appearing nineteen times in the conciliar documents, and in each case it has a spiritual or cultural, rather than financial, meaning; "Patrimonium" is listed at p. 478 as occurring twenty-one times and, in all but one case, refers to a spiritual or cultural, not a financial, heritage.

[12]UNESCO, "Convention for the Protection of Cultural Property in the Event of Armed Conflict" (May 14, 1954) in Jiri Toman, *The Protection of Cultural Property in the Event of Armed Conflict* (Aldershot: Ashgate, 1996), pp. 415–441.

[13]Christian Dadomo and Susan Farran, *French Substantive Law: Key Elements* (London: Sweet & Maxwell, 1997), pp. 12–13; Marcel Planiol, *Treatise on the Civil Law*, 11th ed., 3 vols. (Baton Rouge: Louisiana State University, 1939), I: 2, pp. 265–266.

[14]Canon 214 sets forth, among the rights and duties of all Christ's faithful, one's right to one's own (approved) form of spirituality, and the annotated Code of Canon Law cites as a source for that canon article 5 of *Orientalium Ecclesiarum*: John Paul II, *Codex iuris canonici, auctoritate Ioannis Pauli PP. II promulgatus, fontium annotatione et indice analylitico-alphabetico auctus* (Vatican: Libreria editrice Vaticana, 1989), p. 58.

[15]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, December 4, 1963, in *AAS*, 56 (1964), art. 23, p. 106; Flannery, *Documents,* 10; *Orientalium Ecclesiarum*, art. 6, p. 78; Flannery, *Documents*, 443.

Canon 6(2), however, at once adds that to the extent that the canons of the new code reproduce the former law, they are to be interpreted in accordance with the canonical tradition.[16] In other words, the principle of organic growth is basic to the law.[17] This was a principle that Monsignor Schuler understood well. It explains how there can be innovation without rupture. The principle of change with continuity or organic change would be a major guide in his own implementation of the council's reform.

At the same time he knew the texts, the *ipsissima verba,* of the council and not just its "spirit" and so he knew that the council's own prescriptions for reform, as set forth in *Sacrosanctum Concilium*, were limited. Rites were to be reformed to give them greater clarity (art. 34): Here was the noble simplicity which the council urged. The scriptures were to be opened up to Christ's faithful more copiously (art. 35). Latin was to be retained in the Latin Church (art. 36) and steps were to be taken so that the faithful should be able to sing in Latin those parts of the ordinary of the Mass which pertain to them (art. 54). Music was declared to be necessary or integral to the solemn liturgy and the musical tradition of the universal church was stated to be a treasure of inestimable value (art. 112). Therefore, the treasury of sacred music was to be preserved and moreover cultivated *summa cura*, with the greatest care, and choirs were to be *assidue provehantur*, assiduously promoted (art. 114). Gregorian chant, recognized as the Roman Church's own—*liturgiæ romanæ proprium*— was to be given *principem locum* or lead spot (art. 116). Sacred polyphony was declared by no means forbidden, *polyphonia . . . minime excluduntur* (art. 116). The pipe organ was declared to be the traditional instrument of the western church, and the council uttered a short pæan to the

Gregorian chant, recognized as the Roman Church's own— liturgiæ romanæ proprium— *was to be given* principem locum *or lead spot.*

[16]The same principle, had appeared in canon 6(2) and 6(3) in the 1917 Code of Canon Law, which, while abrogating the prior law, including the decretals enacted by Pope Gregory IX in 1234, stated that canons which restate the old law in its entirety must be interpreted in accordance with the old law, and canons which agree only in part with the old law must be interpreted according to the old law in the part in which they agree with it.

[17]The same principle is set forth in the *Catechism of the Catholic Church* (St. Paul, Minn.: The Wanderer Press, 1994), p. 291, which states in article 1124–1125 of the liturgy, "The liturgy is a constitutive element of the holy and living Tradition. For this reason no sacramental rite may be modified or manipulated at the will of the minister or the community. Even the supreme authority in the Church may not change the liturgy arbitrarily, but only in the obedience of faith and with religious respect for the mystery of the liturgy."

pipe organ, declaring it was to be *magno in honore habeatur,* held in great esteem (art. 120). While *ecclesia nullum artis stilum veluti proprium habuit*, the church does not have its own style of art, nevertheless, the great treasury of art which the Christian faith had brought into being over the ages was to be preserved with every care (art. 123). At the same time art (presumably this includes music, which is an art) that was deformed or harmful to faith was to be banished from churches (art. 124). Ordinaries were to be vigilant lest sacred vessels and precious works be alienated or dispersed (art. 126). Commissions of sacred art and sacred music were to be established in each diocese and staffed by experts (arts. 46, 126).[18]

Even as the Mass was in fact reformed—and many have argued that the missal of 1969 went beyond the reforms requested by the council[19]—the Mass remained within the ambit of the western liturgical tradition. If still celebrated in Latin (cf. c. 928), with the propers, including the gradual chanted after the first reading,[20] sung in Gregorian chant, and the ordinaries sung in either Gregorian chant or sacred polyphony, and with "classical"[21] ceremonies especially from the solemn Mass tradition and with the assistance of one or more deacons,[22] the reformed rite remained squarely in the Western tradition and presented no threat to the church's patrimony of liturgical her-

[18]SC, articles 34, 35, 36, 46, 112, 114, 116, 120, 123, 124, 126, *AAS*, pp. 109, 113, 128–132. Elissa Rinere, "The *Graduale Simplex* in the Liturgical Renewal," *The Jurist,* 58 (1998), 414, suggests that the use of the *Graduale Simplex* in smaller churches might have avoided the loss of the traditional texts of the Mass, Gregorian chant, and the use of psalmody, and their substitution by four hymns which often have little connection with the Mass of the day. Recalling the council's injunction against the alienation of the church's artistic treasures, was the Sacred Congregation for the Clergy, Circular Letter, *Opera Artis* (April 11, 1971), *AAS*, 63 (1971), 315–317; *Canon Law Digest,* 7 (1975), 821–824.

[19]Alcuin Reid, *The Organic Development of the Liturgy* (Farnborough, England: Saint Michael's Abbey Press, 2004), p. 293, quotes Louis Bouyer as saying "those who took it upon themselves to apply the Council's directives . . . have turned their backs deliberately" on what the leaders of the Liturgical Movement had hitherto striven for.

[20]Sacred Congregation for Divine Worship, *Ordo Cantus Missæ* (June 24, 1974), "Introduction," in *DOL*, art. 5, p. 1346: "The gradual response is sung after the first reading . . . "

[21]Peter J. Elliott, *Ceremonies of the Modern Roman Rite: The Eucharist and the Liturgy of the Hours: A Manual for Clergy and All Involved in Liturgical Ministries* (San Francisco: Ignatius Press, 1995), p. xiv.

[22]Sacred Congregation for Divine Worship, *General Instruction of the Roman Missal* (March 27, 1975), article 71, in *DOL* 208, p. 486, "If there are several persons present who are empowered to exercise the same ministry, there is no objection to their being assigned different parts to perform. For example, one deacon may take the sung parts, another assist at the altar." For a description of the role of the deacon in the reformed solemn liturgy, see Duane L.C.M. Galles, "Deacons and Church Music," *Sacred Music,* 121, no. 4 (Winter 1994), 14. Even in the absence of a priest, where the human and material resources are sufficient, the church's treasury of art and music may still be employed in the Sunday liturgy. See Duane L.C.M. Galles, "'Priestless' Sunday Liturgies and the Church Musician," *Sacred Music,* 127, no. 4 (Winter 2000), 5–10.

itage.[23] The council's frequent call for the *participatio actuosa* of the faithful in no way required the abandonment of the church's liturgical and musical and artistic heritage.[24]

It was, however, particularly unfortunate for the church's cultural patrimony that the liturgical reforms should come just as the Western world had settled comfortably into the "modern movement," which incarnated an architectural hermeneutic of discontinuity and rupture. This architectural and design movement, which affected aesthetics in general including language and translations, deliberately refused what it viewed as the depleted artistic and architectural symbols of the nineteenth century and in so doing rejected the need for spiritual and emotional content as implicit or explicit motives of architectural expression. This rejection meant that the common cultural ground that had existed between earlier periods gave way to a serious divide that has never been overcome. Thus the natural fluidity between past and the future was blocked, stifling the creative communication between human beings and their cultural matrix and fragmenting the vision of the world. This, in turn, allowed rigid and fatal dichotomies to emerge with which we struggle today: "modern" versus "traditional," "rational" versus "emotional," "cultural" versus "technical."[25]

Architectural modernism posited that superfluous decoration should be completely eliminated. It believed that function, the prime motivation of design, was the only valid element to express. It demanded that new construction techniques be used. It believed that architecture or design should be completely free of historical references

Architectural modernism posited that superfluous decoration should be completely eliminated.

[23]Denis Crouan, *The Liturgy Betrayed* (San Francisco: Ignatius Press, 1997), pp. 40–49, argues that the changes made by the *novus ordo* to the Tridentine rite were actually quite modest. He notes at p. 41 that Psalm 42, *Introibo ad altare Dei*, did not form part of the rite of Milan, Lyons, or Toledo nor of the Premonstratensians nor the Carthusians, nor, during Passiontide, of the Roman rite.

[24]This term is often translated "active participation." For a good study of the meaning of the term see Colman E. O'Neill, "The Theological Meaning of *Actuosa Participatio* in the Liturgy," in Johannes Overath, ed., *Sacred Music and Liturgy Reform after Vatican II: Proceedings of the Fifth International Church Music Congress, Chicago-Milwaukee, August 21–28, 1966* (Rome: Consociatio Internationalis Musicæ Sacræ, 1969), pp. 89–108. Dom Alcuin Reid, *The Organic Development*, p. 53, says of *actuosa participatio* "when translated 'actual participation' it is less misleading than the usual English rendering 'active participation.'"

[25]Stefano Bianco, "Resources for Sustaining Cultural Identity," in Ismail Serageldin et al., eds., *Historic Cities and Sacred Sites: Cultural Roots for Urban Futures* (Washington: The World Bank, 2001), p. 19.

"The modernist architectural code of ethics maintained that history was irrelevant."

and that a modern structure should advert to no period but its own. Its harbinger was Mies van der Rohe's German Pavilion at the 1929 Barcelona World's Fair. Its watchword was Mies van der Rohe's famous oxymoron *weniger ist mehr*, less is more. Modernism stood in stark contrast to the historic preservation movement. In Brent Brolin's words, "The modernist architectural code of ethics maintained that history was irrelevant, that our age was unique and therefore our architecture must be cut off from the past."[26]

It was precisely this architectural modernism which carried the day with the liturgical design consultants who provided advice on the renovation of churches—even historic churches—in the post-conciliar period. In the United States the "bible" of such persons was a pamphlet published by the Bishops' Committee on the Liturgy entitled *Environment and Art in Catholic Worship* (*EACW*). This document in its ¶42 adopts the modernist (and reductionist) architectural vision that a church is a "shelter or 'skin' for liturgical action."[27] Accordingly, it admonished that because the liturgy is "the action of a contemporary assembly,[28] it has to clothe its basically traditional structures with the living flesh and blood of our times and our arts."[29] Attitudes

[26]Norman Tyler, *Historic Preservation: An Introduction to its History, Principles and Practice* (New York: W. W. Norton Co., 2000), pp. 134, 139.

[27]National Conference of Catholic Bishops Committee on the Liturgy, *Environment and Art in Catholic Worship* [=*EACW*] (Washington: National Conference of Catholic Bishops, 1978), p. 25. Such a view seems to belie the very notion of sacred place. During the code revision process some consultors complained of the very notion of "sacred place" in what would become title I of part III of book IV of the 1983 Code; *nonnulli dixerunt doctrinam huius schematis cuidam visioni indulgere de oppositione inter sacrum et profanum, quæ quidem secundum hodiernos theologos refutanda videtur*. To these the group replied: *Consultores censent talem animadversionem fundamento carere sive in suis praesuppositis doctrinalibus sive ad meritum schematis quod attinent. Communicationes,* 12 (1980), pp. 321–322.

[28]Given this extra-ordinary statement, which sees the liturgy as "the action of a contemporary assembly" rather than as the action of Christ, it is hardly surprising that in translating the Roman Canon of the Mass its first word—which in the original are "Te igitur" and gave rise to a centuries old-tradition among illuminators of manuscripts of seeing the letter "T" as a tree of the cross to be adorned with an image of the Eternal High Priest—in the English translation by the International Committee on English in the Liturgy had become, "We come."

[29]Ibid., p. 21. See Denis McNamara, "Liturgical Architecture as Sacramental Experience," in *Chicago Studies,* 41 (2002), 268–280. It would appear *EACW* had and continues to have extra-territorial effects. Sidney Rofe, "Vatican II,

like this set the stage for a re-ordering of church fabrics.

There were various opinions about the canonical worth of *EACW*. In 1985 in its newsletter the committee stated "EACW has the force of particular law in the dioceses of the United States." Later, in the same piece, the committee stated that EACW and like committee documents "are analogous to the '*instructiones*' issued by the various Roman dicasteries."[30] A decade later it announced on its web site that EACW "does not have the force of law in and of itself" and that "it is not particular law for the dioceses of the United States of America." Rather, *EACW* is merely "a commentary on that law by the Committee for the Liturgy." It then added that the document had been withdrawn and was replaced by *Built of Living Stones*.[31] Meanwhile a leading liturgist and canonist published a canon law journal article also averring categorically that *EACW* "lacks, and there is no suggestion that it has, juridically binding or obligatory force."[32]

Nevertheless, before the status of the document had been clarified, re-orderings made under its guidance had led to a great destruction of historic buildings. Planners in North America envied their colleagues in Cologne, Berlin, and Dresden, who after the wartime destruction could begin again on an architectural *tabula rasa*. A sturdy political alliance of urban planners, city fathers, the building trades, and social-science behavioralists was forged and it became an article of faith that, if the underprivileged could only be placed in a new and clean environment, sweetness and light would abound. This doctrine even had its effects in the church. But fortunately there were some who refused to utter the modernist mantra. They declared openly that "less *is* less." Architect Robert Venturi, for example, reflected on the sterile designs of modernism and called for "a conscious sense of the past." The architect and teacher Robert A.M. Stern likewise attempted to

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Church Architecture and 'Reform of the Reform," in *AD 2000,* 15 (July, 2002), 12 <http://www.ad2000.com.au/articles/2002/jul2002p12_1060.html>, says, "it is surprising how much credence *EACW* was given and continues to be given around Australia. An example of this was seen at one church in New South Wales, where parishioners were given a series of 'reflection sheets' aimed at educating them about the liturgy and future changes to their church design. *EACW* is referred to extensively as if it were authoritative." Regarding the historic as sacred, Dr. Jonas Salk, whilst researching a vaccine for polio, experienced a dead-end at every turn, and he wanted to distance himself from his work. He then went on a retreat in a thirteenth century monastery in Assisi, and the spirituality of the architecture was of such great inspiration that he was able to do intuitive thinking far beyond any he had ever done before. Norman L. Koonce, "Stewardship: An Architect's Perspective," in Serageldin, *Historic Cities,* 30.

[30]National Conference of Catholic Bishops Committee on the Liturgy, "The Role of Liturgy Committee Statements and Guidelines," in *Newsletter* (August-September, 1985), 36.

[31]United States Conference of Catholic Bishops Committee on the Liturgy, "Environment and Art in Catholic Worship," <http://www.usccb.org/prayer-and-worship/sacred-art-and-music/architecture-and-environment/environment-and-art-in-catholic-worship.cfm>

[32]Frederick R. McManus, "Environment and Art in Catholic Worship," *The Jurist,* 55 (1995), 350.

counter the sterility of the modernists and bring historical references back to architecture.[33] Fortunately, one sees today the beginning of their influence in Catholic church design.[34]

Monsignor Schuler understood clearly that *EACW* and its sister document on church music were merely committee opinions without juridical force. He thus did not feel bound by their prescriptions. Instead he was guided by the council's principle of organic growth and its *ipsissima verba* in *Sacrosantum Concilium* and the rubrics of the reformed rite. In the first place he understood the importance of the solemn liturgy and, as the council had noted, music is necessary or integral to the solemn liturgy.

Monsignor Schuler was also a good collaborator and had a knack for finding and using talent. In the use he developed at Saint Agnes he had the collaboration of a fine master of ceremonies, Harold Hughesdon, who had been a choirboy at Westminster Cathedral and had grown up with the solemn liturgy—including the liturgy of the hours—and Fortescue's *Ceremonies of the Roman Rite Described*. In 1981 Hughesdon would be ordained deacon and, as the rubrics point out may be done, he allotted the duties of the deacon at the solemn *novus ordo* Mass to two deacons (one called the altar deacon and the other the gospel deacon, indicating the major function of each) with the result that the solemn *novus ordo* Latin Mass at Saint Agnes bore great visual resemblance to the use of the subdeacon and deacon in the Tridentine rite. This again implemented the principle of organic growth. The centerpiece of this collaboration would be the refinement of the ceremonies for a weekly Sunday solemn *novus ordo* Latin Mass sung with the propers in Gregorian chant and the ordinary of the Mass sung either in Gregorian chant or sacred polyphony.[35] Vespers would also be chanted every Sunday in Latin and Gregorian chant. The use devised at Saint Agnes—lamentably not replicated elsewhere at that time—was admirably suited to implement the liturgical reforms in accordance with conciliar principles and prescriptions.

Monsignor Schuler understood clearly that EACW *and its sister document on church music were merely committee opinions without juridical force.*

In the first place the use of Saint Agnes understood the council's demand that rites

[33]Tyler, *Historic Preservation*, 30, 32.

[34]See, for example, Duncan G. Stroik, *The Church Building as a Sacred Place: Beauty, Transcendence, and the Eternal* (Chicago: Hillenbrand Books, 2012).

[35]It should be pointed out that of the weekend Masses of obligation at Saint Agnes only the ten o'clock solemn high Mass was in Latin. The other five (later four) Masses on Saturday evening or Sunday were celebrated in English. In their ceremonies, however, they followed the use of Saint Agnes and were celebrated *ad orientem*.

were to be reformed to give them greater clarity and so needless repetitions were to be avoided and excrescences to be removed. The prayers at the foot of the altar, the last gospel, and the Leonine prayers after low Masses were obvious targets for reform. At Saint Agnes in harmony with the most venerable liturgical tradition the Mass typically began with the introit, sung in Gregorian chant. Then came the sign of the cross. Then, taking advantage of the freedom offered by the reformed rite, they opted for the shortest of the opening rite options and eschewed the Confiteor, knowing that this and the psalm 42 of the Tridentine rite had originally been pious exercises recited before Mass in the sacristy. This also shortened the opening rite and left more time for the orchestral music. It also avoided a lengthy penitential rite which some have opined confused some of the faithful and discouraged resort to the sacrament of reconciliation. The use of Saint Agnes thus became *Dominus vobiscum. Fratres, agnoscamus . . . . Miserere nostri, Domine, quia peccavimus tibi. Ostende nobis, Domine, misericordiam tuam. Misereatur* . . . In Advent and Lent then followed the *Asperges* (or in paschal time the *Vidi aquam*). In the reformed rite this was made an integral part of the opening rite and not a preparatory rite as in the Tridentine Mass. Deacon Hughesdon noted the improved possibilities here offered by the reformed rite, and, again, it was a chance to employ some of the best of the treasury of sacred music in the setting for which it was created. Then came the Kyrie, in polyphony or plainchant, and thereafter the Gloria was sung.

The collect followed. This, like the opening rite and the rest of the Liturgy of the Word, except for the lessons and sermon, was sung at the sedilia, which remained in its traditional location and was not moved and turned *versus populum*. The Liturgy of the Eucharist itself, by contrast, was celebrated at the existing high altar and *ad orientem,* as permitted by the rubrics of the reformed rite. The Saint Agnes use eschewed the *versus populum* option, and so the high altar was not abandoned at Saint Agnes. The church had a fine Carrara marble altar with reredos in mosaic made at the Vatican mosaic studios in 1930. This had been paid for with the Liberty bonds to which the German-speaking parishioners had been forced to subscribe during World War I to prove that they were two hundred percent American. Its removal would have been an act of cultural vandalism and would have been an act contrary to the wishes of the donors (cf. canon 1300). For similar reasons Saint Agnes did not abandon the use of Roman style or fiddleback vestments. Some of these were in its collection and others were acquired—in rich silk damask or cut velvet and some with beautiful gold orphreys wrought by the skilled hands of Swiss nuns—which had been discarded by trendier parishes.[36] If the Gothic style vestments were more suitable at Masses with plainchant, the fiddlebacks were made in a style contemporary to and so more apt with the music of the Viennese classical composers.

After the collect came the three lections, in accordance with the council's wishes

[36]At my suggestion Mgr. Schuler used the fine color photographs by Mr. Joseph Odin of some of these vestments as cover material to volumes 120–122 (1993–1995) of *Sacred Music,* and their richness and beauty may be seen and enjoyed there.

that scripture be employed more copiously, which were read in English. Typically the first lesson on Sunday was read by a lector clad in cassock and surplice, the second by the altar deacon, and the gospel by the gospel deacon after he had incensed the Book of the Gospels. The use of Saint Agnes also employed the gradual and Alleluia (or tract) sung in Gregorian chant, in accordance with the rubrics and the council's express wish that Gregorian chant, recognized as the Roman Church's own music—*liturgiæ romanæ proprium*, be given *principem locum* or lead spot. This also was an implementation of canon 6(2), for very often the gradual and Alleluia found in the reformed gradual correspond to the ones of the Tridentine rite and so provide a practical demonstration of organic growth. Pastorally they blunted the sense of rupture created for some by the use of the responsorial psalm. It also served simply to employ some of the best of the treasury of sacred music in the setting for which it was created.

After the gospel read by the deacon came the homily (preached usually from the Saint Agnes's impressive baroque canopied pulpit to emphasize its role in the liturgy) and the Credo. This last was always sung at the solemn Mass and not simply recited, as in Protestant usage. Singing the Credo also served simply to employ some of the best of the treasury of sacred music in the setting for which it was created. During the Credo in the Saint Agnes use similar to the practice in the Tridentine rite, the deacons rise and fetch the missal and chalice from the credence table and bring them to the high altar and prepare them for the liturgy of the Eucharist. This is again an application of canon 6(2) by recalling the Tridentine usage while at the same time, as Deacon Hughesdon realized, providing a discrete bit of choreography, whilst accomplishing all this efficiently during the singing of the Credo. Then, where the extraordinary form has *Dominus vobiscum* and a great nothing, came the bidding prayers, restored in English by the reformed rite and led by the gospel deacon. These always conclude with

a popular devotional prayer, like the *Ave Maria*, the *Salve Regina* (or in paschal time the *Regina cæli*). While the council had pointed out the primacy of liturgical prayer, it in no way did away with popular devotions.[37] The recitation of popular devotional

[37]While in article 10 of *Sacrosanctum Concilium* the Vatican Council called the liturgy the *fons et culmen*, "the summit toward which the activity of the Church is directed and fount from which all her power flows," it also stated in article 12 of that same constitution that "the spiritual life, however, is not limited solely to participation in the liturgy." In article 13 it noted that the spiritual life of the faithful is also nourished by pious practices. In due course the Congregation for Divine Worship and the Discipline of the Sacraments would underscore this aspect of the Council's teaching (and vindicate the use of

prayers served to remind the faithful of this, while at the same time giving them voice—much in the way that the Leonine prayers at a low Mass in the old rite had done.

Incense—a symbol of prayer—was always employed at the solemn Mass in the Saint Agnes use, incensing the altar at the opening of the liturgy of the word, at the gospel, at the offertory, and at the consecration. At the last occasion the altar deacon assists the celebrant with the chalice while the other deacon, accompanied by the thurifer and boat bearer, kneels at the epistle side of the altar and incenses the consecrated species during the elevation.[38] Meanwhile two, four, or six torchbearers (clad like the other servers in cassock and surplice) had arranged themselves in the sanctuary with their torches after the Sanctus.[39] This last incensing produces a remarkable tableau, similar, but different, from that at the elevation in the extraordinary form.

For the Eucharistic prayer the Roman Canon was usually employed in the use of Saint Agnes. This again was done to avoid the sense that the reformed rite involved a rupture with the prior rite. It was also in accordance with Monsignor Schuler's personal piety. When he decided to apply for the Fulbright scholarship for study in Rome, he prayed to the saints listed in the Roman Canon that he be granted this wish. Continuing the use the Roman Canon was thus in part an act of thanksgiving on his part for prayers answered.

After the canon, the Pater noster and the Agnus Dei are sung.[40] After the com-

Saint Agnes) and publish its *Directory on Popular Piety and the Liturgy: Principles and Guidelines*, Vatican City, December, 2001 <https://www.ewtn.com/library/CURIA/CDWPIETY.HTM>

[38]See Adrian Fortescue, J.B. O'Connell, and Alcuin Reid, O.S.B., *The Ceremonies of the Roman Rite Described*, 14th ed. (Farnborough, England: Saint Michael's Abbey Press, 2003), pp. 49, 110–114. Innocentius Wapelhorst, O.F.M., *Compendium sacræ liturgiæ juxta ritum romanum*, Aurelius Bruegge, O.F.M., ed., 10th ed. (New York: Benziger Brothers, 1925), p. 417, explains, *Præcipue thus accensum significat orationem . . . Tandem significant bonum odorem gratiæ seu Dei misericordiam in nos descendentem*, chiefly incense signifies prayer . . . likewise it signifies the good fragrance of grace or the mercy of God descending upon us.

[39]This is done as described in Fortescue, *Ceremonies*, 118.

[40]It is an obligation of minor basilicas that the faithful be able there to sing at least the Pater noster in Latin. As I pointed out in "The Art of Basilica Making," *Sacred Music,* 124, no. 4 (Winter 1997), 6, "Basilicas have special duties toward the solemn liturgy, the sacrament of penance, and the dissemination of papal teachings. . . . Basilicas also have certain obligations toward the Latin liturgy, Latin being the language of the Roman Church. Basilicas created before 1990 were asked to have one or more Masses celebrated in Latin on Sundays and feast days where opportune. Those created after [the promulgation of the decree *Domus ecclesiæ*, 26 *Notitiæ* (1990), pp. 13–19, in] 1990 are asked to ensure that the Pater noster and Credo at least are said in Latin." The legislation in force for basilicas created before 1990 is set forth in Duane L.C.M. Galles, "The Benedictine Basilica and the Latin Liturgy," in Skeris, *Cum Angelis Canere,* 267–281. While Saint Agnes has thrice been denied its prayer that it be elevated to the rank of minor basilica, it, nevertheless, has a body of Christ's faithful ready, willing, and able to accomplish this requirement should it, in the fullness of time, become necessary.

munion of the faithful comes the final blessing, the deacon's exhortation, Ite missa est, and the procession from the altar. There is then a fine organ recessional, or in Advent and Lent a plainchant work sung by the schola. The schola also sings the propers at the solemn Mass and during Advent, Lent, and the summer months, when the chorale enjoys a vacation, it sings the Ordinary of the Mass. The many altar servers meanwhile process in cassock and surplice into the sacristy, bow to the crucifix there, and then go about their remaining duties. Monsignor Schuler discontinued the older practice of giving a blessing after Mass to the servers. As he pointed out, they had just received a blessing along with the rest of the faithful and the multiplication of blessings would not accord with the spirit of simplicity of the reformed rite.

There were other elements developed by the use of Saint Agnes. One was the singing since about 1974 of Sunday Vespers. Sunday Vespers celebrated with the people in Latin and Gregorian chant had been a key plank in the reform platform of most of the leaders in the Liturgical Movement[41] and Monsignor Schuler was very keen to have this service a fixed element of the use of Saint Agnes. A vespers schola was developed, led first by Dr. William Pohl, later by David Bevan, and more recently by Paul LeVoir, which generously undertook to sing this service. Absent music for the reformed Liturgy of the Hours published after the Vatican Council, the group followed what would now be called the extraordinary form, the service in the *Liber Usualis*. However, one of the reforms expressly called for by the Vatican Council had been the restoration of the hymns of the breviary and the return to the Early Christian texts replaced or bowdlerized by Pope Urban VIII. Once the *Liber Hymnarius*[42] appeared in 1983, it was adopted and the reformed texts and music desired by the Vatican Council were followed and sung, as in the reformed breviary, at the head of the psalmody, instead of at the end of it in the traditional structure of vespers.[43] This was not simply a musical adventure (Monsignor Schuler insisted that in the reflective calm of vespers many a priestly vocation was discovered), and here

Monsignor Schuler insisted that in the reflective calm of vespers many a priestly vocation was discovered.

[41]See, for example, Reid, *Organic Development*, 106. This was also the desire of the Second Vatican Council (*Sacrosanctum Concilium*, 95–100), and canon 1174(2) says the lay faithful are "earnestly invited" to take part in the liturgy of the hours.

[42]*Liber hymnarius cum invitatoriis et aliquibus responsoriis* (Solesmes: Abbey of St. Peter, 1983).

[43]Eric M. Andersen, "History, Reform, and Continuity in the Hymns of the Roman Breviary," *Sacred Music*, 136, no. 1 (Spring, 2009), 22, 30. Earlier I made mention of vespers at Saint Agnes in my "Virgins and Vespers, Part II," *Sacred Music*, 125, no. 3 (Fall, 1998), 8.

again the service was organized with the able assistance especially as *cérémonier* of Deacon Hughesdon, who had mastered the mysteries of Fortescue decades before when a choirboy at Westminster Cathedral. On solemn feasts Vespers would be celebrated with the assistance of two deacons vested in copes and occasionally the visit of a bishop permitted the additional solemnity of Pontifical Vespers. At first Benediction of the Blessed Sacrament followed Vespers. But, as he studied the rubrics more closely, it seemed more apt to celebrate Vespers *coram sanctissimo* with Vespers themselves serving as the "suitable period for readings of the word of God, songs, prayers," which is called for in the norms for the worship of the Eucharist outside Mass to precede the actual blessing with the Sacrament.[44]

The Liturgical Movement had desired especially that the temporal cycle of the church's liturgy nourish the faithful.

The Liturgical Movement had desired especially that the temporal cycle of the church's liturgy nourish the faithful, and this was a key element of the use of Saint Agnes. After the liturgical preparation provided by Advent with some of the loveliest chants in the Gregorian repertory, Christmas followed and was celebrated most solemnly beginning with First Vespers and the Mass of the Vigil of Christmas. Midnight Mass was always celebrated solemnly and very often this was Schubert's Mass in B flat or Mozart's Coronation Mass with the Mass preceded by a concert of Christmas carols[45] and other festive choral or orchestral music. After the reading from the Roman Martyrology there followed the solemn procession to the crib with one of Saint Agnes' many altar boys clad as Saint Francis, who had instituted the use of the crèche to emphasize more the human nature of Christ, bearing the image of the Christ child in procession. This opening rite concluded, the Mass proceeded in the usual fashion. But on the feast of Stephen and each of the other days of the Octave of Christmas Vespers were chanted and followed by a solemn Mass with Gregorian chant. Thus, in the church's own most perfect way the celebration of Christmas was prolonged and the feasts of Christ's birth

[44]Sacred Congregation for Divine Worship, "Holy Communion and Worship of the Eucharist Outside Mass," in *The Rites of the Catholic Church as Revised by Decree of the Second Vatican Ecumenical Council and Published by Authority of Pope Paul VI*, tr. International Commission on English in the Liturgy (New York: Pueblo Publishing Co., 1976), article 89, p. 457.

[45]These exemplified the *nova et vetera* typical of the use of Saint Agnes. Usually the program began with Paul Manz' *Hodie*, followed by Gruber's *Stille Nacht* and several traditional Tyrolese carols, Mgr. Schuler's own very modern *Glorious are the Things That are Said of Thee*, and Schnabel's *Transeamus ad Bethlehem*, during which, fittingly, the entrance procession began, the sound echoing the sense.

and of the Motherhood of Mary were liturgically linked.

In some ways the Christmas season concluded only with the celebration of the patronal feast of Saint Agnes (January 21), usually for pastoral reasons celebrated on the Sunday closest to the actual feast.[46] Before the 1917 Code of Canon Law went into effect the parish's patronal feast was a holy day of obligation in the church's general calendar and was always marked with special parish devotions and perhaps a procession. Even after it ceased to be a day of obligation, the patronal (titular) feast remains a privileged feast on the liturgical calendar fortified with special indulgences.[47] Typically the music of the orchestra Mass was some of the grandest in the orchestral repertory, Haydn's *Lord Nelson Mass* or Gounod's *Saint Cecilia Mass* or Dvorak's Mass in D. Many times it was also the occasion of a visit by a bishop and so there would be altar deacons, deacons at the throne, and extra servers, clad in *vimpæ,* ready to hold the bishop's mitre and crosier when needed. When possible, Pontifical Vespers concluded the solemn feast.

Part of the celebration of the parish's centenary in 1987 was its splendid redecoration after the church's structural elements including electrical, heating, and plumbing systems and tile roof had been carefully updated. The church is located in the Frogtown part of the City of Saint Paul and is built on a sometime swamp atop an aquifer which actually helps cool the structure. The site also demands constant attention. The structure had never been properly decorated. The exterior cost the working class parishioners a quarter of a million dollars in 1912 at a time when the average annual income in the United States was about $500 and it was only in 1930 that the handsome high altar with its pedimented reredos of Carara marble and mosaics from the Vatican Studios along with the stained glass windows from the F.J. Mayer Company of Munich were added. Now it was finally time to add the stucco and marble wainscoting which would have completed the interior of a baroque South German church. This now proceeded by the Conrad Schmitt Company of New Berlin, Wisconsin, and climaxed

[46]Sacred Congregation of Rites, "General Norms for the Liturgical Year and the Calendar" (March 21,1969), in *DOL* 442, article 58, p. 1164, states, "For the pastoral advantage of the people, it is permissible to observe on the Sundays in Ordinary Time those celebrations that fall during the week and have special appeal to the devotion of the faithful, provided the celebrations take precedence over these Sundays in the Table of Liturgical Days." The pastoral value of celebrating solemnly the feast of a woman who suffered martyrdom rather than surrender her virtue did not escape Monsignor Schuler.

[47]In the table of precedence among liturgical days, the solemnity of the title of a church is ranked after solemnities of Our Lord, the Blessed Virgin Mary, and saints listed in the general calendar and before feasts of the Lord, Sundays of the Christmas season and Sundays in ordinary time and feast of the Blessed Virgin Mary and of the saints in the general calendar. The anniversary of the dedication of a church has similar rank. Sacred Congregation of Rites, "General Norms for the Liturgical Year and the Calendar" (March 21, 1969), in *DOL* 442, article 59, p. 1165. Those who devoutly visit a parish church on the feast of its titular and recite there the Pater and Credo and observe the usual conditions may gain a plenary indulgence; see Paul VI, Apostolic Constitution *Indulgentiarum Doctrina* (January 1, 1967), *AAS*, 59 (1967) 5–24, Norms, 15–16, in *DOL* 386, p. 1008.

liturgically with the dedication or consecration of the church by The Most Rev. Robert Carlson. Bishop Carlson decreed that the anniversary of the dedication be observed on the Sunday before Ash Wednesday and this anniversary has since been solemnly observed. The music mirrors that of Saint Agnes day and the beautiful hymn, *Urbs Ierusalem beata*, and the antiphons of Vespers on the anniversary of the dedication of a church provide a solemn close for the feast and a musical last hurrah before the start of Lent.

The fasts, alms, and prayers of Lent and the sober ordinary of Mass XVII are traditionally interrupted by Forty Hours Devotions on the weekend ending with Lætare Sunday, the fourth Lenten Sunday. Traditionally rose vestments are worn on this Sunday (as on Gaudete Sunday in Advent) and Saint Agnes always adhered to this custom at Mass and Vespers and sported a rose antependium on the high altar on those Sundays as well. This mid-Lenten respite with its more intense worship of the Eucharist outside Mass both served to deepen devotion to the Blessed Sacrament and give a foretaste and preview of Holy Thursday on which the Eucharist was instituted and which was only a fortnight off. A polyphonic Mass and solemn Vespers on Lætare Sunday concluded Forty Hours.[48]

Palm Sunday marked the beginning of Holy Week, although Saint Agnes continued to mark Lent's intensification at the start of Passiontide with the veiling of statues from the Fifth Sunday of Lent. At Saint Agnes on Palm Sunday the passion narrative was traditionally chanted by three cantors singing the roles of Christ, the synagoga, and narrator. Most solemnly this brings out the drama of the narrative in a manner that mere recitation cannot. Maundy Thursday continues the week's solemn observances. The sacred triduum is marked with the chanting of Tenebræ—Matins and Lauds—on the mornings of Holy Thursday, Good Friday, and Holy Saturday, and the drama of the events commemorated is celebrated with chants which rise musically to a crescendo and then provide a psychological release at their consummation. The Mass on Maundy Thursday is always in Latin, and its solemn Gloria preceded by a prolonged ringing of the bells and solemn sounding of the pipe organ followed by their silence signals the beginning of the solemn days. Only the dull thud of the clapper will in the next three days draw the attention to the solemn moments of the services. The chanting of the *Pange Lingua* accompanies the procession of the Blessed Sacrament to the altar of repose at the close of the Mass and, denuded of the Sanctissimum, the high altar is then ceremoniously stripped of its accouterments while the psalm *Miserere mei* is chanted to set the stage for Good Friday. These observances concluded, the Holy Saturday vigil service with its blessing of the new fire and

[48]The norms for "Holy Communion and Worship of the Eucharist Outside Mass," in *The Rites,* article 86, p. 487, provide, "In churches where the Eucharist is regularly reserved, it is recommended that solemn exposition of the Blessed Sacrament for an extended period of time should take place once a year, even though this period is not strictly continuous. In this way the local community may reflect more profoundly upon the mystery and adore Christ in the Sacrament." Of course, canon 934(1) provides that the Blessed Sacrament "must be reserved . . . in every parish church."

the Easter water preview the great mystery of Easter. The sounding of the bells again at the Gloria provide auricular testimony that the gloom of the past days in now dispelled. With Easter Sunday, Holy Week has its triumphant close, and with Paschaltide the season of polyphonic Masses again joyfully resumes. Low Sunday concludes the octave of Easter joy and this was always demonstrated musically by the singing as an offertory motet the very modern *Victimæ paschale* by Pietro Yon (1886–1943), as a musical counterpoint to the Gregorian sequence heard on Easter Sunday.

These polyphonic Masses and, musically, the paschal season traditionally at Saint Agnes conclude on Corpus Christi, celebrated on the Sunday after Trinity. The solemn Latin Mass concludes with a Eucharistic procession, outdoors, weather permitting, with two portable altars set up where the procession halts and Benediction of the Blessed Sacrament is given after the singing of Saint Thomas Aquinas' *Tantum ergo* and the chanting of his collect, *Deus, qui nobis sub sacramento.*[49] Often it has happened that this or a preceding Sunday had witnessed the Mass of Thanksgiving of a new priest. In his three decades at Saint Agnes some two dozen priests celebrated their Mass of Thanksgiving there—no easy task for a newly-ordained priest, since these were typically Solemn High Masses, celebrated in Latin with polyphonic music.

Other elements of the use of Saint Agnes could be mentioned as well. All Souls' Day was invariably marked solemnly with Mozart's Requiem Mass celebrated solemnly and for pastoral reasons including the *Dies iræ*. Saturday morning provided a pleasant musical foil to the ten o'clock solemn Sunday Mass often celebrated with polyphonic music for the Ordinary of the Mass. The eight o'clock Mass on Saturday was also a *novus ordo* Latin *missa in cantu*, but at it the ordinaries as well as the propers were sung in plainchant, and the people would join in singing the ordinaries as well as singing the responses. Typically during Communion the schola would sing a Latin hymn, often drawn from the Vespers office and corresponding to the Mass of the day or the liturgical season, a tactful bit of pedagogy.

In his three decades at Saint Agnes some two dozen priests celebrated their Mass of Thanksgiving there.

Another tactful bit of pedagogy and

[49]While the Corpus Christi procession has ceased in most places, the norms of "Holy Communion and Worship of the Eucharist Outside Mass," in *The Rites,* article 101–102, p. 493, still provide for it: "When the Eucharist is carried through the streets in a solemn procession with singing, the Christian people give public witness of faith and devotion through the sacrament . . . The annual Procession on the feast of Corpus Christi, or on an appropriate day near this feast, has a special importance and meaning for the pastoral life of the parish or city. It is therefore desirable to continue this procession."

integral part of the use of Saint Agnes are the bells of Saint Agnes. In the *Zweibelturm* of the church, which was blessed in 1912, three bells were installed, each with its own name, John, sounding in F sharp, weighing 1683 lbs. and named in honor of the then-pastor John Solnce, Agnes, sounding in E and weighing 2332 lbs. and named in honor of Saint Agnes, the titular of the parish, and Anthony, sounding in D and weighing 3300 lbs. and named in honor of the parish's Saint Anthony Society, its generous donor. In 1990 marking the forty-fifth anniversary of the ordination of Mgr. Schuler, a fourth bell, Richard, sounding B and weighing 5665 lbs. and named in honor of the then pastor, was blessed by the Most Rev. Alphonse Schladweiler, the sixth pastor of Saint Agnes.

The bells of Saint Agnes are part of her musical and evangelization program.

The bells of Saint Agnes are part of her musical and evangelization program. Ringing not only on the hour and quarter hour, the bells also ring at six, twelve, and six to call the neighborhood to pray the Angelus, to signal the Masses, at three o'clock on Fridays to recall the death of Christ, and at eight o'clock in the evening on Saturdays to announce the observance of the resurrection of Christ on Sunday. Mgr. Schuler was very keen on bells which were very important to the people of the Tyrol, the Austrian province from which his father's family had sprung.[50] Bells also have a long history in western Christendom. The Benedictines with the motto *Ora et Labora*, "pray and work," developed the cast bell from the sixth century onwards, and part of their work ordered to their worship was bell founding. They spread the bell's use throughout Western Europe. Bells accompanied the singing of the Te Deum, the hymn at morning prayer on Sundays when a Gloria is sung at Mass, and bells were thought to proclaim God's word like a preacher. Bells can be eloquent also in their absence. Some churches—like Saint Agnes—still maintain the custom of not sounding their bells from the Gloria on Maundy Thursday till the Gloria at the Easter Vigil the more solemnly to mark Good Friday. Formerly, the Roman Pontifical included a rite for the "baptism" of bells during which, like babies, they were washed, anointed, and given a name, often that of their "godfather" or donor, like Anthony at Saint Agnes.

One should add a word about Marian devotions at Saint Agnes. Popular devotion to Our Lady is an important and universal ecclesial phenomenon, founded in the faith of the People of God in Christ and recognizing the salvific mission that God entrusted to Mary. Besides the Angelus just mentioned, there are the Marian devotions of Our Lady of Perpetual Help on Tuesdays, the recitation of the rosary before

[50]Richard J. Schuler, "Church Bells," *Sacred Music*, 116, no. 3 (Fall 1989), 25–27.

Vespers during October, the month of the rosary, May, Our Lady's special month, and during Lent, when the joyful, glorious, and sorrowful mysteries, respectively, are recited. Saturday is liturgically devoted to Our Lady, remembering her watch while Our Lord lay in the tomb, and the Mass of Our Lady on Saturday, which varies during the Advent, Christmas, and Easter seasons, contains venerable chants for the propers like the introits *Salve, sancta parens*, and *Rorate, cæli*, familiar to those accustomed to the extraordinary form, which the cantor would typically pair with chants from the ordinaries of Mass IX or X. At the start of May there is the crowning with roses of Our Lady's statue, and more recently, for the feast of Our Lady's Assumption into heaven there has been an outdoor procession of her statue with hymns after Vespers. By linking these Marian devotions to the Eucharist or the Liturgy of the Hours their relationship to the more central Christian worship is evidenced.[51] And linking liturgy with life, an ice cream social was added as a festive coda to the liturgical celebration. To celebrate properly, or at least etymologically, means "to perform publicly,"[52] rather than "to make whoopee," as in colloquial usage, but it never occurred to Mgr. Schuler that such merriment was out of place to conclude a celebration of the Glories of Mary. He was no Puritan! Indeed, he once remarked to a friend of mine that after a considerable study of his family history he had found no Protestants.

This, then, is a short account of the creative liturgical work of Monsignor Schuler at Saint Agnes. This creation seems secure even after his demise, and in my opinion it has a canonical "right to life." In canon law a custom introduced by a community of the faithful has the force of law. The custom cannot be contrary to divine law and must be reasonable and must be introduced by a community capable of receiving a law. If legitimately followed then for thirty years, customs contrary to or beyond the law gain the force of law (cc. 23, 16). Canon 515(3), of course, says that a parish enjoys juridical personality. It is, therefore, capable of receiving a custom.[53] Canonists have also opined that stable groups smaller than a parish are also capable of receiving a custom.[54] And I would opine that the commu-

[51]Paul VI, Apostolic Exhortation, *Marialis Cultus* (February 2, 1974), *AAS* 66 (1974), 113–168, in *DOL* 467, pp. 1204–1227; Congregation for Divine Worship, *Directory on Popular Piety,* articles 183–184.

[52]*Harpers' Latin Dictionary Revised, Enlarged and in Great Part Rewritten by Chalton T. Lewis and Charles Short* (New York: American Book Company, 1907), p. 308, defines the verb *celebro, celebrare* as "to go to a place or person in great numbers or often, to frequent, to do something frequently or in numbers."

[53]Merlin Joseph Guilfoyle, *Custom: An Historical Synopsis and Commentary* (Washington: Catholic University of America, 1937), p. 95.

[54]Ángel Marzoa, Jorge Miras, and Rafael Rodríguez-Ocaña, eds., *Exegetical Commentary on the Code of Canon Law* (Montreal: Wilson & Lafleur, Ltd., 2004), I, p. 410, "Thus the condition of *communitas capax legis recipiendæ* requires that the community introducing a custom be truly general and that the same social group that introduced the usage be bound by it. . . . In the case of smaller communities it also seems reasonable to speak of a relative capacity, that is, a capacity which maintains the relationship with the type of custom that was introduced. If the custom is introduced in the normative purview proper to

nity which attends the Sunday Latin Mass at Saint Agnes is such a community and that, having followed this custom, the use of Saint Agnes, now for over thirty years, it enjoys a canonical right to it. Canonically secure at Saint Agnes, it would seem that the use of Saint Agnes is ready for export. One harbors the thought that had the use of Saint Agnes been more widely emulated, a "Reform of the Reform" would not now be mooted.

Bryan D. Spinks in his *Liturgy in the Age of Reason: Worship and Sacraments in England and Scotland, 1662–c. 1800* concludes:

> The Liturgical Movement of the twentieth century gave rise to wholesale liturgical revision in the Roman Catholic and most Mainline Protestant churches in the West. Many of those forms had a similar catalyst as the High Church and Nonjururs [of the eighteenth century]—the desire to recover the forms of a golden patristic age, with the classical rites of St. Basil, St. James, and Apostolic Constitutions being joined by the so-called Apostolic Tradition (dated by scholarship in the twentieth century as being c. 215 AD, but more recently this is seriously questioned). Yet this was done with a thoroughly modern idea that the oldest was the best, and the oldest and best could be distilled by the liturgical experts. The products of the Liturgical Movement in the 1960s through the early 1980s can best be described as the products of modernity's technology and science. The new liturgies, based on the old, but with plain, direct language, have in hindsight been seen as flat, lacking in transcendence and mystery.
>
> Alongside this, and quite independent of it, are the Praise and Worship music and Contemporary Christian Music industry, utilizing the forms of music of popular culture (in this instance mostly soft rock). . . . The result, however, is a liturgical music war, with the more classical repertoire of Church music regarded as higher (and *a priori* 'better') art than the ephemeral music mimicking of popular secular music.[55]

He sees the contemporary situation as "a re-run of the eighteenth century battle over the quality and style of church music" that pitted the Wesleys against the establishment church musicians. Possibly, but those who knew artistic modernism, like Monsignor Schuler, knew whereof it was made. ❖

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the community (proportionate and appropriate to it), then the community will be a subject capable of introducing a custom."

[55]Bryan D. Spinks, *Liturgy in the Age of Reason: Worship and Sacraments in England and Scotland, 1662–c. 1800* (Farnham: Ashgate, 2008), p. 253.

Music for the Ordinariates' *Divine Worship: The Missal*

The Ordinariate brings to the church rich musical traditions, an English spirituality, and its own form of parish life

by Dr. Helen Harrison

Those who have come to the Catholic Church from Anglicanism bring with them a wide spectrum of liturgical experiences. Before modern English entered the Anglican liturgy in the 1960s, the High Church or Anglo-Catholic Anglicans[1] tended to use the *English Missal* or similar books.[2] These followed the Roman Rite including all of the Proper of the Mass which was usually sung from *The English Gradual*,[3] a book that has since been revised in accordance with the current *Graduale Romanum* as *The Anglican Use Gradual*.[4] Others, particularly the North Americans, have come to the Ordinariate after using a form of worship that contained appreciably-sized extracts from the Book of Common Prayer. Many of the Ordinariate members in England had been using a liturgy more or less mirroring the Roman Missal of 2010.

When putting together the liturgical texts for the Ordinariate Mass, the interdicasterial commission, *Anglicanæ Traditiones*, probably had four sources to consider.[5] These were the Use of Sarum (the dominant pre-Reformation English use), the Mass as

[1]The term Anglo-Catholic is used to mean many things. Here I will use it to refer to those who, in the first sixty years of the twentieth century, used the English Missal to make their worship (and theology) as near to that of the Roman rite as was possible.

[2]*The English Missal for the Laity*, (London: W Knott, 1958). Other editions were in 1912, 1933 and 2001. Other missals were *The Anglican Missal* from 1921, and *The American Missal* from 1931.

[3]Francis Burgess (ed.) *The English Gradual, Part II, The Proper for the Liturgical Year* (London: Plainchant Publications Committee, n.d.)

[4]C David Burt, ed., *The Anglican Use Gradual* (Mansfield, Mass.: Partridge Hill Press, 2006). This is being adapted for Ordinariate use.

[5]For the background see Andrew Burnham, "The Contribution of English Liturgical Patrimony to Continuing Renewal in the Roman Rite," *The Sacred Liturgy. Source and Summit of the Life and Mission of the Church*, ed. Alcuin Reid (San Francisco: Ignatius Press, 2014), pp. 315–333. See also Steven J. Lopes, "A Missal for the Ordinariates: The Work of the *Anglicanæ Traditiones* Interdicasterial Commission," *Antiphon: A Journal for Liturgical Renewal*, 19, no. 2 (2015), 116–131.

Dr. Helen Harrison remembers Anglo-Catholic worship of the 1960s. She came to the Catholic Church in 1988 and has joined the Ordinariate group in South Australia.

used by the Anglo-Catholics during the first half of the twentieth century, the Book of Common Prayer of 1662 and the modern Roman Mass.[6] It was essential that this Anglican Use, this third form of the Roman rite, should differ from the other two forms.[7] This probably ruled out the use of the Roman Missal of 2010. Because of the principle of organic development, no new rite could be manufactured.[8] Given that the Sarum Mass was extremely long and complicated, the old Anglo-Catholic Mass was modified in various ways to become the Ordinariate Mass (see table p. 31).

Anglicanæ Traditiones decided to produce just one form of Mass but with several options to cater for the varying backgrounds of those who would use the missal. It is possible to have a Mass very much like the current Extraordinary Form Mass by choosing the penitential rite it uses along with the older form of the offertory. For those attached to the Book of Common Prayer, the Cranmerian confession and absolution and "Comfortable Words" are there.

The style of English is described as "Prayer Book English."[9] The Eucharistic Prayer is derived from the Sarum Use which predates the Missale Romanum of Pius V. The similarity of the Sarum, Missale Romanum, and Ordinariate Eucharistic Prayers underlines the fact that one should not speak of the Sarum *Rite* but rather, the Sarum *Use* (of the Roman Rite).

Concluding the prayers at the foot of the altar is the so-called Collect for Purity which comes from the Sarum Mass:

> Almighty God, unto whom all hearts be open, all desires known, and from whom no secrets are hid: Cleanse the thoughts of our hearts by the inspiration of thy Holy Spirit, that we may perfectly love thee, and worthily magnify thy holy Name.

The Ordinariate missal also includes two of Cranmer's prayers from the 1549 Prayer Book—the "prayer of humble access" (We do not presume . . .) for use immediately before "Behold the Lamb of God . . . " and a prayer of thanksgiving after communion.

There are some concessions to recent changes in the Roman Missal. The lectionary is the three-year one, but it uses the Second Catholic Edition of the Revised Standard Version of the Bible, both in the readings and in the psalms and psalm responses.[10] Permission is given to use the

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[6]Sarum is pronounced so that its first syllable rhymes with "hair." Sarum comes from the old name for Salisbury. For an excellent essay on the Sarum Use see J Robert Wright, "The Sarum Use" <anglicanhistory.org/essays/wright/sarum.pdf>.

[7]For the Ordinariate or Anglican Use Mass being one of three forms of the Roman rite see Hans-Jürgen Feulner, "'Anglican Use of the Roman Rite?' The Unity of the Liturgy in the Diversity of Its Rites and Forms," *Antiphon* 17, no.1 (2013), 31–72. The commission *Anglicanæ Traditiones* has decided not to use the adjective "Anglican."

[8]On the principle of organic development see Joseph Ratzinger (Benedict XVI), *The Spirit of the Liturgy*, tr. J Saward, (San Francisco: Ignatius Press, 2000), p. 169.

[9]See Professor Clinton Allen Brand's explanation of the language used in "Very Members Incorporate: Reflections on the Sacral Language of *Divine Worship,*" *Antiphon*, 19, no. 2 (2015), 132–154.

[10]This lectionary was published "for use of the

The Sources of Parts of the Ordinariate Mass

Item in Ordinariate Missal	Where Else Found
Veni Creator during sacristy prayers	Sa
Penitential rite A: Asperges/Vidi aquam	Sa; EF; AC; RM
Penitential rite B: Prayers at foot of altar in which congregation may join	~Sa; EF; AC but none of these included congregation
Collect for Purity	Sa; 1549; 1662; AC
Introit with = and Gloria Patri	Sa; EF; AC; ~RM
Kyrie	Sa; EF; 1549; 1662; AC; RM (sometimes)
Gloria	Sa; EF; 1549; 1662 (later in rite); AC; RM
Gradual or	Sa; EF; AC; Is allowed in RM
Responsorial Psalm	RM
Alleluia or Tract sourced from *Graduale* or	Sa; EF; AC; Is allowed in RM
Alleluia or Lenten acclamation from Lectionary	RM
Sequences for Easter, Pentecost	Sa; EF; AC; RM (Sa has its own for Easter and for Pentecost.)
Sequence for Corpus Christi (not compulsory)	Sa (later missals); EF; AC; Is optional in RM
Sequence *Stabat Mater*	EF; AC; RM
the *Dies Iræ*	Sa; EF; AC; RM
Creed	Sa; EF; 1549; 1662; AC; RM
Intercessory prayers using a fixed text	Sa Processional; 1549; 1662; AC
Offertory Chant	Sa; EF; AC; RM (RM is implied but not printed in the missal)
Offertory as in EF or	EF; AC
Offertory as in RM	RM
Prayer Book option for Penitential rite:	1549; 1662; AC (sometimes)
Sanctus (see comments elsewhere)	Sa; EF; 1549; 1662; AC; RM
Benedictus	Sa; EF; 1549; AC; RM
Roman Canon	Sa; EF; AC (used by some); RM (one option)
Agnus Dei	Sa; EF; 1549; 1662; AC; RM
Prayer of Humble Access	1549; 1662; AC
Communion Antiphon	Sa; EF; AC; RM
Prayer of Thanksgiving	1549; 1662; AC

In the table above, Sa = Use of Sarum; EF = Extraordinary Form of Roman Mass; 1549 = First Prayer Book of Edward VI; 1662 = Book of Common Prayer used from 1662 onwards; AC = Anglo-Catholic practices ca. 1960s as recalled by the writer; RM = 3rd edition of the Roman Missal (2010); ~ indicates "approximately."

Coverdale Psalter instead of that from this lectionary, if desired. The acclamations used in the current Ordinary Form Mass are there, too, except that the third one is much longer: *O Saviour of the world, who by thy Cross and precious Blood has redeemed us: save us and help us, we humbly beseech thee, O Lord*. The Roman Canon is the only Eucharistic prayer allowed on Sundays. The "Hippolytan" Eucharistic prayer may be used on weekdays or at Masses with children.

Looking Backwards

In some ways the Ordinariate liturgy seems to be taking a step backwards from some of the more radical changes introduced into post-conciliar Roman missals. The return of various gestures suggests that the missal understands worship is not just a cerebral activity but must involve the whole person. The Creed has the kneeling at "Et incarnatus est" restored and the people's signs of the cross have been returned in the Gloria, Creed and Benedictus. The genuflection is back in such places as the gospel of Christmas Day and the Alleluia of Pentecost and there is a bow at the "Holy, holy, holy" in the *Te Deum*. The priest turns *ad orientem* at the altar and the people kneel to receive Holy Communion.

The pre-Lent Sundays of Septuagesima, Sexagesima, and Quinquagesima have returned.

The responsorial psalm has always been a challenge to composers who are faced with writing some meaningful response for just a few words. As Gabriel Steinschulte, the director of the *Schola Cantorum Coloniensis*, has observed:

> Whereas Gradual and Alleluia chants inspired by the Holy Spirit had resounded between the readings since the days of the early Church, what is heard now are compositions on a par with ringtones and radio jingles. [11]

In the Ordinariate the gradual and alleluia (or tract) are the preferred option although the responsorial psalm is permitted. Alternating between these two options is not allowed.

For the Easter Vigil, the Roman Missal's brief acclamations *Springs of water* and *You have put of Christ*, always a challenge to composers, have gone. The repeated "I do" has given way to the Apostles' Creed. The Easter and Pentecost sequences have returned to their old form of alleluia, verse, then sequence concluding with its own alleluia.[12] The removal of freely-composed intercessions means that congregations need never be troubled by some of the political statements occasionally heard

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Holy See and the Dioceses of the Bishops' Conferences of Botswana, Ghana, Kenya, Lesotho, Nigeria, South Africa, Swaziland, Zimbabwe, and of those countries where the Bishops have given approval." San Francisco: Ignatius Press, 2012.

[11]Gabriel M Steinschulte "Liturgical Music and the New Evangelisation," *The Sacred Liturgy. Source and Summit of the Life and Mission of the Church*, ed. Alcuin Reid (San Francisco: Ignatius Press, 2014), p. 51.

[12]The issue of the placement of the Sequence in the Missal of Paul VI is addressed in a short article by Jeffrey Ostrowski, "When Is the Sequence Sung? Before the Alleluia?" *Views from the Choir Loft*, January 2, 2014 <http://www.ccwatershed.org/blog/2014/jan/2/when-sequence-sung-alleluia/>

in the prayers of the Ordinary Form Mass. There is no place for a commentator. The option for congregational participation in the Psalm 43 and Confiteor at the beginning of Mass, while not permitted in the past, has proved popular in Australia for several reasons.[13] In the Australian booklets for the Interim Order of Mass it was placed at the beginning of Mass rather than being assigned to an appendix. Parish groups have been using this option while waiting to discover the official text and melody for the *Asperges* and while waiting to be able to acquire the various colored copes needed to accompany the holy-water rite.

During the stripping of the altar on Maundy Thursday we find a return of the former practice of singing or saying psalm 22 with the usual antiphon. On Good Friday we find again "Let us bow the knee. Arise" and it is suggested that it is also used at the Easter Vigil. In the Easter Vigil *Exsultet*, the bees which flew away from the 1970 Roman Missal have returned home again.

Legislation

With no directory concerning music at this stage, all legislation comes from three sources. They are the introduction to the missal (or rubrical directory), the rubrics elsewhere within the missal and, except where the missal's introduction says otherwise, the GIRM. Where there are queries, the ordinaries (who are directly answerable to the Congregation for the Doctrine of the Faith) are permitted to make some judgments. One example of the missal overriding the church documents is seen in the rubric preceding each of the five sequences printed in the missal. *Liturgiam authenticam* at ¶ 60 does not permit paraphrases being substituted for liturgical texts. *Divine Worship: The Missal* allows hymn versions of the sequences and so Ordinariate congregations can sing *Come thou Holy Paraclete/Come thou Holy Spirit, Come* to Webbe's tune in place of *Veni Sancte Spiritus* and the hymn versions of *Lauda Sion*. Only the Easter and Pentecost sequences are obligatory.

The Ordinariate missal requires that at a sung mass there should be a sung introit, gradual, alleluia/tract, offertory and communion. The Ordinary of the Mass is also to be sung and incense used. Ideally there are deacon and subdeacon too, the latter being an instituted acolyte if no deacon or priest is available.

The introit, gradual etc. which Bishop Lopes calls the "minor propers" are partly those of the *Graduale Romanum* of 1974 (henceforth GR) and partly those of the *English Gradual*. The modern Roman Lectionary's nomenclature for most of the Sundays is completely replaced. Within the Ordinariate there has been a distaste for the name "Sundays in Ordinary Time" as some people have taken "ordinary" to mean not "non-extraordinary" but rather "trite." This has led to "Sundays after Epiphany" and "Sundays after Trinity." (The English Uses and much of Northern Europe had Sundays after Trinity, not Sundays after Pentecost.) *Divine Worship* has retained the three-year cycle of readings. The minor propers for the Sundays after Epiphany come from GR which is possible because the numbering of the lectionary's second to sixth Sundays matches the numbering of the Sundays after Epiphany. The three pre-Lent Sundays use

[13]The psalm numbering is that of the Coverdale Psalter which uses the Hebrew rather than the Vulgate numbering.

the minor propers from the English/American missals yet retain the "ordinary time" readings from the lectionary. The missal speaks of "Trinitytide" for Sundays after Trinity. To be able to use the name '*nth* Sunday after Trinity' the missal has had to abandon GR and revert to the one-year cycle of the older missals. This leaves the Sundays from the twenty-third after Trinity onwards sharing the same minor propers, although the prayers for these Sundays do differ. Because of the abandoning of GR here it is not possible to include its Year B communion antiphons allocated to the "Bread of Life" Sundays (18B to 21B). The use of the GR propers rather than the Ordinariate ones, while allowed, is discouraged yet there is no restriction regarding the translation that is to be used for singing. This then does allow the singing from the Latin or recent modern English collections of propers. The complicated method of selection of the missal's minor propers and the problems arising from the dual system of naming of Sundays between missal and lectionary are enough to deter most who would want to introduce other translations. Those who have chanters with considerable ability would find the easiest way forward after Trinity Sunday would be to use the Trinitytide propers of the *Plainchant Gradual*.[14] The Latin chants of GR could also be used but only after consulting the indexes and singing those for a Sunday that does not match that of the lectionary. Hopefully the forthcoming revision of Burt's gradual will provide in one book, all of the chants exactly as they are found in the missal.

The prayers at the foot of the altar (Ps. 43 and the Confiteor) are omitted when the *Asperges* or *Vidi aquam* is sung. When either of these options is used the third form of the penitential rite, the Cranmerian confession and absolution with the "comfortable words," is omitted.

The Fraction begins with the singing of *Christ Our Passover* and continues during the Agnus Dei. The Agnus Dei is modified, as it used to be, in Masses for the dead. Following communion there is silence then a psalm or hymn may be sung. The *Te Deum* may be sung on days of special thanksgiving and follows the post-communion prayer. Priest and people together sing the Nicene Creed. Only Credo I was sung in the Sarum Use. Merbecke, when writing his music for the Ordinary of the Mass according to his instructions of one note per syllable, chose to adapt Credo I. Probably for singing the Creed, all the variety needed could come from Merbecke, possibly Credo I also, and the well-known Credo III.[15]

The Problem of the Sanctus

In the First Prayer Book of Edward VI, of 1549, the Sanctus ended with "Osanna in the highest" and was followed by "Blessed is he that cometh in the name of the Lorde: Glory to thee, O Lorde in the highest." Merbecke, in his *Booke of Common Praier*

[14] *The Plainchant Gradual, Part II*, 2nd edition, ed. Rev G. H. Palmer and Francis Burgess, (Wantage: St Mary's Press, 1965). See the resource section on the web page <musicasacra.com>

[15] For an accompaniment for an English version of Credo I see J. H. Arnold, *Plainsong Accompaniment*, (London: Oxford University Press, 1927). This has been available for downloading on the website of Corpus Christi Watershed <http://ccwatershed.org> through their Lalande Library of Rare Books. From p. 153 the book contains numerous useful harmonizations for psalm tones.

Noted of 1550, did set these words yet in his Requiem Mass (not so-called) towards the end of that same book. He used "Osanna in the highest" to conclude both the Sanctus and the Benedictus. The more Protestant 1552 Book of Common Prayer omitted the Benedictus (which implied belief in the Real Presence) and finished the Sanctus with a sort of coda modified from the 1549 Benedictus: "Glory be to thee, O Lord most high." The 1662 Prayer Book copied the 1552 text. The 1928 proposed Prayer Book retained the 1552 ending to the Sanctus but included the Benedictus in an appendix. Many musical settings of the Sanctus that were written after 1928 then included Benedictus as well as Sanctus. In a way, one can see that "Glory be to thee, O Lord Most High" has become part of the Anglican tradition, even though it is a very poor translation of "Hosanna in excelsis." The introduction to the missal forbids substituting any elements from the Roman Mass in place of the Ordinariate text. This would suggest that "Hosanna in excelsis" and "Hosanna in the highest" are proscribed unless permission to use them is given by the ordinary!

One may ask: What is meant by the liturgical patrimony? Bishop Lopes indicates that the *ratio* used by the commission understood Anglican liturgical patrimony as "that which has nourished the Catholic faith throughout the history of the Anglican tradition and prompted aspirations towards ecclesial unity."[16] Archbishop Di Noia is more specific when he appears to include the pre-Reformation tradition. "The English tradition both before and after the Reformation has left its mark on Catholic theology, worship, and pastoral practice."[17] He goes on to say "There is much in this tradition that remains to be recovered: the zeal for sacred beauty, parochial experience of the Divine Office, a robust devotional life, a developed biblical piety, the vast treasure of sacred music."

By looking now at some of the items in the missal we can begin to understand what *Anglicanæ Traditiones* regarded as the liturgical patrimony. For several of these elements from the missal there is existing music and other options will be suggested.

A Brief Musical Tour through the Missal

The introit does not accompany the entrance procession as in the modern Roman rite but comes at the beginning of Mass, after the penitential rite (if that happens at the beginning.) Following the conclusion of the introductory prayers, the introit begins as the priest ascends the steps to the altar. If there has been the *Asperges*, the introit and Kyrie must be long enough to cover the change of vestments as well as the censing of the altar. If there is no incense, there can be some awkward waiting while the introit is sung although during that time the priest can go to the altar and read the introit from the missal, or listen in silence to the singing. Long versions of the introit are not suitable in these situations. It is easy enough to extend the introit when necessary by adopting the Sarum practice of repeating the antiphon between the verse and the Gloria Patri, thus giving three hearings of the antiphon.

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[16]See the first objective in Lopes, *Missal for the Ordinariates*, 120.

[17]Archbishop J. Augustine Di Noia, O.P., *"Divine Worship* and the Liturgical Vitality of the Church," *Antiphon*, 19, no. 2 (2015), 114.

While the responsorial psalm from the lectionary is permitted, using it puts a heavy workload on those responsible for preparing music. The response translation is neither that of the English nor of the American/Australian lectionaries but is what can be described as a more elegant form of the English version. The psalm itself uses the RSV-CE translation. There is then, no printed repertoire for this music and singing the lectionary texts requires composing and duplicating music every week. It is far easier to ignore the psalm and opt for the missal's printed, and presumably preferred, text for the gradual.

During Eastertide the gradual and Alleluia must be split to fit in between the three readings. Those using the *English Gradual* or *Anglican Use Gradual* will be singing the Alleluia as given in Figure 1 (see below).

The rubrical directory rightly recognizes that singing this alleluia both for the Gradual and again after the second reading is far from ideal. It suggests that during this season those who do not normally sing the responsorial psalm may choose to do so or may sing the psalm without a response using the Coverdale translation. This would enable either plainsong or Anglican chant to be sung. There is another approach and that is to retain the usual alleluia melody for use between the second reading and the gospel but to have another alleluia melody sung between the first two readings. This would provide the much-needed variety. One possible example is seen in Figure 2 (see below).

It comes from the *Graduale Simplex* and is nothing more than the Easter dismissal melody. It can be coupled with a tone eight chant. *Graduale Simplex* uses this alleluia at the Easter Vigil, in place of the traditional Gregorian melody.

In Advent the response and verses of *Rorate cæli* may be sung in place of the introit on the fourth Sunday and indeed on any of the Sundays of Advent. This is found with

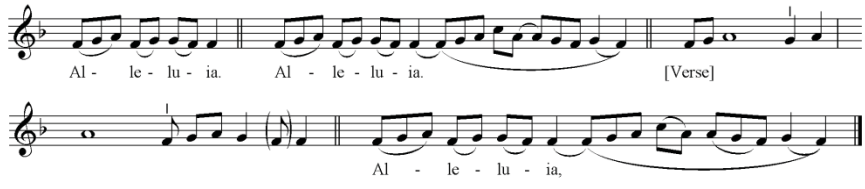


Figure 1

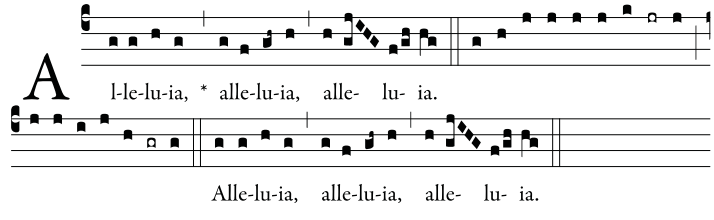


Figure 2

its English text in The *New English Hymnal*[18] (Henceforth NEH) at #501. It would be a pity to ignore the *Gaudete* introit for the third Sunday of Advent, for it would make little sense to have rose-pink vestments while ignoring the idea of rejoicing. It seems that the missal considers it is desirable to have the *Rorate cæli* established in the Ordinariate repertoire. One possible solution is to sing it to accompany the entrance procession. One or more verses could be selected according to the length of the aisle. This will avoid a silent entrance procession on those Sundays of Advent when the organ is not used as a solo instrument. Similarly, the Lent Prose *Attende Domine* could be used in this manner. The missal indicates it may be used during the distribution of the ashes on Ash Wednesday, in procession before the introit or elsewhere during the Mass on any of the Sundays of Lent.

The commission decided to adopt the modern Roman Holy Week rite but with a few cultural changes.

The commission decided to adopt the modern Roman Holy Week rite but with a few cultural changes. Holy Thursday Night respects the diverse backgrounds of congregations by providing two places for the *Ubi caritas*. It is given as one of the antiphons during the foot-washing. It is also one of two alternatives for the offertory (the other being the traditional offertory taken from Ps 118:16,17). Apart from its place in *The Anglican Use Gradual*, the music for this text can be found in *The Plainchant Gradual*.[19]

There is some flexibility concerning the music to be sung during the veneration on Good Friday. Three items are named: the antiphon *We worship thy holy Cross* with one verse of Ps 67; the reproaches; the hymn *Crux fidelis*, and "other suitable chants, according to local custom." The chant for the *Ecce lignum crucis* comes in two versions. Either it is basically a two-note chant with a fall of a minor third or it is the ornate chant very much like that used in the traditional Roman chant books. There is nothing in between; no "simplified" version of the traditional chant as can be found in books for the modern Roman Rite.

The *Exsultet* of the Easter Vigil comes in a translation found in *The Anglican Missal* not in *The English Missal*. The music is provided in modern notation in the missal along with the direction: "The text of the Proclamation here given may only be replaced with that of the Roman Missal."

All nine readings (seven from the Old Testament plus Epistle and Gospel) are to be read wherever this can be done. The psalms are listed by verse numbers. These are derived from the approved lectionary. It is necessary to modify the verse numbering if the Coverdale psalms are used. For

[18] *The New English Hymnal* (Norwich: The Canterbury Press, 1986).

[19] *Plainchant Gradual*, I:95. See the resource section on the web page <musicasacra.com>

each psalm or canticle, the response may be omitted. In very small congregations the easiest way to sing the psalms and canticles is to omit the response and use Gregorian psalm tones, or simplified versions of these. The entire congregation could join in if the chants and pointing are provided.

The litany's wording is an accurate translation of the Latin with "Holy Michael" etc. instead of "Saint Michael" etc. The latter version is allowed.

The Alleluia's return at the Easter Vigil involves the singing of the traditional chant in the usual manner with the pitch rising at each repeat of the Alleluia. The psalm verses are all to be sung. There is no provision made for a simpler chant.

The *Vidi aquam* "or another appropriate hymn" is sung at the Easter Vigil. Observant musicians will have noticed that congregations are capable of learning the traditional chant for the *Asperges* but seem to make little effort to join the choir in the singing of the *Vidi aquam*. There is good reason then, if congregational singing is desired, to set the *Vidi aquam* text to a simple chant, perhaps like the mode eight one used by Fr. Samuel Weber in his *Proper of the Mass*.[20]

The Easter sequence is also to be sung at the Mass of the Easter Octave.

It was a practice in England, as late as in the reign of Elizabeth I, for crowds to go to St. Paul's cathedral to sing a *Te Deum* after an event of national importance such as a royal birth or a victory at sea. In 1553 when Mary was proclaimed queen there was a procession of noblemen to St. Pauls where:

> The quere sange Te Deum with the organs goynge, with the belles ryngnge, the most parte alle (London), and that same nyght had thee (most) parte of London Te Deum, with bone-fyers in every strete in London.[21]

Divine Worship: The Missal provides for the singing of a *Te Deum* on occasions of thanksgiving, before the blessing at Mass. The text is in an appendix but without music. Music for the *Te Deum* is available in choral settings. *A Manual of Plainsong* has three chant settings of the text, the first called "The Authentic or Ambrosian Melody," which also appears with accompaniment in a publication from SPCK.[22] Some

It was a practice in England, as late as in the reign of Elizabeth I, for the crowds to go to St. Paul's cathedral to sing a Te Deum *after an event of national importance.*

[20]Fr Samuel Weber O.S.B., *Proper of the Mass. Entrance, Offertory and Communion Antiphons for Sundays and Solemnities* (San Francisco: Ignatius Press, 2014), p. 972.

[21]J. G. Nicols, *Chronicle of the Grey Friars of London* (London: The Camden Society, 1852), p. 80.

[22]John Dykes Bower and Gerald Knight, *A*

editors have set the text to psalm tones. J. H. Arnold apologizes for doing this in his introduction to *An Easy Modal Te Deum*.[23] This is a useful work that can be sung with or without accompaniment and includes some optional four-part sections which can also be sung simply using only the soprano part to form a descant over the tone. The various Anglican psalters provide Anglican chant settings for the *Te Deum* as does *The Hymnal 1940* (henceforth H40).[24]

The Votive Masses in the missal include one surprise. As expected there are Masses of Mary but as in the Sarum Missal, they are set out precisely according to the church's year: Advent to Christmas, Christmas to Candlemas, Candlemas to Passiontide, Easter to Pentecost and Pentecost to Advent. The Mass that may seem a surprise is the Votive Mass of the Five Wounds. In the pre-Reformation English church there was a daily Lady Mass and often a weekly or even daily Jesus Mass.[25] These were celebrated not at the high altar but often at a Lady chapel altar or nave altar that was accessible to the congregation. The latter Mass was supported by guilds, wealthy benefactors, and bequests. Eamon Duffy explains that many believed that five Masses of the Five Wounds would transfer a soul from Purgatory to Heaven.[26] While we may not often choose to celebrate this Mass, the devotion to the name of Jesus could well be fostered. The so-called "Rosy Sequence" from the Sarum gradual is found in NEH #291 where it can also be sung to the plainsong hymn tune *Jesu dulcis memoria*. It makes a useful communion hymn. Other hymns that could be helpful include *At the name of Jesus* and even *St. Patrick's Breastplate*. In the general hymn sections in NEH there are more useful "Jesus" hymns including the seventeenth-century hymn *Jesu, grant me this, I pray*, and from the twelfth century, *Jesu, the very thought of thee* and *O Jesu, King most wonderful*. There is a curious Sarum sequence for the Feast of the Holy Name. It begins *Alma chorus Domini* or *Now let our voices rehearse our Lord's dear titles in order.* About fifty titles follow. More practical is the use of the Litany of the Holy Name during Benediction, and for offertory or communion motets, various settings of *O bone Jesu* and L. J. White's *O Holy Jesu* (The prayer of St Richard of Chichester).[27]

Manual of Plainsong for Divine Service, ed. H. B. Briggs and W. H. Frere based on the edition by J. H. Arnold adapted for the Revised Psalter (Great Britain: Novello,1969); J. H. Arnold, *Te Deum. The Ambrosian Melody Solemn Tone with an organ accompaniment* (London: SPCK, n.d.)

[23]Published by Oxford University Press in the series *Oxford Church Music*.

[24]*The Hymnal of the Protestant Episcopal Church in the United States of America 1940. With supplemental liturgical index and collection of service music 1961* (New York: The Church Pension Fund, 1961). See ¶¶ 613–622.

[25]See Francis Henry Dickson, *Missale ad usum insignis et præclara ecclesia Sarum Labore ac studio Francisci Henrici Dickson* (1861), col 751*. Here the Mass is called "Missa de Nomine Jesu" but it begins "Incipit Officium [Sarum for Introit] missæ de quinque vulneribus domini nostri Jesu Christi."This missal can be downloaded in various formats. The Google Book version has only the Temporale, the first part. The votive masses are not included in that section.

[26]Eamon Duffy, *The Stripping of the Altars. Traditional Religion in England c. 1400–c. 1580*, (New Haven: Yale Unversity Press, 1992), p. 293.

[27]White's *O Holy Jesu* is for SS and organ and published by OUP.

Devotion to Mary was very popular in England. Several votive antiphons were sung, not at the Lady Mass but later in the day. Ordinariate congregations could well make an effort to learn the four Marian antiphons. It is current papal practice to sing the antiphon proper to the season, straight after the blessing at Mass and before the statue of Mary. While this practice could be copied it would skew the balance of the celebration if the Last Gospel were also used after Mass. The real place for the antiphon would be at the conclusion of Evensong.

Marian hymns are found in all hymnals which claim to be Catholic. Some are like tinsel on the Christmas Tree—pretty but not of great weight. Others really do offer good Catholic theology. Three to consider are versions of the office hymn *Ave maris stella*, and for the Immaculate Conception, *Holy Light on Earth's Horizon*, and Dante's *Virgin yet a Mother/Gentle Virgin Mother* which is ideal for Mary the Mother of God. This hymn remains copyright-protected both in the Knox and Petti versions. The French carol tune used for *Now the Green Blade Riseth,* (NOËL NOUVELET) is an excellent match for these words. As in the case of the Holy Name, the Litany of Our Lady could well be used at Benediction to foster devotion to Mary.

There is a votive Mass of the Angels but St. Michael seems to have been overlooked since the Reformation. Church dedications and surviving iconography give some idea of his earlier importance. St. Michael featured prominently in the Sarum liturgy. The apparition of St. Michael on St. Michael's Mount in Cornwall occurred in 495 AD, five years after the first apparition on Monte Gargano and a century before St. Augustine of Canterbury arrived in England. A church was built on the rocky mount, and later a Celtic monastery. Edward the Confessor built a chapel there and handed it over to Benedictines of Mont-St-Michel in France. Miracles were reported there and pilgrimages became popular in pre-Reformation times. The feast of St. Michael in the mountain tomb (*in monte tumba*) was kept on October 16 and was important enough to be given a troped sequence in the Sarum Missal. From a respond for Matins of that day, *Archangelo Michaelis*, the Tudor composer John Taverner took his *cantus firmus* for his six-voiced large-scale setting *Missa O Michael*.[28] The usual feast of September 29 was also kept throughout England. In the Ordinariate calendar, as in the current Roman calendar, St. Michael is a feast and

Marian hymns are found in all hymnals which claim to be Catholic.

[28]The title *O Michael* may come from "Vos. O Michael" in the Sarum sequence for September 29. (Do ye, O Michael, prince of heaven . . . and Gabriel . . . and Raphael . . . bear us in Paradise to rest.) Denis Stevens suspects that it stood for O[ctober feast of St] Michael. See Denis Stevens, *Tudor Church Music* (London: Faber, 1961), p. 32.

so is now displaced when September 29 falls on Sunday. Those wanting to retain a little of this history and the devotion of the English people to St. Michael could have a sung Mass on September 29 and on Sundays at about this time could sing hymns about St. Michael and the angels. Athelstan Riley's translation, *Christ the fair glory of the holy angels*, is useful,[29] as is the office hymn *Tibi Christe, splendor Patris* (Thee, O Christ, the Father's splendor).[30]

Finding the Ordinariate's Musical Heritage:

1. Pre-Reformation Music

In his introduction to *The Use of Salisbury. The Ordinary of the Mass*, Nick Sandon mentions that there was a strong movement among English Catholics for the restoration of the Use of Salisbury as the basic rite of the English Roman Catholic Church, but after much controversy it was decided that Roman customs would prevail. He laments that "both the English and the Roman churches have for superficial and transient advantages abandoned modes of worship whose profound content and time-honoured and intricate ceremony readily inspired a sense of devotion in the participant just as they demanded it of him."[31]

As we have seen those who put together the Ordinariate Use found that returning to the Use of Sarum was impractical. There are, however, several little things, many of them musical, that can underline the heritage of the pre-Reformation English Church. In many cases they involve the use of English chant which is an important part of the heritage of the Ordinariate, or at least of that part of it which comes from the Anglo-Catholicism of pre-Conciliar days.

A major feature of the old liturgy at Salisbury cathedral was the lengthy procession before Sunday Mass began. It involved the sprinkling of altars with holy water. By opting for use of the *Asperges/Vidi aquam* on Sundays there can be a conscious link with the past.

The great length of most Tudor pre-Reformation mass settings makes them unsuitable for use within the modern liturgy. There are a few exceptions such as the Masses of William Byrd. A competent choir could sing music from Byrd's *Gradualia*.

The collection of Sarum sequences has not been taken up into the Ordinariate liturgy (apart from those already in the Roman liturgy).[32] The late László Dobszay lamented the loss of some of the many sequences at the time of the Council of Trent.

> Fortunately the "Tridentine" Missal preserved the Sequences of Easter, Pentecost, Corpus Christi, and of the Requiem Mass, yet a set of beautiful and doctrin-

[29]See NEH #190.

[30]*English Hymnal* #241.

[31]*The Use of Salisbury. The Ordinary of the Mass*, LCM1, ed. Nick Sandon, (Devon: Antico Edition, 1984), p. vi. This is now available through RSCM Publications.

[32]For the sequences in English and with plainsong notation see *Hymn-Melodies for the Whole Year from the Sarum Antiphonal and Other Ancient English Sources together with Sequences for the Principal Seasons & Festivals* (London: The Plainsong and Mediæval Music Society,1920). More sequences, but without music, are found in Charles Buchanan Pearson, *Sequences from the Sarum Missal with English Translations* (London: 1871). This is now available as a Google Book.

ally rich Sequences for solemnities of equal importance (Nativity, Epiphany, Ascension, Marian feasts) was rejected.[33]

The Ordinariate missal has also chosen to ignore these other sequences. Sarum had for example, *Fulgens præclara* on Easter Day with *Victimae paschali* not appearing until the Friday of Easter Week. *Fulgens præclara* is mirrored in the thirteen-verse hymn *Light's glittering morn bedecks the sky* which was translated by J. M. Neale and can be sung (in part!) to the well-known tune *Lasst uns erfreuen*.[34]

NEH has the Advent sequence *Salus aeterna* at #502, the Christmas sequence *Lætabundus* at #505, and at #522 *Jerusalem et Sion filiæ* for a dedication festival. That for All Saints is #523, *Sponsa Christi*. Many of these could be used as motets.

The processional hymn *Salva festa dies* had one chant but several sets of words for the various feast days. Today we have the uplifting tune by Ralph Vaughan Williams which can be used as a processional hymn. The Sarum processions took place before Mass. Anglican practice has been to begin Mass with a procession on the major feast days, or to have the procession at the end of Evensong. These practices could be revived.

Sandon's *The Use of Salisbury* contains nine tropes for the Kyries. While English translations can be found in the various English translations of the Sarum Missal, they are not translations for singing. It is unlikely that troped Kyries would be acceptable in place of the Kyrie at Mass yet there could be an occasional use of some of these as an offertory motet.

The Sarum office hymns are a treasure to be retained. Many of them can be found in NEH and H40. The Wantage collection of Sarum tunes and the Winfred Douglas hymnal have already been mentioned. It is a worthwhile exercise to learn to sing the plainsong tunes traditionally associated with these hymns. The organ repertoire contains many plainsong tunes based on them, enabling the organist to assist in the recalling of these melodies.

The "Great O" antiphons on the Magnificat began a day earlier in the English Uses and the last of the collection for December 23, was "O Virgin of virgins, how shall this be." The Ordinariate Missal has opted instead for the Roman practice beginning with *O Sapientia* on December 17. These antiphons are also used in their full form as the pre-gospel acclamations on those days. The music is found both in NEH and in *The Monastic Diurnal Noted*.[35]

Most of the *Missa de Angelis* is of relatively late origin. The only part of it in the

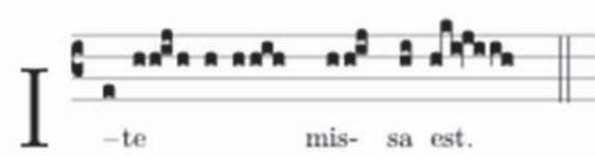
[33]László Dobszay, *The Bugnini-Liturgy and the Reform of the Reform,* Musicæ Sacræ Meletemata, 5 (Front Royal, Va.: Catholic Church Music Associates ed. on behalf of the Church Music Association of America 2003), pp. 162–163. This is available through the web page <www.musicasacra.com>.

[34]*Hymns Ancient and Modern New Standard* #329 and *Hymns Ancient and Modern Revised* #602. For other Sarum sequences with English texts and plainsong melodies see Walter Howard Frere, *Hymn-Melodies for the Whole Year* ([London]: Plainsong and Medieval Music Society, 1896, with many subsequent editions).

[35]Winfred Douglas, *The Monastic Diurnal Noted: Music of Vespers, the Little Hours, and Lauds of Greater Feasts adapted from the Original Plainsong* (Kenosha, Wis.: Saint Mary's Convent, 1952).

Sarum Missal is the Sanctus.[36] In spite of this, it would be useful to have *de Angelis* in each parish's repertoire so that this can be music shared at Masses when non-Ordinariate people attend.

The Ordinariate's Easter Dismissal is that of the Roman Missal. In the Sarum Missal we find the following dismissal for the vigils of Easter and Pentecost. It is almost identical to the melody of the Easter Vigil's alleluia in the Roman rite. It has no alleluias attached to it and so could be used from after the Easter Octave until the Sunday before Pentecost. This is simply another Sarum borrowing for those who feel inclined to use it.[37]



Finding the Ordinariate's Musical Heritage:

2. Post-Reformation Music

The two most important innovations from this period are Anglican chant and the two Anglican offices of Matins and Evensong. There is also an extensive hymn repertoire including translations of ancient Latin and Greek hymns.

Anglican chant is a treasure to be retained. It is best sung in four-part harmony but where resources are very limited it can be sung in unison with organ accompaniment. The Ordinariate favors the Coverdale Psalter for which this style of chanting was written.

There is not space here to discuss the offices. Besides the well-known Morning and Evening Prayer there were also the monastic offices used in the Anglican religious communities.

Numerous Mass Ordinary settings ("Communion Services") from the first half of the twentieth century can be given a new lease of life in the Ordinariate. The proposed Prayer Book of 1928 brought back the Benedictus and tended to separate the Kyrie from the Decalogue. This means that most of the useful Mass settings postdate 1928.

The collection of English-language motets is also impressive. Some of the earliest have texts generally based on the liturgy or scriptures and so conform to the requirements of *Sacrosanctum Concilium* ¶121.[38] Later "anthems" should be selected according to their suitability for the desired occasion.

Finding the Ordinariate's Musical Heritage:

3. The Revival of Plainchant

In the wake of the Oxford Movement there was much interest shown in plainsong, although its introduction had begun earlier. J. H. Arnold mentions Richard Redhead, organist of what became the Church of All Saints', Margaret Street, publishing in the

[36]See Sandon, *Use of Salisbury*, I, 76 and also W. H. Frere, *Graduale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century*, (London: Plainsong and Mediæval Music Society, 1894, reprint, Farnborough: Gregg Press, 1966) plate 15+ from the final group of plates in the book.

[37]Frere, *Graduale,* 19+.

[38]See, for example, *A Sixteenth-Century Anthem Book,* 4th edition (London: Oxford University Press, 1973).

1840s his *Laudes Diurnæ*.[39]

The Anglican plainsong collections include psalters, mass ordinaries and propers, antiphonals, books of fauxbourdons for canticles and psalm tones, office hymns, Holy Week music, and more. Most of this is still of use with the Ordinariate because, as Bishop Steven Lopes points out "Texts of the chants (Introit, Gradual, Alleluia, Offertory, Communion) are taken from the existing translations of the *Graduale Romanum*, as common to *The English Missal, The Anglican Missal,* and *The Anglican Use Gradual*."[40]

Most notable amongst the contributors to the English-text plainsong arrangements were J. H. Arnold who was the plainsong editor of the English Hymnal (1933) and author of the invaluable *Plainsong Accompaniment*,[41] Charles Winfred Douglas who edited H40 and produced the *St. Dunstan Kyriale* and also the *St. Dunstan Hymnal* and the *Monastic Diurnal Noted*, G. H. Palmer who produced *The Plainchant Gradual*, the Sisters of the Convent of S. Mary the Virgin at Wantage who printed that Plainchant Gradual of G. H. Palmer and many other books using "square note" notation, and the Plainsong and Mediæval Music Society. Francis Burgess, who was Musical Director of the Gregorian Association from 1910 to 1948, edited a collection of twenty-seven very small booklets in a series called *Liturgical Choir Books*. These include Vespers of the Blessed Sacrament, of the Dead, and of the Blessed Virgin Mary. There are also the rites for Candlemas, Ash Wednesday, Palm Sunday, Maundy Thursday, and Good Friday (including the entire St. John Passion with Victoria's polyphonic crowd parts). These use modern notation and include accompaniments. The copies found in choir libraries are generally in a poor state because the covers used even thinner paper than the contents. Not all are useful but with some musical editing and re-publishing as a single volume they could provide an important resource for choirs.

Anglo-Catholics used to live in a culture of obedience to the church and to her individual priests. These people are unlikely now to be looking for options to avoid using the sung Proper of the Mass. If there are any who have no desire to sing chant, they could make use of the statement in the rubrical directory of the missal: "In addition to, or in place of, the Introit, Offertory, and Communion, an appropriate hymn may also be sung." Some of us would regard this as an unfortunate statement. It would allow five hymns at Mass: at the entrance, the offertory, during communion, at the end of communion and after the blessing. Those who have not the musical resources to be able to chant the minor propers may well consider using Tietze's *Introit Hymns for the Church Year* for the introit.[42] Instead of using

[39]Richard Redhead, *Laudes Diurnæ*: *The Psalter and Canticles Set and Pointed to Gregorian Tones, with a Preface on Antiphonal Chanting by Rev. Frederick Oakeley* (London: J. Toovey, 1943). <https://archive.org/details/laudesdiurnaeps00oakegoog>.

[40]Lopes, *Missal for the Ordinariates*, 121.

[41]J. H. Arnold, *Plainsong Accompaniment* (London, Oxford University Press, 1927; reprints, London: Waltham Forest Books and Editions Kiddell, 1964) <http://www.ccwatershed.org/blog/2013/mar/19/1927-j-h-arnold-plainsong-accompaniment/>.

[42]Christoph Tietze, *Introit Hymns for the Church Year*, (Franklin Park, Ill.: World Library Publications, 2005).

the solemn form of the psalm tones, as found in *The English Gradual*, the simple form could be managed more easily by the congregation for the remaining parts of the propers.

The Use of Latin

For about forty-five years after the Second Vatican Council, there was not much Latin being sung in Catholic churches in the English-speaking countries. The absence of Latin in the Ordinariate tradition lasted much longer, more like 450 years. It is important to reintroduce Latin but this must happen gradually.

The hatred once directed against those who tried to use Latin in the Anglican church is no longer there, for major Anglican choirs have been producing recordings of Latin choral music for many years. Even so, many who have recently arrived in the Catholic Church have no knowledge of Latin at all.

GIRM at ¶41 asks for all to know how to sing in Latin the Creed and the Lord's Prayer while *Musicam Sacram* at ¶47 wants all to be able to sing in Latin "those parts of the Ordinary of the Mass which pertain to them."

If Ordinariate groups need assistance in learning Latin pronunciation and the very basic musical repertoire, local Latin Mass choirs or cathedral choirs are likely to be willing to assist. Probably learning the Sursum corda, Our Father and Credo III would be a first step, and after that the *Missa de Angelis*. Few Ordinariate members would know the Marian antiphons. It may be wise to present them with musical notation accompanied by both English and Latin words.[43] When congregations have learnt the melodies by singing them with English words they could introduce the Latin at their own convenience.

The long-term goal for singing the Ordinary of the Mass in Latin could be *Missa de Angelis* for feast days and Christmastide and Eastertide, and *Orbis Factor* for the Sundays throughout the year. For Advent and Lent the usual Roman Mass XVII with its mode six Kyrie would be useful or even merely its Kyrie with an English-chant Sanctus and Agnus Dei.

The hatred once directed against those who tried to use Latin in the Anglican church is no longer there.

Hymns and Hymnals

Normally one, two, or three hymns would be enough for Mass. The Ordinariate tradition includes singing the offices and so office hymns for all seasons and special feast days are needed. Longer processional hymns are needed, too. While there is a movement towards separating Gradual from Hymnal in modern Roman music collections, former Anglican congregations are happy to sing the sequences, and the proses (*Rorate cæli* and *Attende Domine*), provided that they have the music in front of them. A hymnal must then have some of these items as well as hymns.

[43]Winfred Douglas has good English-language settings in *The Monastic Diurnal Noted*.

In England and Australia, the *English Hymnal*, and since 1986, NEH were used by most Anglicans who considered themselves to be Anglo-Catholics. The North Americans used H40 which, although well-supplied with office hymns, lacks some of the chants found in NEH. While some of the recent traditional Roman hymnals could provide a good basis for an Ordinariate hymnal, none is adequate in its present form.[44] A revision of NEH will be called the *Revised English Hymnal* and is due for release in June 2017. Some congregations will want to continue to use weekly hymn sheets while they wait to see what this hymnal contains.

The melodies in the Sarum books often differ from those in the older Roman books. Does the Ordinariate say "Our patrimony comes from the Sarum Use" and reject the melodies generally found in modern Catholic hymnals and known by those Ordinariate members who have been in the Catholic Church for a long time? Is there room for compromise? Should the Ordinariate heed the words of Cardinal Nichols of Westminster when he spoke during the visit of the three Ordinaries to London early in 2015:

> It is something of a balancing act, between, on the one hand, showing the deep desire of Pope Benedict to appreciate the distinctiveness of many aspects of the Anglican patrimony, which are consistent and expressive of Catholic faith, and yet, on the other hand, to show how it is very much an organic part of the visible Catholic [Church] centered around the Holy Father."

He urged the members to find that balance between distinctiveness and identity. Does this mean that for some hymns the Roman variant is preferable?

Two tunes illustrate this point. Because of the late date of its composition, *Adoro te devote* (NEH #308) does not appear in the Wantage collection of Sarum melodies.[45] Winfred Douglas calls the tune "Bendictine 13TH Cent."[46] Douglas uses the Roman variant which is not that used in NEH. More complicated is *Pange Lingua*. This is

Some of the recent traditional Roman hymnals could provide a good basis for an Ordinariate hymnal, none is adequate in its present form.

[44] Three useful hymnals, in alphabetical order, are *The Adoremus Hymnal*, the *Lumen Christi Hymnal*, and the *Pope Francis Hymnal*.

[45] *Hymn Melodies for the Whole Year from the Sarum Antiphoner and other English Sources*, (Wantage: Saint Mary's Press) 1952, 1970. The Wantage press also published this in 1918, together with sequences, for the Plainsong and Mediæval Music Society.

[46] *The Saint Dunstan Hymnal: Plainsong Hymns with Accompaniments*, ed. Sisters of Saint Mary, Kenosha, Wisconsin (New York: H. W. Gray 1968), ¶ 92.

in the Sarum collection (#36 in the Wantage collection). The Sarum melody is found in NEH #268. Most Catholics are familiar with the version used in the older Vatican editions. Recent chant books, such as *Antiphonale Romanum II*,[47] take into account recent research. At p. 414 it uses yet another version, one with a quilisma in the first line, but it provides the better known melody at p. 773.

There is a need for a locally-produced Ordinariate Book of Chant for those members of the congregation who would not be confused by having yet another book in their hands. This should contain those melodies for people's chants that are printed in the missal, a setting of the *Te Deum* and, for those who use them, the *Asperges* and *Vidi Aquam*. Some parishes may like to include the canticles and verses and responses for Evening Prayer and the Marian antiphons. A separate Holy Week booklet may also be helpful.

Ordinariate parishes extend across extensive geographical areas making it impossible to have meetings of musicians. If a choir in the Ordinariate or in the wider Catholic community were to produce a CD of the missal's music for Holy Week, this would be of great assistance to some of the smaller parishes.

The Future

Although the Ordinariates have been erected principally to facilitate the movement of Anglicans into the Catholic Church, this is not their only function. They are also there to bring into the Catholic Church the treasures of English liturgy, treasures from that country once called *Mary's Dowry*. Much of this culture disappeared from Catholicism when the Reformation brought about the demise of the Sarum Use. The Ordinariate also brings to the church its post-Reformation tradition, its English spirituality, and its own form of parish life.

There are probably still some Anglicans who want to come to the Catholic Church but whose arrival is delayed by family hostility or, in the case of clergy, by financial hardship until they are of pensionable age.

There is a need for a locally-produced Ordinariate Book of Chant.

It is unlikely that there will be other large groups who will make the journey now. In North America, where congregations have come from the so-called Anglican Use, the Ordinariate is flourishing, while in some other places tiny fledgling congregations are working with patience to achieve those standards of liturgy that they desire.

When the Roman Missal was first published in English, the chants to accompany it did not exist and some musical disasters followed. Ordinariate congregations are better catered for because their chants preceded their missal. The challenges abound when searching for the best music possible. The rewards will be great both for the Ordinariate and ultimately, for the wider Catholic Church. ❖

[47] *Antiphonale Romanum, II. Ad Vesperas in Dominicis et Festis* (Solesmes: Abbaye Saint-Pierre, 2009); also found in *Liber Hymnarius,* Antiphonale Romanum, Tomus Alter (Solesmes: Abbaye Saint-Pierre, 1983), pp. 110, 112

Repertory

A Commentary on the Traditional Proper Chants of Holy Thursday

An historical context and discussion of the theology of the texts and their musical treatment

by Ted Krasnicki

The Holy Thursday Mass of the Last Supper, *in cœna Domini,* is one of the most solemn occasions in the liturgical year having been observed since ancient Christian times, as already attested to at the Council of Carthage (397).[1] What is quite unusual for such a major solemn festival is that, with the exception of one, all its traditional or pre-1974 Gregorian propers—the introit *Nos Autem* (example 1), the gradual *Christus Factus est* (example 2), and the offertory *Dextera Domine* (example 3) are shared with other observances.[2] No other major festival in the traditional *temporale* has any shared propers. The only unique chant is the communion antiphon *Dominus Jesus* (example 4) which centers on the specific gospel theme of this observance. In this essay, I would like to examine why and under what circumstances these four traditional Gregorian propers, particularly the shared ones, were assigned to this great festival. First, I will elucidate the historical context that framed the theology behind the assignment of the texts. Then, I will examine the musical expertise that the Franks gave to each one of them, discussing how the melodies support the prevalent theology of the Last Supper. Particular attention will be paid to

[1]Cf. Louis Duchesne, *Christian Worship: Its Origin and Evolution* (London: SPCK, 1908), pp. 247–8.

[2]This essay partly compliments Dom Kirby's study on the Holy Thursday propers in the modern 1974 Roman Gradual, which differ significantly from the pre-1974 ones; see Mark Daniel Kirby, O. Cist., *The Proper Chants of the Paschal Triduum In the* Graduale Romanum*: A Study In Liturgical Theology,* (Ph.D. Dissertation, Oxford Foundation House, 2002), pp. 152–212 <http://media.musicasacra.com/books/drew.pdf>

Ted Krasnicki received his Ph.D. from the Université de Montréal and studied Gregorian chant under the late Père Clément Morin. His musical services for the Latin Mass extend from Montreal to Northern Vermont.

the theological suitability of the propers for this ancient observance which continue to be used today in the *usus antiquor*.[3]

The Roman Context

The Masses on Holy Thursday have an unusual past[4] because many important centres of Christianity separated the synaxis from the Eucharist proper on this occasion, a very ancient practice that goes back to at least St. Justin martyr in the mid second century.[5] The existence of a Holy Thursday Eucharist without a synaxis, or liturgy of the word, has been attested to in Armenian documents of fifth-century Jerusalem where an evening oblation takes place in the chapel of Golgotha at the Church of the Holy Sepulchre, the traditional location of Jesus' crucifixion.[6] In the eighth century, there was still only one papal Mass on this day and it was at the Lateran around noon and had no synaxis, although possibly being preceded by a ceremony reconciling penitents instead.[7] It also included a ceremony for the blessing of the oils before communion. This Mass was attended by the Roman *tituli* who went back to their dioceses with the blessed oils to celebrate their Masses of the Last Supper later in the day, also without a synaxis. They would start at the offertory right after the gifts had been placed on the altar, and just before the Sursum corda.[8] Dom Gregory Dix thought that the Holy Thursday Masses in Rome did not have a synaxis for so long because this Mass was considered to be *the* "typical" Eucharist, having "a lingering tradition of what constituted the rite of the Eucharist proper."[9]

In contrast, St. Augustine in the fourth century mentioned the existence of a double Eucharist on that day, in the morning and in the evening.[10] Furthermore, there is evidence that at least some Holy Thursday Masses in the churches around the outskirts of Rome had had a synaxis for some time. The Capuan lectionary from the mid sixth century, for instance, has different

[3]The ceremony of the washing of the feet had been performed over the centuries outside of Mass until the reforms for Holy Week in 1955. Because the chants in this ceremony were originally not assigned to this Holy Thursday Mass, they are not being examined here.

[4]My discussion in this section casts doubt on Adrien Nocent's assertion that "In the Roman Church down to the seventh century, Holy Thursday was simply the day for the reconciliation of penitents; there was no trace of a commemoration of the Last Supper"; see Adrien Nocent, *The Liturgical Year*, vol. 3, *The Paschal Triduum, The Easter Season*, tr. Matthew O'Connell (Collegeville: The Liturgical Press, 1977), p. 30.

[5]Cf. Dom Gregory Dix, *The Shape of the Liturgy* (London: Dacre Press, 1945), p. 36.

[6]Cf. Thomas J. Talley, *The Origins Of the Liturgical Year* (Collegeville: The Liturgical Press, 1991), pp. 44–46.

[7]See Philip J. Goddard, *Festa Paschalia* (Leominster: Gracewig Publishing, 2011), pp. 135–136.

[8]Cf. Goddard, *Festa Paschalia*, 100.

[9]Dix, *Shape*, 441; considering that Good Friday had the converse, a synaxis but no sacrifice, both were type liturgies in a sense complementing each other to commemorate the one sacrifice of Christ on the Cross.

[10]Augustine, *Epistola*, LIV, 7(9) (*Patrologia Latina* 33, 204); for an English translation see *The Works of Saint Augustine: A Translation for the 21st Century,* Part 2, Volume 1, *Letters 1–99*, tr. Roland J. Teske, (Hyde Park, N.Y.: New City Press, 2001), p. 214.

readings for a morning and evening Mass.[11] Roman churches began adopting this practice sometime during the eighth century,[12] but it was not uniform. *Ordines Romani* XVI and XVII, written for a monastic community in the late eighth century, for instance, still did not have a synaxis for the Holy Thursday Mass.[13] On the other hand, the earliest known Roman lectionary from the early eighth century,[14] the *Comes* of Wurzburg, already specifies an epistle for Holy Thursday.[15]

The properization of the Holy Thursday Papal Mass could not occur until it had received a synaxis.[16] The task of assigning chant propers for this important occasion would have likely fallen to the Roman Schola Cantorum who resided at the Lateran. A description of a Papal Mass by a Frankish observer in Rome during the first half of the eighth century mentions parts of a fore-Mass, suggesting a recently introduced synaxis.[17] Its introduction may be related to there having been no Masses on first five Thursdays in Lent until Gregory II (715–731) introduced them.[18] In view of the chronological organization of the first recension of Gregory's biography in the *Liber Pontificalis* that lists his introduction of these Masses immediately after the Frankish victory over the Moors in 721, McKinnon estimates this to be around 722.[19] The consensus of most chant historians is that these propers were mainly borrowed from the post-Pentecostal Sundays, and I agree since only the Thursdays in Lent have mostly shared propers. It is quite plausible that Gregory II also extended his reform of the Lenten Thursdays to introduce the synaxis for the Holy Thursday evening Mass along with its proper chants. However, I would not dismiss the possibility that this was done a bit later during the time of Gregory III (731–741), the immediate successor to Gregory II. Pope Gregory III was also liturgically minded, who, according to Gevaert, may have ordered a compilation of Mass chants, a precursor to our Roman Gradual.[20] More importantly,

[11]Goddard, *Festa Paschalia*, 133.

[12]Ibid., 135.

[13]Ibid., 137.

[14]Cf. Eric Palazzo, *A History of Liturgical Books: from the Beginning to the Thirteenth Century*, tr. Madelaine Beaumont (Collegeville: The Liturgical Press, 1998), pp. 99–100.

[15]Germain Morin, "Le plus ancien *Comes* ou lectionnaire de l'église romaine," *Revue Bénédictine*, 27 (1910), 54.

[16]I borrow the term "properization" from James McKinnon for whom it means ". . . the process by which a body of proper liturgical chant comes into being"; James McKinnon, "Properisation: The Roman Mass," in *Cantus Planus, Papers Read at the Fifth Meeting, Eger, Hungary, September, 1993* (Budapest, 1994), p. 15.

[17]Ordo XXIII as cited in Goddard, *Festa Paschalia*, 137; this is Andrieu's dating for this Ordo in Palazzo, *History*, 179.

[18]"Hic quadragesimali tempore ut quintas ferias (ieiunium atque) missarum cælebritus fieret in ecclesias, quod non agebatur, instituit," Louis Duchesne, *Le Liber Pontificalis: Texte, Introduction et Commentaire* (Paris: Ernest Thorin, 1886), Tome 1, p. 402; the dates given for this and all other popes in this essay are of their papacy.

[19]James McKinnon, *The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper* (Berkeley: University of California Press, 2000), p. 133.

[20]François-Auguste Gevaert, *Les Origines du Chant Liturgique de l'Église Latine* (Gand:

he founded a congregation of monks adjacent to the Lateran.[21] These monks used the Lateran Basilica day and night for their Divine Office and so would have an influence on the papal liturgy there. Some of these monks would have come from monasteries outside of Rome that did have a synaxis on Holy Thursday and so would have impressed the need for one at the papal liturgy.[22]

It goes without saying that the major difficulty in addressing the origin of the Holy Thursday proper chants is the lack of documented sources from the relevant period. We know that midway in the eighth century there began a melding of Roman and Frankish chant traditions. The chant sources we have, however, are all Frankish compilations that date from the late eighth century at the earliest. We have few ways of determining which chant texts are originally Roman and which are Frankish inclusions. But in terms of likelihood, there are two factors to consider. The first is that Charlemagne was unambiguous in having the Frankish empire adopt the Roman liturgy if for no other reason than as a tool in unifying his kingdom. Setting aside the issue of chant melodies, the proper chant texts of Holy Thursday would have been well established at Rome by this time and

would have been readily adopted by the Franks. The second factor is that this selection of proper chants for Holy Thursday can already be found in the late eighth century Frankish antiphoner of Mont-Blandin, as well as in most of the other manuscripts of Hesbert's Sextuplex.[23] Their widespread use by this time implies their early adoption by the Franks, suggesting that they adopted the original Roman texts.

I begin my historical examination of these individual Gregorian propers by noting that the introit and gradual for Holy Thursday are also found on the feasts of the Cross. These are the Invention (Finding) of the Cross (May 3) and the Exaltation of the Cross (September 14), both of which had already been commemorated at Rome since the seventh century.[24] Both also had already had their individual Mass text set by the end of the seventh century.[25]

Librairie Génerale de Ad. Hoste, Éditeur, 1890), p. 42.

[21]Cf. McKinnon, *Advent Project*, 83, 373.

[22]The Evening Holy Thursday Mass at Rome acquiring a synaxis in the eighth century answers McKinnon's puzzle of why "the surprising tendency of this solemn occasion to borrow chants, is surely an indication of a very late adoption of its Mass Proper (something I remain unable to explain)," ibid., 366.

[23]Cf. Dom René-Jean Hésbert, ed., *Antiphonale Missarum Sextuplex* (Brussels: Vromant, 1935; reprint, Rome: Herder, 1967), p. 92.

[24]Whereas the Feast of the Invention of the Cross commemorated the finding of the Holy Cross in Jerusalem by St. Helena, the Feast of the Exaltation of the Cross commemorated its recovery and return to Jerusalem in 629, after it had fallen into the hands of the Persians.

[25]Louis van Tongeren, *Exaltation of the Cross:*

Because the earliest mention in the Roman lectionaries of the latter feast refers to the readings of the former feast, Louis Van Tongeren thinks that the former is the older feast at Rome.[26] Furthermore, the texts of the introit and gradual are non-psalmic being taken from the New Testament and with considerable textual adjustment, two key features which for McKinnon are indications of their relatively late date of composition by the Roman Schola Cantorum, which he convincingly estimates to be in the later part of the seventh century.[27]

Complicating this picture, though, is that only the later manuscripts of Hesbert's *sextuplex* have these two chants for the feasts of the Cross. The earlier ones do not have these feasts. The prevailing view has been that the feasts of the Cross borrowed them from Holy Thursday. This may be suggested by their late arrival into the Frankish empire. But the practice at Rome tells a different story. Indeed, Tongeren has recently revisited this issue in some detail.[28] He points out that, because at Rome the feasts of the Cross are older than the introduction of a synaxis for Holy Thursday, "Maundy Thursday could well be indebted to the feasts of the Cross."[29] I agree, and would further add that the first reference to a liturgical celebration of the feast of Exaltation of Cross in the West can be found in the *Liber Pontificalis* under the pontificate of Pope Sergius I (687–701).[30] This time period fits in with McKinnon's dating of the non-psalmic chants as well as with his well-argued contention that both the *temporale* and *sanctorale* would have been completed during Sergius' time.[31] That would strongly suggest that the borrowing was indeed the other way around, that is to say, that the Holy Thursday introit and gradual in the *temporale* were borrowed from the feasts of the Cross in the *sanctorale*.

It is noteworthy that the introit *Nos autem* (Example 1) is also shared with the Tuesday Mass of Holy Week in the *temporale* as found in the earliest Graduals of Hesbert's *Sextuplex*. Although it has often been argued that Holy Thursday borrowed its introit from this Tuesday because the latter is the older usage, that the gospel for that Tuesday is younger than the one for Holy Thursday suggests differently. During the seventh century, the Tuesday in Holy Week still had the Gospel of St. John 13: 1–32, which included the washing of the disciples' feet.[32] When Holy Thursday acquired a synaxis roughly a hundred years later, there was an overlap of gospels during Holy Week. Eventually by the year 800, the old Tuesday Johannine gospel had been replaced with the Passion according to St. Mark to remove the duplication.[33] It was likely at this point that an introit was assigned that alluded to the Passion narrative on this Tuesday. Like Holy Thursday, the preceding Tuesday also borrowed its

Toward the Origins of the Feast of the Cross and the Meaning of the Cross in Early Medieval Liturgy (Leuven: Peeters, 2000), pp. 160–1.

[26]Cf. ibid., 4.

[27]McKinnon, *Advent Project*, 362ff.

[28]Tongeren, *Exaltation,* 158.

[29]Ibid., 161.

[30]Duchesne, *Liber Pontificalis*, 374 (note 29 on p. 378).

[31]McKinnon, *Advent Project*, 12.

[32]Goddard, *Festa Paschalia*, 101.

[33]Ibid.

introit from the feasts of the Cross because of its Pauline text on the glory of the Cross. Holy Thursday had borrowed this introit earlier because of its important relation to the epistle, as we will see presently. The usage of this introit for the feasts of the Cross in the *sanctorale,* in other words, predates its usage in the *temporale*.

The melody of the gradual *Christus factus est* (Example 2) is also shared with the gradual *Ecce sacerdos Magnus* for the feast of St. Sylvester as well as with *Exiit* for the Feast of St. John Apostle and Evangelist. I have serious doubts about the widespread view that the melody of *Christus factus est* is a contrafactum of *Ecce sacerdos*. Holy Thursday would have been more important for the Franks than the feast of St. Sylvester and so would have been given more attention. As mentioned, its use on Holy Thursday occurs in all six manuscripts of Hesbert's *Sextuplex* attesting to its widespread and, by implication, early use while it is missing for St. Sylvester in the Gradual of Rheinau. Rather, I believe that *Ecce sacerdos* is a contrafactum of *Christus factus est*. There is certainly an allegorical connection of the s*acerdos magnus* in the former with Christ as high priest at the Last Supper, but the historical implications of the feast of St. Sylvester suggest a stronger converse allegorical connection. It was during the pontificate of Pope St. Sylvester (313–335) that St. Helena found the True Cross, and the Holy Cross Basilica was built in Rome to house its relics. As I have explained elsewhere, allegory and symbolism in the arts, including music, were important means for communicating salient ideas during the Carolingian renascence.[34] The Frankish musical artists during the ninth century would have readily seen the association of the Cross of Christ with St. Sylvester thereby using the melody of *Christus factus est* as a reminder of this. I suspect this was the way these musical artists also paid their tribute to an important saint for them because he was the one who had established a school of chant at Rome according to countless legends.[35] I believe the Franks would have re-worked the Roman melodies they inherited for the more important festivals first. Because of the remarkable use of melody on the words of *Christus factus est,* as we will see presently, I believe that gradual *Exiit* for the Feast of St. John Apostle and Evangelist is also a contrafactum. The text of *Exiit* is centonized from the gospel in which Jesus asks Peter to follow him; using the melody of *Christus factus est* is a reminder that Peter also followed Jesus to the Cross, albeit being crucified upside down. Nor does the melody of *Christus factus est* seem to be taken from the Divine Office as some would suggest.[36] In the Divine Office, this pericope occurs consis-

[34]Cf. my "The Carolingian Cultural Renascence and the Formation of Gregorian Chant: Allegory and Symbolism," in *Chant and Culture: Proceedings of the Conference of the Gregorian Institute of Canada, August 8, 2013* (Lions Bay, B.C.: The Institute of Mediaeval Music, 2014), pp. 41–47.

[35]The legend persists even today: for instance, the online Britannica Encyclopaedia entry under "*schola cantorum* (medieval)" continues to speak of Pope St. Sylvester as establishing the *schola cantorum* in Rome <http://www.britannica.com/Ebchecked/topic/527949/schola-cantorum>

[36]For instance, Goddard suggests Lauds of Holy Week, *Festa Paschalia*, 134.

tently from at least the late ninth century onwards as an Antiphon verse for Lauds on Holy Saturday but with a completely different melody in Mode 2.[37]

The offertory *Dextera Domine* (Example 3) is also shared with other dates: the third Sunday after the Epiphany and the Tuesday of the third week in Lent.[38] Naming the source for this offertory is more problematic, but it is not a crucial issue as we will see. Its psalmic text suggests that it is the oldest of all the Holy Thursday propers. For the feasts of the Cross in Hesbert's *sextuplex* it is only found in the Antiphonary of Corbie (ninth century) for the finding of the Cross. The ninth–tenth century Missal of Leofric has its incipit for the feasts of the Cross also.[39] That would suggest it was a later Frankish replacement of the more common offertory *Protege* for these feasts. The offertory *In omnem terram,* originally assigned by the Franks for Ss. Simon and Jude in the *sanctorale,* is its contrafactum using most of the same melody.[40] The melody was likely used allegorically because of the ancient legend surrounding St. Jude's curing King Abgar of Edessa of leprosy which has a relation to *Dextera Domini*.[41] That is to say, the gospel for the third Sunday after the Epiphany speaks of Jesus curing a leper. Jesus cured the leper by raising his hand, perhaps his right hand, to perform the miracle. It was another epiphany of his divine nature. In this original assignment, we can hear the voice of the leper who went to the temple to thank and praise God for his cure using the words of this psalm, offering himself as a sacrifice in thanksgiving. The text of this offertory speaks about God's exaltation of its speaker (*et exaltavit me*) which allegorically can also refer to Christ on the Cross. Since the epistle for Holy Thursday also speaks about God exalting Christ on the Cross (*et exaltavit eum*), it was natural for the Romans to have borrowed this offertory for this festival. But there were other considerations as we will see later.

I should note that tracts were not assigned for the Thursdays in Lent nor for Holy Thursday. In all likelihood, tracts are musical re-workings of a more ancient psalmic chants that had been assigned for particular observances.[42] There would have been no ancient chants to source from for tracts on these Lenten Thursdays.[43] Nor would there have been an ancient chant to source from for a tract on Holy Thursday with its long tradition of having had no synaxis, and the feasts of the cross have festive Alleluias instead of tracts. Tracts, even

[37]One of the earliest known instances can be found on folio 85r of the Antiphoner (c. 890) from Albi, Bibliothèque municipale Rochegude, 44, but it is un-neumed. The earliest known neumed instance can be found at folio 30 of Sankt Gallen, Stiftsbibliothek, 391. Subsequent diastematic manuscripts generally accord with the adiastematic notation of Sankt Gallen 391.

[38]It already appears in the Old Gelasian Sacramentary; Cf. *Liber Sacramentorum Romanae Ecclesiae*, ed. H. A. Wilson (Oxford: At the Clarendon Press, 1894), pp. xxvii, 198.

[39]Tongeren, *Exaltation,* 164.

[40]Rebecca Maloy, *Inside the Offertory* (Oxford: Oxford University Press, 2010), p. 48.

[41]The legend is found in the third-century Syriac account, *The Teaching Of Addai the Apostle* <http://www.apostle1.com/doctrine-addai-syriac-orthodox1.htm>, as well as in Eusebius, *Church History*, I.13.

[42]McKinnon, *Advent Project*, 283.

[43]Palazzo, *History*, 52.

if somewhat formulaic and readily adapted to other texts, were apparently not considered important enough at this time to be assigned to these observances.

One has to wonder at this point why the chant propers of Holy Thursday were mainly borrowed rather than unique compositions for such an important observance. Typical opinions on this are that the Roman Schola Cantorum had to assign them very hurriedly, or well past their period of great musical creativity or, as McKinnon has suggested, the Schola Cantorum had reached its limit for memorising any more melodies in the church year.[44] Although all these three were perhaps factors by the year 720, I am more inclined to think that suitable chants had already existed that readily fit well with the theological understanding of Holy Thursday at that time. Because communion chants for major festivals centre on the gospel, and because of the unique theme of the Holy Thursday gospel, its communion chant could not be borrowed, so the Schola Cantorum created a new one for this occasion, while the others could be suitably borrowed.

Be this as it may, this selection of proper texts for Holy Thursday reflects a traditional understanding of the Last Supper as a sacrifice. Bread and wine had indeed been offered to God on the Sabbath as the unbloody sacrifice in temple since the time of Melchizedech.[45] But at the Last Supper, the bread and wine became sacrificial mainly through their connection with the Cross, as St. Paul alludes to in the epistle: *quotienscumque enim manducabitis panem hunc et calicem bibetis mortem Domini adnuntiatis donec veniat*.[46] Christ's Last Supper and his death on the Cross, in other words, form one sacrifice.[47]

Furthermore, despite the apparent variance of the chronology of this event between the synoptic gospels and that of St. John, the Last Supper, since earliest times, was thought to have been held on Thursday, the evening before the legal Jewish Passover and the evening before the sacrificial lambs

[44]McKinnon, *The Advent Project*, 373.

[45]This was known in the Old Testament as the bread and wine of the Presence or Face of God; cf. Brant Pitre, *Jesus and the Jewish Roots of the Eucharist* (New York: Doubleday, 2011), pp. 118–125.

[46]"For as often as you shall eat this bread and drink the chalice, you shall show the death of the Lord, until he comes," epistle for Holy Thursday, 1 Cor. 11:26.

[47]Pitre (*Eucharist*, 147–195) offers an extensive explanation for this one sacrifice. Jesus did not finish the Passover meal at the Last Supper by drinking the fourth cup of wine, the Hallel cup that followed the singing of Hallel psalm 117 (118), as was required by the Jewish Passover meal liturgy (pp. 156–160). He refused to drink this "fruit of the vine" again until his dying moments on the Cross when he said "It is finished," thereby completing the Passover meal and "passing-over" or making his passage to his Father in Glory (pp. 161–165). In this new Passover, the Last Supper was extended to include his death on the Cross, so that these two events are part of the one single sacrifice; as he concludes: "In sum, by refusing to drink the final Passover cup until his dying moments, Jesus gathered up everything that would happen to him between Holy Thursday and Good Friday—his betrayal, his supper, his agony, his passion his death—and united it to the new Passover that would be celebrated "in memory" of him. As the memorial of his new Passover, the Eucharist therefore not only makes present the actions of Jesus of the Upper Room; it also makes present the sacrifice of Jesus on Calvary" (p. 170).

were slaughtered for the Jewish Passover. As St. Clement of Alexandria in the late second century explained, this New Passover of the eternal covenant was not celebrated with a lamb from the temple, but with the bread and wine which became the Body and Blood of the true Paschal victim.[48] The only sacrificial Lamb present on that Thursday evening, as McGuckian has noted, was Jesus himself.[49] The Paschal Lamb shared at the Last Supper would only be slain on the Cross the following afternoon at the same time the lambs were being slaughtered in the Jewish temple; no lambs were allowed to be slaughtered later in the evening of that Friday, the beginning of the Jewish sabbath. It was through his cross that Christ became the New Passover, the Paschal Victim. As Justin Martyr noted, Jewish Passover lambs are roasted in the form of a cross.[50] The *prolepsis* or anticipation of the sacrifice on the Cross underlies the meaning of the Last Supper. But there was still more at work here.

The idea of the sacrifice on the Cross in this Mass was further strengthened by virtue of its timing in relation to the first Mass of Pasch. In the early church, the Paschal vigil lasted till dawn when the first Paschal Mass was celebrated.[51] St. Augustine called the Paschal Vigil "the mother of all holy vigils," as it lasted well into the night.[52] In seventh-century Rome we find that with all the readings, sometimes twenty-four of them in both Latin and Greek with its tracts and collects, along with the baptisms, the vigil also lasted well into the night.[53] During the ensuing centuries, however, there was a tendency to advance the first Paschal Mass of the vigil because of the great burden of following the strict Lenten fasting rules for the reception of Holy Communion that entailed eating no food all day Saturday until the first Paschal Mass.[54] Because the first Mass of Pasch became so advanced, the intervening time from the Good Friday liturgy could no longer symbolise the three days and nights that Matthew spoke about when comparing Christ's entombment to Jonas' time spent in the belly of a whale.[55] Rather, the Romans, during the eighth century, began looking at the office of Tenebræ following the Mass of the Last Supper as the beginning of Christ's entombment.[56] Amalarius in the early ninth century also raised this issue for the Franks: "In the Triduum, the Lord rested in the tomb . . . For three continuous days . . . we celebrate his three days' burial."[57] Likewise, Durandus

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[48]As found in a fragment from the lost work "On the Passover"; see Rev. Alexander Roberts and James Donaldson, trs. & eds., *Ante-Nicene Christian Library: Translations of the Writings of the Fathers Down to A.D. 325* (Edinburgh: T. & T. Clark, 1872), Vol. XXIV, pp. 167–8.

[49]Michael McGuckian, S.J., *The Holy Sacrifice of the Mass* (Leominster: Gracewig, 2005), p. 50.

[50]Pitre, *Eucharist*, 64.

[51]James Monti, *A Sense of the Sacred: Roman Catholic Worship in the Middle Ages* (San Francisco: Ignatius Press, 2012), p. 466.

[52]St. Augustine, *Sermon* 219, *Patrologia Latina*, 38, col. 1088.

[53]Monti, *Sense of the Sacred*, 466.

[54]Cf. Ambroise Verheul, "Le mystère du samedi saint," in *Questions Liturgiques*, 65 (1984), 23–24.

[55]Matt. 12:40.

[56]See *Roman Ordo* 13a and *Roman Ordo* 23, both thought to be from the early eighth century; cf. Monti, *Sense of the Sacred*, 358.

[57]Amalarius of Metz, *Liber Officialis*, bk. I, ch 12,

noted that these three days celebrate the funeral rites of Christ. [58] By the late ninth century, the vigil was already starting before eventide.[59] The Good Friday liturgy, of course, recalled his death on the Cross, but it no longer symbolised the beginning of the three days. Because, as I have pointed out, the Last Supper was part of the same sacrifice on the Cross, the evening Mass of Holy Thursday could commemorate his death on the Cross as well. This re-organizing of liturgical allegory was a kind of liturgical *prolepsis* that was common until our modern era which tends to have a higher concern for archaeological accuracy than for allegorical meaning. With this strong emphasis on the Cross, the Romans accordingly borrowed the introit, gradual, and offertory for this festival.

The Frankish Context

After Roman chants reached the Franks in the late eighth century, however, a considerable reform of the melodies starting taking place. The result, what we now refer to as Gregorian chant, can be found in the earliest neumed Graduals of St. Gallen and Laon from the late ninth and early tenth centuries. With a dearth of historical manuscripts, I cannot discuss here what Snow has called the central question of Gregorian chant, *viz*., how Gregorian chant differs from Roman chant. However, I believe that the Franks systematically reformed the Roman melodies generally in the order that they are found in these Frankish graduals, although, in the long arduous task of the reform, the major feasts would have been addressed first so as to celebrate them with an appropriate musical solemnity as soon as possible. The reasons for such a major reform may stem from the artistic animosity between the singers at Metz and those of Rome, despite Charlemagne's programme of Romanizing the Frankish liturgy.[60] I also suspect that the more Byzantine sounding melodies of the Romans would have sounded alien to the Franks, not to mention that during the seventh, eighth, and ninth centuries, we had the Byzantine popes in Rome who would have shared Byzantine musical tastes. By the late eighth century, when Roman chant came to the Franks, Rome was still well populated with Greek speakers both as a result of the Christian refugees who had fled the Islamic invasion of Syria, at that time part of the Byzantine Empire. Gevaert was one of the first to point out the importance of the Byzantine Pope Sergius I in the founding of the Roman Schola Cantorum.[61] I suspect most of the Frankish musical reform of Byzantine-sounding Roman chant was accomplished during the turbulent reign of Louis the Bald, Charlemagne's son, a turbulence that made possible an opening for a more liberal incorporation of Gallican melodies and musical tastes.

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nos 32–33.

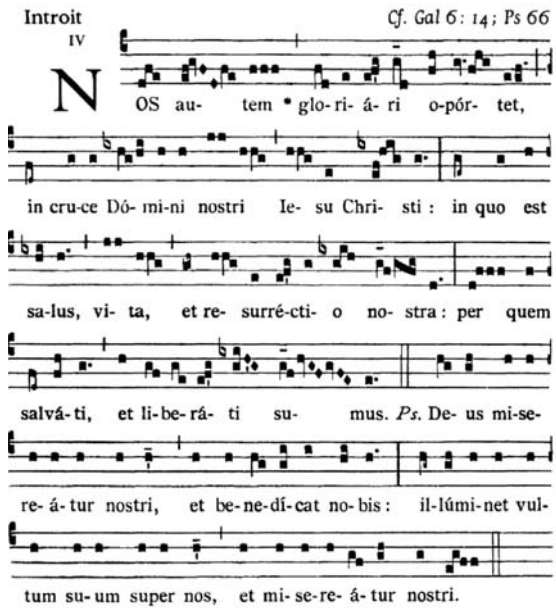
[58]Durandus, *Rationale*, bk. 6, chap.72, no. 2.

[59]Monti, *Sense of the Sacred*, 466; it is likely for this same hardship of fasting that there was a corresponding tendency to advance the Mass of the Last Supper to the morning.

[60]For instance, in *Life of the Emperor Charles the Great* written by a monk at St Gall in 884, we read how the Greeks and Romans at Rome conspired out of envy against the Franks to corrupt their chant at the time of Charlemagne; Strunk, Oliver, *Source Readings in Music History* (New York: Norton, 1998), p. 182.

[61]Gevaert, *Origines*, 38ff.

The point I wish to draw from this brief historical account is that, while keeping the Roman texts intact, the Franks reworked the Roman melodies, and that those for Holy Thursday were re-worked with the theology of this festival in mind rather than the theology of the feasts of the Cross. The exception would seem to be the offertory, *Dextera Domine* which, occurring earlier in the *temporale*, would have been adapted for that festival first, as we will see. This musical reform also included the use of allegory and symbolism which the Carolingian Renascence embraced in the visual and musical arts.[62] Keeping this in mind, I shall now discuss the Gregorian melodies for each of these proper chants.



Example 1: *Nos Autem*

Introit: The introit *Nos Autem*[63] (Example 1) has a highly centonized text from St. Paul's letter to the Galatians disposing them to contemplate the sacred mystery of the glorious Cross.[64] It was borrowed for Holy Thursday to complement the epistle which, as we saw, alludes to the sacrificial nature of the event in the cenacle. Daniel Saulnier has noted that at the end of the tenth century many non-structural *mi*'s in mode 4 were being raised to *fa*.[65] This was likely the result of having an alien Byzantine modal framework, the *oktoechos,* imposed onto the tonal sensibilities of the Franks. We moderns share this sense of tonal incompleteness in a leading tone, rendering it somewhat unstable because of the very strong attraction from the semi-tone immediately above it, in this case the *fa*.[66] This has resulted in some modal ambiguity for this mode. Dom Desrocquettes is partly correct in his assessment of mode 4 that the

[62]For a discussion of allegory and symbolism in Carolingian arts, see my "Carolingian Cultural Renascence."

[63]"We however ought to glory in the cross of our Lord Jesus Christ; in whom is our salvation, our life, and our resurrection; through him we are saved and set free. ℣. May God grant us his mercy and his blessing; may the light of his face shine on us and bring mercy on us."

[64]The earliest Frankish manuscripts, for instance the Mont-Blandin Gradual of c. 800 A.D. as found in Hesbert's *Sextuplex*, have C*antate Domino* as the psalm verse instead of *Deus misereatur*; I have not yet found C*antate Domino* used in any adiastematic neumed manuscripts.

[65]Dom Daniel Saulnier, *The Gregorian Modes*, tr. Edward Schaefer (Solesmes: Abbaye Saint-Pierre, 2002), p. 70.

[66]The *Graduale Novum* tries to correct for these later emendations; *Graduale Novum: Editio Magis Critica Iuxta SC 117, Tomus I* (Regensburg: Conbrio Verlagsgesellschaft, 2011), p. 28.

mi is not the tonic, but only in regards to the tenth century and later "altered" chant manuscripts.[67] In view of this, I have used Fr. Saulnier's "restored" version of *Nos Autem* for my Example 1.[68]

This introit begins with the ancient intonation of the minor third *re-fa*, but then immediately proclaims that it is a deuterus composition through the frequent repetition of the semitone *mi-fa*, not uncommon with mode 4 introits. On the first phrase ending with "oportet," the melody is calm and graceful and neumatic within a limited *ambitus*. This is an example of why Dom Desrocquettes and others call mode 4 the contemplative mode suitable for an unobstructed meditation of the text.[69] The Gregorian musical artist, as musical composer, begins the melody with a simple meditation on the words of St. Paul. It is a meditation on the Cross as an instrument of salvation using a joyful melody that befits St. Paul's soteriological view of the Cross. On the word "oportet," for instance, there is a strong intimation of joy using a slightly modified form of the motive of Rejoicing: *fa-la-sol-fa-la*.[70]

But this is not a mere no-frills meditation on the text. Beginning on the next phrase "in cruce" the melody becomes distinctively different with a change of hexachord that correspondingly changes its tonal character.[71] The melody now revolves around the psalmic tenor of mode 4, *la*, and continues to do this until "nostra." The melody on the phrase "in cruce" itself suddenly becomes syllabic in contrast with the preceding. "In cruce" begins the artist's plan to highlight the entire clause up to "resurrectio nostra." This is the core passage of the entire pericope, succinctly expressing the theme of redemption obtained through Christ's sacrifice on the Cross. We can note that the melody on the phrase "in cruce . . . Christi" is very similar to the melody on the next phrase "in quo est . . . nostra," the latter having more notes because of its additional syllables. The use of a similar melody on these two phrases ties their meaning even closer together than the text does: our Lord Jesus Christ is our life and resurrection. In each of these two phrases two words, "nostri" (our) and "vita" (life), receive special emphasis through a musical outburst with the highest notes in the antiphon, generally not typical of mode 4. They both have the exact same melody. Taken together, they are thematic of the entire pericope, by summarizing the ultimate purpose of Christ's sacrifice on the Cross. He is our Lord offering his sacrificial act of love for the benefit of our eternal life. Using the same motive on both words, the artist is linking them together contextually to become a kind of musical gloss. Finally, on "per quem salvati," the chant returns to its initial hexachord and briefly resumes its

[67]Dom J. H. Desrocquettes, O.S.B., *Gregorian Musical Values* (Cincinnati: Ralph Jusko Publications, 1963), p. 65.

[68]Saulnier, *Gregorian Modes*, 175.

[69]Desrocquettes, *Gregorian Musical Values*, 65.

[70]For a discussion of this and other symbolic motives, see my "Carolingian Cultural Renascence," 55–58.

[71]Although the theory of hexachords was developed by Guido d'Arezzo for didactic reasons in the eleventh century, it is based on two conjunct tetrachords that underlie the *oktoechos*, so its analytical use benefits the understanding of the tonal structure of chant, especially for the *mutatio* of the melody.

re-fa meditative melodic framework.

But the contemplative artist is not finished with his musical theology. On the final phrase "liberati sumus," we have essentially the same melody as previously on "resurrectio nostra." Melody is again used to associate different ideas in the text with each other; in this case we are being reminded that our resurrection is our liberation (from death). However, their cadences are different. In the former, there is a strong cadence on *re*, the final of mode 1; on the latter, there is a typical mode-4 formulaic cadence on *mi*. This is an example of the occasional modal ambiguity of mode 4 I mentioned earlier.

It is interesting that the accented syllable of every polysyllabic word in this antiphon is correspondingly accented musically, either through a greater melismatic ornamentation of that syllable or, as on "nostri" and "vita," through placing noticeably higher notes on their accented syllables. The melody, in other words, conforms to the verbal rhythm of the words. The exception is "cruce," but here one would naturally accent the first syllable without melodic intervention.[72]

Gradual. The Romans also borrowed the gradual *Christus factus est*[73] (Example 2) from the feasts of the Cross as a musical refection on the sacrificial nature of the Eucharist following the Pauline epistle for Holy Thursday. It is a sung prayer of thanksgiving for Christ's sacrificial offering of himself on the Cross and, on Holy Thursday, for the Eucharist as a representation of that Sacrifice, "thus expressing the oneness there is between the Sacrifice on the cross and that of the altar."[74] Added to this Biblical text taken from St. Paul to the Philippians are two words in the beginning sentence "pro nobis" (for us), which helps to put the pericope into its theological context. As Saulnier has said:

> C'est la méditation du compositeur, et aussi la pensée de l'Église: un approfondissement sur cette lecture, une orientation. Le compositeur de la mélodie est aussi, dans une certaine mesure, le compositeur du texte. Il intervient sur le texte inspiré, du moins à une certaine époque. [It is the meditation of the composer, and also the thought of the church: a deepening of the reading, a spelling out. The composer of the melody is also, to a certain degree, the composer of the text. He has a hand in the inspired text, at least at a certain point in time.][75]

The Franks gave this gradual text its Gregorian melody in accordance with the Church's inner sentiment of joy that surrounds the Cross as an instrument of salvation. For instance, we find the joyful and

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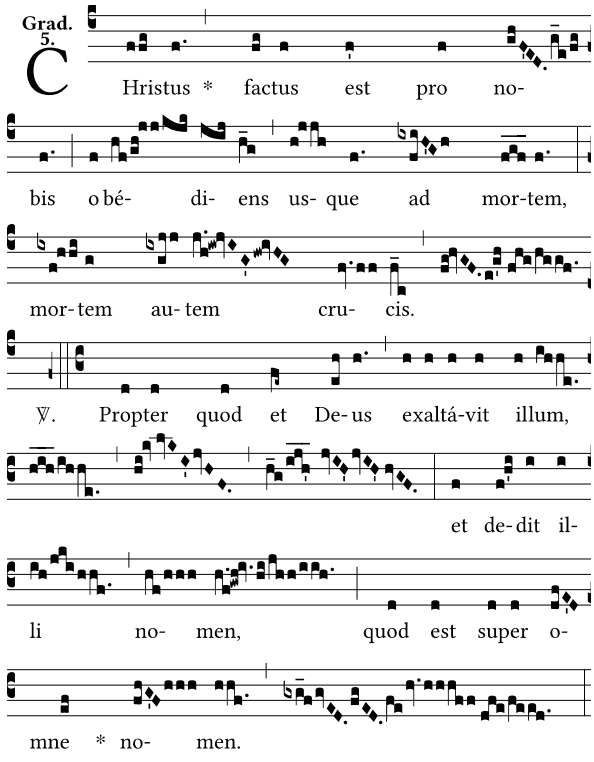
[72]Einsieldeln 121 (188) actually has an accent mark on the neume of this first syllable.

[73]"Christ became obedient unto death for us, a death, moreover on the cross. ℣. For which God exalted him, and gave him the name which is above all other names" (translation from the *Gregorian Missal*, 282–283).

[74]Abbot Prosper Guéranger, O.S.B., *The Liturgical Year: Passiontide and Holy Week*, tr. Dom Laurence Shepherd, O.S.B. (London: Burns, Oates, & Washbourne, 1910; reprint, Fitzwilliam, N.H.: Loreto Publications, 2000), p. 378.

[75]Daniel Saulnier, Session Intermonastique De Chant Grégorien: *I- Au commencement était la parole,* (Ligugé, 1-6 septembre 2003), p. 11 <http://palmus.free.fr/session_2003.pdf >.

comforting *Chaírete* motive *fa-sol-la-sol-la* on the first few notes of the melisma on the last syllable of "crucis."[76] We also find again the motive that asks us to rejoice, *fa-la-sol-la*, on the last notes of the melisma on "illum" transposed a fifth higher. Using these joyful motives, the musical artist is bringing us to the joyous message of God's Love that the Cross symbolizes. The rather joyful melody of this gradual also fits well into this day when the church is fairly festive in thanking the Lord for instituting this great Sacrament at his Last Supper through which he is physically present to His faithful until the end of time.



Example 2: *Christus factus est*

The beginning of this gradual is reminiscent of the beginning of the peaceful *Requiem* introit that, although it is used on the occasion of death, is a prayer for the peaceful rest of the soul. The peaceful melody is in keeping with the text, and we can find several other melodic fragments of the *Requiem* introit in this gradual. Because of its constant need throughout the liturgical year, the *Requiem* introit would have been composed first, and have been well known. The text, whose usage during the funeral procession of the body to the church, already appears in the supplement to the eighth century Hadrianum compiled by Benedict of Aniane (not Alcuin as is commonly thought) who borrowed it from Visigoth sources.[77] Although there are a fair number of tritus chants that begin this way, the musical artist here may have had in his mind to connect the *Requiem* introit from the Mass for the dead with the death of the Prince of Peace.

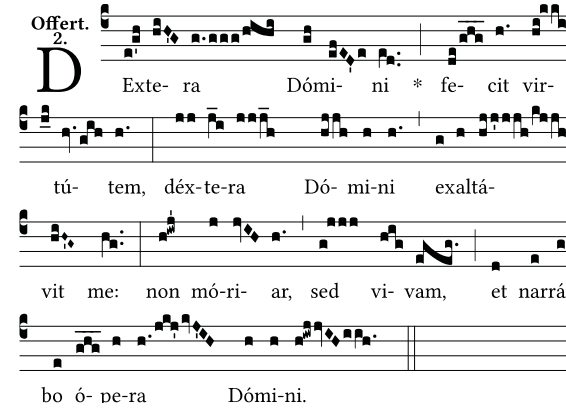
Several words in the antiphon are important for the artist: "nobis," "obediens," "autem," and "crucis." He highlights these musically using melismas that incorporate some madrigalism.[78]

[76]For a brief discussion of this *Chaírete* motive, see my "Carolingian Cultural Renascence," 55–56.

[77]Cf. Frederick S, Paxton, *Christianizing Death: The Creation of a Ritual Process in Early Medieval Europe* (Ithaca: Cornell University Press, 1990), pp.132, 136n, 141, 179.

[78]For a discussion of madrigalism in Gregorian chant, see Clement Morin and Robert Fowells, "Gregorian Musical Words," in *Choral Essays: A Tribute To Roger Wagner* (San Carlos: Thomas House Publication, 1993), pp. 123–127.

Offertory: The text of the offertory *Dextera Domini*[79] (Example 3) centres on the idea of the Lord's right hand, "Dextera Domini," which is the Biblical expression for the great power of God, particularly in the context of God's grace.[80] In the earliest graduals, this offertory first appears on the third (occasionally second) Sunday after Epiphany and is a meditation on its gospel in which Jesus cures a leper. This miracle, like all his miracles, is the work of divine grace[81] and reveals his divinity. It is another epiphany or theophany. This offertory was eventually re-used on those additional Sundays after the Epiphany which a late date of Easter would require, but in all cases, their gospels speak of God's grace in the context of using his power to perform physical miracles or miracles that transform people's hearts and minds into his likeness. Of course, this miraculous power can also be discerned at every Eucharist in which the bread and wine, prepared while an offertory chant is sung, are transformed into Jesus' very Body and Blood. This sacrament confers God's grace of eternal life, or, simply put, it is the new manna for the new exodus towards heaven.[82] Holy Thursday in particular celebrates this Eucharistic miracle; as a miracle, it is a mystery and for this reason the Last Supper is appropriately called the "Mystical Supper" in Byzantium. The institution of the Eucharist for the redemption of mankind at the Last Supper is one of the greatest of Jesus' miracles, if not the greatest, because bread and wine become God himself. It is a great theophany through the work of "the right hand of the Lord." Theologically, then, this offertory text is perfectly fitted for this festival.



Example 3: *Dextera Domini*

In addition to the direct textual connection with the word "exaltation" in the epistle, the Romans had other liturgical considerations when choosing this offertory text for Holy Thursday. First, Psalm 117, from which this offertory is taken, is also the last Hallel psalm sung during a Jewish Passover meal which Jesus and his apostles would have likely sung in the Cenacle. After it is sung, the fourth or final prescribed cup of wine, called the Hallel cup or the cup

[79]"The right hand of the Lord has done a virtuous thing, the right hand of the Lord has exalted me. I shall not die, but live; and I shall declare the works of the Lord" (Psalm 117: 16, 17; translation from *The Gregorian Missal*, 440.)

[80]The right hand of the Lord often appears in early Christian art to symbolise the work of God's grace especially through the sacraments; see Herbert Thurston, S.J., *Lent and Holy Week: Chapters on Catholic Observance and Ritual* (London: Longmans, Green, 1914), p. 290.

[81]That is to say, by virtue of his great love and mercy toward mankind, God gratuitously gives mankind supernatural gifts.

[82]Cf. Pitre, *Eucharist*, 92 et seq.

of praise, is drunk in order to complete the Passover meal liturgy.[83] But Jesus did not drink this final cup until his dying moments on the Cross to complete the new Passover.[84] The Jewish Passover celebrates God's work of delivering his people from captivity in Egypt, but in the new Passover, the Savior Jesus Christ delivers his own faithful people from exile in this world of sin, for which he instituted the gift of the Eucharist. Second, there is an association between God's power and the gift of life through the Cross. God did not let Jesus perish on the Cross. Nor will he allow his faithful people to perish. Jesus sacrificed his life for his people, a perpetual sacrifice that is re-enacted sacramentally at every Eucharist. Third, the theme of God's great power is put in the context of transforming the bread and wine at the offertory into the very Body and Blood of Jesus, a miracle of life that indeed occurs at every Mass but which is being commemorated specifically at this Mass on Holy Thursday. Fourth, it is the priest at the altar who performs the sacrifice and confers the sacrament. On Holy Thursday, the apostles became priests when they were given the special power to invoke the Holy Spirit to miraculously transform the offerings of bread and wine into the Body and Blood of God's Son for which they can respond: "the right hand of the Lord has exalted me." *Dextera,* then, was an excellent choice to sing for Holy Thursday, especially while the oblations are being prepared at the altar. Just as its original use showed Jesus' love for the leper, its use on Holy Thursday extends that message of love to the Eucharist through which the faithful can partake in eternal life.

[83]Pitre, *Eucharist*, 147–195.

[84]See footnote 47 above.

Johner was uncertain who the speaker of the text is in the context of Holy Thursday, whether it is Jesus or the church.[85] Certainly, if the speaker of the words is Jesus himself, then he is using these words to praise the Father who has shown his strength by raising him from the dead and exalting him above every other name. The Eucharist and the Cross being united as a single sacrifice, we can hear Jesus singing: "I shall not die but live." Christ is prefigured in the psalms and through this psalmic text Jesus speaks of his death and glorious resurrection.[86] On the other hand, the speaker is praising God for the gift of life in the context of this Mass while the offerings are being prepared on the altar. It is also, then, a praise for the life giving Bread and the Chalice of salvation. The church sings these words as a prayer of thanksgiving for the miracle that God is about to accomplish on the altar and so we sing: "I shall declare the works of the Lord." The Holy Spirit has made the psalms fecund with allegorical meaning so both these interpretations complement each other. Whereas at this Mass Christ thanks his Father for protecting him from eternal death, the church gives thanks for the miracle of the Eucharist that is made possible by the living Christ.

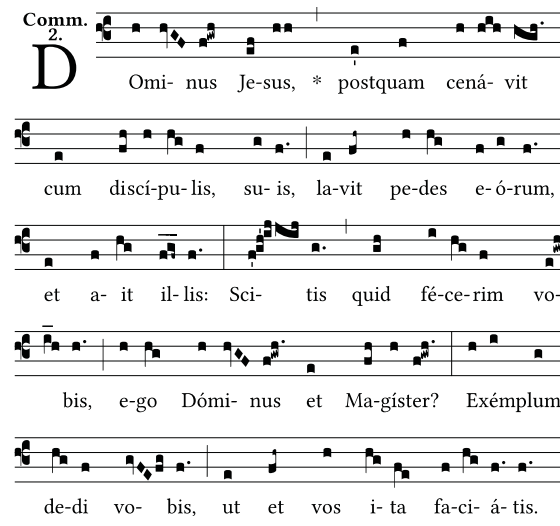
This offertory chant is a praise of God's loving miracles that at times uses dramatic melodies. In choosing this text for

[85]Dom Dominic Johner, *The Chants of the Vatican Gradual*, tr. Monks of St. John's Abbey (Collegeville: St. John's Abbey Press, 1940), pp. 165–5.

[86]This text is also used, appropriately, with the risen Christ as speaker in the first Alleluia for the fourth Sunday after Pascha.

Holy Thursday, the church had in mind the life-giving miracle of the Eucharist which the powerful right hand of God produces, which, paradoxically, is that very powerful right hand of Jesus that was nailed on the Cross. The church through this offertory offers a prayer of thanksgiving for a great gift of love made possible by Jesus' sacrifice on the Cross and sealed through his Resurrection.

Communion. The communion antiphon, *Dominus Jesus,*[87] (Example 4) has a highly adjusted text which paraphrases into a compact form the passages from John's gospel narrative of the washing of the feet which occurred on the evening of the Paschal Supper. The gospel begins with St. John giving his prologue that Jesus loved his own until the very end. Love is certainly the foundation of the sacrifice on the Cross and therefore of the Eucharist. The example that Jesus sets through the foot washing of the apostles has been given various interpretations over the centuries, but since early times it has been understood as an example of the Redeemer's humility which the faithful must follow. As St. Augustine commented, "as [man] was lost by imitating the pride of the deceiver, let him now, when found, imitate the Redeemer's humility."[88] But humility and love are also deeply related. By washing the apostles' feet, Jesus humbled himself because of his love for them, just as he had condescended to becoming a man because of his love for all people. He then sacrificed himself on the Cross in an act not only of ultimate humility but of ultimate love for his people. For St. John, it is important for everyone to understand that God is Love.



Example 4: *Dominus Jesus*

The incipit introduces two leitmotifs that are to be found throughout this antiphon. The first is on the last two syllables of *Dominus*: *fa–mi–re–mi–fa*, and is reminiscent of the incipit of the introit. The second is on "Iesus" which is borrowed from a common psalm tone intonation whose corresponding reciting note or tenor is *fa*. This second leitmotif begins on the word "Iesus" and is repeated four times sequentially with some embellishment of the tenor each time to avoid monotony. Each major idea in the text receives this leitmotif and is delimited by a fall to the tonic/final, the *re*. This suits the simple informative nature of the opening

[87]"The Lord Jesus, after supper with his disciples, washed their feet and said to them: 'Do you realise what I have done for you, I who am your Lord and Teacher? I have given you an example so that you may do as I have done for you.'" (translation from *The Gregorian Missal*, 290.)

[88]St. Augustine, *Tractate on John,* #55.

sentence; but we are, in fact, being prepared for the solemn words of Jesus that are about to follow.

Being accustomed to hearing a repeated psalm tone melody and expecting it to continue, we are instead given a contrasting melody for the spoken words of Jesus. In what has been a generally neumatic chant so far, all of a sudden, on "Scietis," the melody turns melismatic reaching the highest note in the piece, the *la*, which is the conventional upper limit of mode two. With the fall to the semi-cadence on the *mi*, the tonal character of the chant changes, producing a glaring contrast to the narrator's melodies. Being melismatic, it also considerably alters the rhythm in the flow of the text. This contrast is an example of madrigalism which is here used to characterise the voice of Christ.[89] Jesus' voice certainly stands out making for a kind of musical drama in which his voice is distinguished from that of the narrator while also giving his voice a solemn character. We hear here the voice of a great teacher who loves his apostles. It is an important word for the Gregorian artist. Moreover, this large fall of a fourth to the semi-cadence on *mi* begs for a tonal resolution on the semitone above it, the *fa*, which has a strong attraction for it. By leaving us suspended on the *mi*, it accords with the interrogative grammar of that word. The resolution to *fa* finally obtains on the word "vobis" to prepare us next for his answer.

To understand his answer, I should first point out that the phrasing of the words in modern chant books is sometimes different from the way the Gregorian musical artists saw it in Carolingian times. In Carolingian miniscule, there are generally no divisions using punctuation marks to guide the sense of the text as there are in our modern example.[90] Apart from what one was expected to know about the parsing of the text, it was the melody and its rhythm that made the divisions for the singers. If we go by the melody, the question Jesus asks is "Do you realise what I have done for you?" The melody on the next phrase,

[89]Clement Morin, P.S.S., and Robert Fowells, "The Gregorian Language: Servus Dei," in *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in honour of Richard J. Schuler* (Saint Paul: Catholic Church Music Associates, 1990), p. 125.

[90]For a brief discussion on punctuation in early Mediæval times, see Saenger, Paul, *Space between Words: The Origins of Silent Reading* (Stanford: Stanford University Press, 1997), pp. 73–75.

"ego Dominus et Magister," returns to the first lietmotif that has so far been used by the narrator to convey information. So his answer is: "I your Lord and Teacher have given you an example that you should also do to yourselves." That is to say, the modern question mark should be after *vobis,* and not after Magister, according to the melody. The answer continues with the phrase "exemplum dedi vobis," for which a new melody is introduced. The last phrase of this antiphon completes his answer by explaining that his example of foot washing is a mandate. It begins on *do* and uses the further embellished psalm tone leitmotif for conveying that information, in this case to explain that his example signifies the importance of practicing charity. His words end with a pleasant, slightly ornate, cadence. As McKinnon has pointed out, on a purely aesthetic ground alone one does not have to be a believer to be touched by both the text and melody of this exquisite composition.[91]

Conclusion

The post-Vatican-II reformers may have had good reasons to change some of these traditional propers for Holy Thursday, but we have also seen many of the ways that the traditional propers have been serving the church well for thirteen centuries. Essentially, the traditional proper texts for the Holy Thursday Mass *in cœna Domine* show a unity of narrative according to the theology of the Eucharist of thirteen centuries ago, and is still valid today. The introit *Nos autem* introduces the theme of the life giving Cross which the epistle (1 Cor. 2:23–26) ties to the Eucharist. The gradual *Christus factus est* complements the epistle by highlighting the sacrificial nature of the Eucharist in virtue of Christ's sacrifice on the Cross. Using the vivid example of foot-washing to portray humility, the gospel (John 13:1–15) commands the faithful, to love and serve one another. The offertory *Dextera Domini* speaks of God's power over death making every Eucharist a miraculous and loving gift of life for his people, as it did in resurrecting his Son. Durandus later observed that these proper texts in fact recall the very mystery of redemption.[92] In addition to the Cross, the Eucharist, the death of Christ, the washing of the feet, and the Resurrection are all commemorated at this Mass in the introit, the epistle, the gradual, the gospel, and the offertory respectively. Indeed, the communion *Dominus Jesus* is cast within this mystery of Redemption in the framework of God's Love and mercy, that is, his Grace, reminding those partaking in the gift of the Bread of Life that his sacrifice on the Cross is founded on God's Love for his people, and that the people in turn are to love their neighbours with humility. But above all, their melodies reflect the *actio* of the sacrifice on the Cross on this solemn occasion. ❖

[91]McKinnon, *Advent Project*, 339.

[92]William Durandus of Mende, *Rationale*, bk. 6, chap. 75, no. 7.

Review

Sacred Choral Works by Peter Kwasniewski. Corpus Christi, Texas: Corpus Christi Watershed, 2014v. 263 pp. $19.95 (paperback), $24.95 (spiral bound), $14.95 (for 10 or more copies). Set of three compact discs recorded by Matthew J. Curtis. $10.85 per disc <www.ccwatershed.org/kwasniewski>.

by Susan Treacy

This retrospective anthology by Peter Kwasniewski is a treasure trove containing sacred choral music in a variety of musical styles and genres, of levels of difficulty, and of liturgical uses. The music spans a quarter of a century of dedicated work by this gifted polymath. Although Dr. Kwasniewski is a professor of theology and philosophy at Wyoming Catholic College, he is also a prolific writer of prose, of poetry, and—last, but not least—of music, especially sacred music.

Choir directors will find much useful music within these covers. The anthology is divided into two large sections: *Service Music & Pieces for General Use* and *Pieces for Liturgical Seasons*. I will survey the sections and their subdivisions to give an idea of the scope and multifarious uses for Kwasniewski's sacred music.

Service Music & Pieces for General Use

Ordinary of the Mass

The anthology opens with the *Missa Spe Salvi,* composed in 1995. The Kyrie of this SATB setting is composed in the imitative style of the Renaissance, but the Gloria, Sanctus, and Agnus Dei feature a predominantly homophonic texture and are set in a more modern harmonic idiom.

The *Missa Brevis* à 3 is just three short movements (Kyrie, Sanctus, Agnus) set for TTB. Again the setting references the style of Palestrina. Following the *Missa Brevis* settings of the Kyrie and Agnus Dei. Kyrie (I), à 3 is for TTB; Kyrie (II) is for SATB. This Kyrie is interesting in that there is a metrical pattern of triple-quadruple-triple that is consistently followed until the final Kyrie, which expands to five measures of 4/4 until the final cadence. Kyrie (III) is likewise for SATB, and is extremely simple, with a homorhythmic texture livened up at cadences by some short melismas, mostly in the alto voice. The three settings of the Agnus Dei are all in more or less the same style.

Acclamations and Doxologies

Fittingly enough, the compositions in the "Acclamations and Doxologies" section are all quite short. There are four Alleluia settings and four settings of Lenten Gospel Acclamations, three of which feature alter-

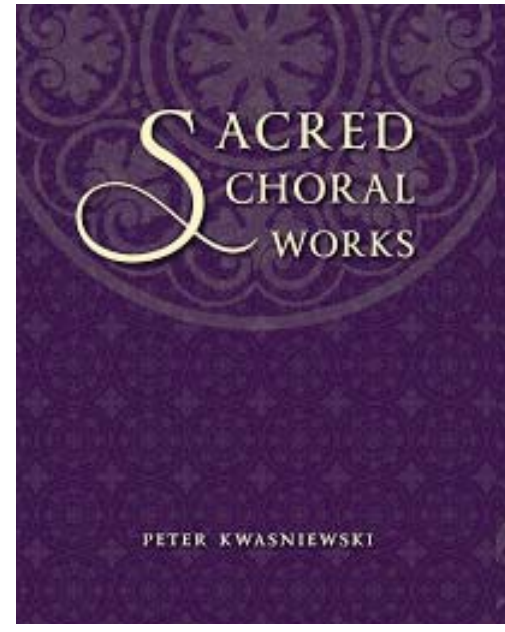
Susan Treacy is professor of music at Ave Maria University in Florida.

native harmonizations. The three-voice settings are particularly useful as they can be sung by either SAB or TBB. This section finishes with three *Gloria Patri* settings.

Motets for General Use

This section contains somewhat longer works, such as two settings of *Ad Impetrandam Gratiam Spiritus Sancti,* a beautiful Latin prayer (by Dr. Kwasniewski) to the Holy Spirit. The second setting is slightly longer, and includes two different Amens. The first is set for six-voice *divisi* texture, while the second is *non-divisi,* for four voices. The text of *Christus mecum* is from the *Hymnus ad Temoriam* of Saint Patrick, better known as "Saint Patrick's Breastplate." This setting of the Latin text is composed with an advanced choir in mind, and at some points the four voice parts expand to five. *Christus vincit* is a setting of the *Laudes Regiæ*, composed by Dr. Kwasniewski for the Wyoming Catholic College Choir to sing on the Feast of Christ the King, 2008. The texture is mostly homophonic, with occasional small melismatic flourishes, and the motet features modal mixtures between F major and minor. The traditional Gregorian chant makes a brief appearance in this motet when the cantor chants "Exaudi, Christe," and then "Ecclesiæ sanctæ Dei, supra regnorum fines nectenti animas: salus perpetua!"

A long setting of the *De profundis* follows; one hears echoes of Byrd and Bruckner, and it sometimes breaks into a seven-part *divisi*. Next there are two settings of *Jesu dulcis memoria*. The second setting appears to differ from the first only in the first two phrases. *Laudate Dominum* (I) and (II) are quite Bruckneresque, with some of his signature style traits, including



leaps from a very low to a very high register. *Miserere à 3* (SAB) is a setting of several verses of Psalm 50, with Verse 1 serving as a refrain, which is sung at the beginning and the end of the motet, and also in between verses 2–3 and 4–5. Each pair of verses presents the even-numbered verse as psalm tone (I.f) and the odd-numbered verse as a polyphonic setting. *Tu es Christus*—a setting of a prayer attributed to Saint Augustine—is another motet that pays homage to Bruckner. This reverential prayer takes the form of a statement, "You are the Christ," followed by nineteen attributes of Our Lord, each one a separate line, and each one set as a separate phrase.

Eucharistic Motets

O Salutaris Hostia (Latin) is set as a simple, triple-meter metrical hymn, in block chords; *O Salutaris Hostia* (English) is an English version of the above hymn. More an anthem than a motet, *Our Daily Bread* is a strophic setting of a Eucharistic devotional poem by Adelaide Anne Procter (1825–64),

an English convert to the Catholic Faith. It is an interesting hybrid style: chorale-like because strophic and homophonic, but the word setting is more drawn-out and meditative, not strictly metrical. In fact, the meter of the poem is 66.66.D, but Kwasniewski musically observes the enjambment in lines 2–3 by composing through them. Moreover, the first and last lines of each strophe are the same through all four stanzas, so the composer begins each stanza with a unison "Give us our daily Bread." Each stanza ends with the line: "To be our daily Bread." Kwasniewski sets this last line polyphonically and repeats the text "our daily Bread." This is just one example of how the composer creatively infuses musical variety into a straightforward, metrical Victorian poem.

Salve, Salus mundi! is a beautiful, almost mystical setting of a text from the Carmelite Rite of Mass. The text is a metrical acclamation with the unusual meter of 6.6 5.4 5.4, and the composer sets it in a non-metrical, meditative way. The musical style is, again, homophonic with short decorative melismas in the various voices, and it also features mixed meters.

Dr. Kwasniewski has included six settings of *Tantum ergo* in his anthology. The first three settings are in straightforward quadruple meter. *Tantum ergo* (I) is unexpected in several ways, however. The text is metrical, but the musical setting vacillates between metrical and non-metrical. The hymn begins and ends in A minor, but the key signature changes to two flats. This B-flat section modulates to A-flat, and the section ends in F major. The key signature changes, at the second half of the final phrase, back to A minor, it ends in A-flat. Only the "Amen" returns to A minor. The last three settings of *Tantum ergo* are in 6/4, 3/2, and 3/4, respectively, with the sixth being a setting for TTB.

Marian Motets and Hymns

Hail Mary is a setting, not of the traditional prayer, but of an original prayer by the composer. This anthem was composed in 1990 and is more contrapuntal in style than some of the works in this anthology. In *O clarissima Mater* Kwasniewski sets a radiant text of Saint Hildegard of Bingen (1098–1179). Composed in 2013, this motet also features an contrapuntal texture and in its style pays tribute to William Byrd.

The Marian hymn, *Thee, O Mary, will I praise,* is in the swinging, triple-meter style of an eighteenth-century English hymn, although its 77.77D meter does not fit any well-known hymn tunes. The text is an English translation of a Marian text by the seventeenth-century mystic Angelus Silesius (Johannes Scheffler). Kwasniewski's setting is in B-flat major, which would make it too high for congregational singing, but transposed down to, say, G major, it would indeed make a fine addition to the repertoire of congregational Marian hymns.

Hymns

These strophic hymn settings are in the Victorian tradition, but many of them are not really congregational hymns. There is not enough melodic repetition within stanzas, plus the melodic range is too wide in several of them, so the average congregation might not be able to learn them easily. Nevertheless, they are certainly apt for choral use. Moreover, of the ten hymns, six of them have lyrics by Dr. Kwasniewski, who shows a gift for poetry among his many talents.

The three stanzas of *Come, Breath of Holiness* do have a melody that could be sung by a congregation, but it has a refrain that is more like a choral piece than a hymn, in that the melody becomes a little more extended and less predictable, which might throw off a congregation. Thus, this would make a suitable choral anthem, say, for Pentecost or a Votive Mass of the Holy Spirit.

The Lord's My Shepherd is a setting of the well-known metrical translation of Psalm 22 (23).[1] Whereas the other hymns in this section generally follow the tradition of two-measure phrases, in order to articulate the meter of the hymn, Kwasniewski seems purposely to distort the C.M. (with a six-measure Refrain) of the original metrical psalm in order to effect a more through-composed style with longer phrases. Even the lyrics alone, as printed, are configured in a non-traditional way, i.e., not as quatrains.

The meter of Dr. Kwasniewski's lyrics to *Savior, While My Heart is Tender* is almost 8.7.8.7 D, a popular meter for hymns, like the early American hymn tune Nettleton. I say "almost" because the composer has inserted a measure of duple meter at the end of the first two phrases, which surprises the listener's (and singer's) expectations. Not only the melody, but also the harmony, of this hymn are redolent of those vigorous southern American Protestant hymns. The harmony is much more diatonic than Kwasniewski's other hymns, and features far fewer chromatic surprises.

Surgamus et Ædificemus has a Latin title, but Jeremy Holmes's lyrics are in English. There are three stanzas, with stanza two differing from the first and third, each of which has a refrain:

> "The time has come of promise
> And of prophecy fulfilled:
> Rise up, take sword and shovel,
> Let all rise up and build!"

This hymn-like anthem does not strike me as liturgical music, but it would make an interesting addition to a concert of sacred music.

Pieces for Liturgical Seasons

Christmas

The opening selection in this section is a truly beautiful and unique arrangement of a famous carol, *The Coventry Carol*. After the opening refrain, and before each stanza Kwasniewski has inserted the Latin phrase, *Vita mutatur, non tollitur* ("Life is changed, not destroyed," taken from the Preface of the Mass for the Dead). The final phrase, *Orate pro nobis,* is also not from the original carol text. *Orate…* is sung by the altos and tenors, while the sopranos and basses sing "Amen."

David's Town, a very charming and easy strophic carol with a homorhythmic texture, has an octave range, from C4-C5. The lyrics are by Wyoming Catholic College professor Jeremy Holmes, mentioned above. Part of the subtle charm of this carol is that the musical meters are mixed—4/4, 2/4, 3/4, 4/4. *Dormi Jesu* is an anonymous thirteenth-century poem that Dr. Kwasniewski has added to Cecil Frances Alexander's immortal Christmas hymn, "Once in royal David's city." The melodic rhythm in this carol is very close to that of the Polish carol "Infant Lowly, Infant Holy."

[1]Scottish Metrical Psalter of 1650; Lyrics by Francis Rous, et al.

Kwasniewski's arrangement of *Silent Night* features many instances of inner voices singing the rhythm of a dotted-quarter, eighth note, quarter note pattern, which is reminiscent of a rocking cradle. In stanza two, at the lyrics, "Glories stream from heaven afar, Heav'nly hosts sing Alleluia," a very high, two-voice descant expands the texture to six voices. *'Twas in the Moon of Wintertime (The Huron Carol)* is not just a straightforward setting of this adaptation of a French melody. For example, stanza two is set as an unaccompanied duet between soprano and alto. Stanza three has the melody in the tenor part, with the alto joining in later while the bass hums long notes that beautifully support the solo voices.

Palm Sunday

This section contains just three items. There are two settings of the psalm response for Passion (Palm) Sunday. The first begins with the words "My God, my God," sung by soprano and alto in unison, but the alto immediately descends—causing a dissonance of a minor second—while the soprano remains on C. Tenor and bass enter four beats later and also create a momentary dissonance. "Why have you" follows a similar pattern of duet entrances, and "abandoned me" is sung by all four voices in homophonic texture. The second psalm response is musically more condensed and more dissonant, which effectively amplifies the poignancy of Christ's anguished quotation from Psalm 21 (22).

The tract with psalm tone for Palm Sunday is a Latin version of psalm response I above. The facing page has the Mode-two psalm-tone version of the tract, taken from the *Liber usualis*.

Holy Thursday

A striking inclusion in this section is Dr. Kwasniewski's settings of the mandatum antiphons for SATB *a cappella,* composed in 2010 and dedicated to Arvo Pärt, "on the occasion of his seventy-fifth birthday with profound gratitude for the gift of his music." "Performance Notes" are included, in which the composer indicates which sections may be omitted during a liturgical performance. He also mentions the possibility of a concert performance, at which the complete antiphons would be sung, in numerical order. The English translations are from the Palmer and Burgess *Plainchant Gradual.*

Good Friday

For Good Friday the composer has included three settings of the reproaches, although Setting I is available in two versions: English/Greek and Latin/English/Greek. In Setting I there are echoes of both Victoria and Bruckner. Setting II is perhaps the most interesting of the three settings. It begins with a "drone" in the bass part and has a Byzantine flavor. Reproaches, Setting II *(Refrain B)* (Greek & Latin) returns to the style of Setting I. Any of these settings of the reproaches would be a worthy addition to an ordinary-form Good Friday liturgy.

Eastertide

Vidi aquam begins with the chant intonation and continues with an SATB setting in a style that I would call Cecilian. The texture is largely homophonic and the diatonic harmonies help to make this within the range of most parish choirs. Add to this the quadruple meter, and the effect is marchlike.

Dr. Kwasniewski writes of his *Three Easter Motets* that they "feature texts well suited to the inward, mystery-filled joy of the Paschal season." The first, *Venit Iesus,* is a setting of John 20:26 and 29, where Jesus appears to His disciples through closed doors. *Simon Iohannis* is an extended setting of John 21:15–17, in which Our Lord tests Saint Peter's love and devotion. The text of *Venite populi* is given as an "Ancient Gallican Chant," and it comes from Dom Prosper Guéranger's monumental *Liturgical Year.* All three of these motets are extended settings featuring great variety of musical expression and are best suited for an advanced choir. They will greatly enrich any Eastertide liturgy; additionally, *Venite Populi* would serve well for Christ the King Sunday.

Pentecost and Votive Masses of the Holy Spirit

Non vos relinquam is a four-voice setting of the Magnificat antiphon for First Vespers of Pentecost. This motet's predominantly homophonic texture is varied and ornamented by the presence of short melismas, particularly in the soprano and tenor voices, and especially on the word "alleluia."

Dr. Kwasniewski has provided three brief SATB settings of the psalm response for Pentecost, and it is interesting to observe how the composer set the same text in three quite different styles. The first setting is very simple, with block chords, and set in common time. The second features mixed meters and the melodic lines have some short melismas, while the third divides the text into three short sections and features Mozartean melodic lines and harmonies.

Mass for the Dead

There is one final section, which consists of a single brief setting for TTB of the introit of the Requiem Mass. The anthology's table of contents directs the reader to other works in the anthology suitable for a Requiem Mass, as it also does for music suitable for Lent and Christ the King Sunday, and additional works for other liturgical occasions.

Peter Kwasniewski's *Sacred Choral Works* exhibits a wide range of excellent music, from very easy to very challenging. Would it be worthwhile for a parish music director to invest in this collection for use by the parish choir? The answer is "yes," thanks to the wonderful resources that are available to singers to learn their music. When Corpus Christi Watershed published *Sacred Choral Works*, a set of accompanying CDs was also published. These three discs include most of the music in the anthology and are performed (multi-track) by Matthew J. Curtis, whose vocal tone, intonation, and musicality are prodigious. The enterprising Mr. Curtis also maintains his own business, *Choral Tracks* <https://choraltracks.com/>, where one can buy choral part learning tracks for a large selection of the music in *Sacred Choral Works.* Volunteer choirs can make laudable progress through the use of the three CDs, plus the learning tracks on the *Choral Tracks* website. Thus parish choirs should find many uses for Peter Kwasniewski's *Sacred Choral Music.* With this anthology he can now be added to the growing ranks of gifted, contemporary, Catholic composers of true sacred music. ❖

News

Sacred Music Southeast

by Maria Rist

In a region where only two to three percent of the population is Catholic, the church's sacred music tradition is now supported by a new Southeastern Sacred Music Chapter of the CMAA and a series of summer workshops. This summer, the second annual Southeast Summer Sacred Music Workshop was hosted by my parish, the Basilica of Sts. Peter and Paul in Chattanooga, on July 22–23, with 115 participants from seven states. This year's one-and-a-half-day conference followed last summer's successful Saturday workshop hosted by CMAA's Bridget Scott and Fr. Charles Byrd at Our Lady of the Mountains in Jasper, Georgia. Bridget and I were both formed by past workshops in Auburn, Alabama hosted by Scott Turkington, Jeffrey Tucker, and Arlene Oost-Zinner, as well as the CMAA's summer Colloquium. We were aware of a handful of parishes in our area who integrate sacred music into their liturgies. Recognizing the potential effectiveness of a sacred music workshop, several of us decided to join forces this year to present some possibilities to many parishes in our region and creating a support network for collaboration.

Workshop planning began in January by choosing a weekend, which happened to include both our name days, July 22 (St. Mary Magdalene) and July 23 (St. Bridget). Pope Francis later elevated the memorial of St. Mary Magdalene to a second class feast in line with the Apostles, giving cause for celebration. I called an initial planning meeting with Bridget Scott; Mary C. Weaver, director of the Pope Benedict XVI Schola in Knoxville; the basilica's organist, Andrea Tierney; and the basilica's rector, Fr. David Carter. All the remaining planning and preparation was done from our separate locations, with email and phone conferences. CMAA's General Manager, Janet Gorbitz, was our key consultant. She guided and assisted us from start to finish on agenda, advertising, pricing, food service, and book sales. Mrs. Gorbitz also

Maria Rist is the Sacred Music Coordinator for the Basilica of Saints Peter and Paul in Chattanooga, Tennessee, where she directs the Gloria Dei and Jubilate Deo Youth Scholæ.

volunteered starting templates for tracking registration, housing, and budget, which proved very helpful. Mary Weaver established an infrastructure for workshop promotion and registration. She developed our new chapter website, online registration, email list, and Facebook page, and she produced our workshop book very similar to the book she creates for the CMAA Colloquium each year.

Our vision was "an invitation to choirs and musicians of all levels, as well as clergy, to experience and learn the sacred music tradition of the Catholic Church." To appeal to church musicians of different levels of experience and interest, the planning team decided to offer a complete track in Gregorian chant aimed at beginners, as well as breakouts for polyphony, organists, and music directors. We were grateful to recruit Dr. Jennifer Donelson as our primary chant instructor and speaker. Dr. Donelson had been instrumental in the successful workshops hosted by Musica Sacra Florida, and she gave further advice on agenda, pricing, and repertory. We enlisted CMAA's Bruce Ludwick Jr, organist and choirmaster of St. Paul Cathedral in Birmingham, to lead the organist sessions, alongside the basilica's organist, Andrea Tierney, and to direct the advanced mens' chant schola. Bridget Scott would lead sessions on polyphony, Ward method solfege, and traditional Catholic funeral music. Mary Garner, director of the Knox Latin Mass Schola, would co-host a joint session on repertory and resources for choirs. Organ students Ericka McCarty and Joseph D'Amico played during the recital and the closing Mass. Andrew Leung, who had co-hosted the 2015 workshop in Jasper, was unable to attend but graciously assisted us with planning and with promotion through his blog on Corpus Christi Watershed. Fr. David Carter, the Basilica's rector and an excellent singer, would lead us from beginning to end by delivering talks and homilies, moderating the musicians' Q&A panel, teaching a breakout session for clergy on the pastoral and practical skills necessary to implement sacred music in parishes, and reverently celebrating the solemn sung Vespers and closing Mass. There were ten presenters/performers in all.

The workshop schedule was jam-packed from start to finish. During the welcome and check-in period, guests were offered a guided tour of the Basilica, and confessions were available in the church. Father Carter opened with an inspiring talk on the "Revolution of Obedience"—obedience to the church's directives for the liturgy, reinforced by the Second Vatican Council. Participants then chose one of the two-hour sessions on chant fundamentals, polyphony, organ, and clergy. The group broke for dinner on-your-own, and returned to the basilica for our evening festivities, including a solemn Vespers for the newly elevated Feast of St. Mary Magdalene, an organ recital, and an open mic for choirs and organists. Fr. Carter began by giving a tutorial on how to chant Vespers, so that all attendees could

participate. He then celebrated Solemn Vespers with the attending clergy in choir, using a program commissioned by Fr. Samuel Weber, O.S..B., for this workshop. Conference participants divided between high and low voices to chant the Vespers. Bruce Ludwick Jr. served as cantor. The basilica's Gloria Dei Schola sang a processional motet, *Maria Magdalene* by Andrea Gabrieli, and the polyphonic verses of the *Magnificat*. The organ recital included sacred organ repertory of different periods and styles, and our organists did a fine job of bringing out the colors of the basilica's beautiful instrument. Rounding out the evening was our open mic session, which included Gregorian chant, Renaissance polyphony, organ music, and a new setting of the Gloria, sung and played by its composer.

Saturday began with a breakfast buffet and choice of a solfege warmup or a catch-up course for people who had missed the Friday's chant session. Participants had their choice of the fundamentals chant track or special topics: traditional Catholic funeral music, repertory and resources for choirs, and/or a private organ lesson with Bruce Ludwick Jr. Dr. Donelson brought all participants together for an enlightening talk on the Spiritual Fruits of Gregorian Chant. During our onsite lunch, everyone was invited to address questions to the panel of our musician-presenters. Questions centered around how to integrate Catholic sacred music within the culture of pop and gospel styles that is common in most Southeastern churches. After lunch, participants chose to rehearse the chant propers of the Mass with one of three scholæ: fundamentals, advanced women, or advanced men. Dr. Donelson led a full-group rehearsal for the Ordinary parts of the Mass, including

the full Gregorian *Mass IV Cunctipotens genitor Deus* and the ICEL English Credo I, and the polyphony choir rehearsed once more. Those who had chosen the chant or organist track on Friday were invited to join in this rehearsal so that they could participate in the polyphony. We had a final call for the book table, and confessions were again offered before Mass.

The workshop culminated in a Solemn Mass sung by the workshop participants, celebrated ad orientem and with incense. The sung dialogues of the Mass were led by the priest and deacon, and the readings sung by cantors. Chanted propers came from the Graduale Romanum, the Plainchant Gradual, and Richard Rice's *Communio with English Verses*. The polyphony choir sang a polyphonic offertory by Jon Naples and two motets, *Jesu Dulcis Memoria* by Victoria and *Teach Me, O Lord* by Thomas Attwood. At the end of Mass, the men's schola sang the solemn-tone Salve Regina with a drone. Two congregational hymns were sung in harmony. This Mass was an opportunity for everyone to experience and be inspired by the ideal of a fully sung Ordinary Form liturgy.

Some lessons that the team learned in planning and implementing this workshop are related to the attendees' needs, budgeting, and flexibility.

People of varying backgrounds will come. It is good to plan sessions for different levels. If possible, offer flexibility so that people don't have to choose just one track. We laid out our schedule so that people had a chance to participate in other courses besides the primary track they chose, and we included all the materials in the workshop book for all to access, regardless of their session choices.

Be sure to offer something that would attract your own parish musicians to participate in the workshop, and consider offering them a discount on the registration.

There is not enough time in a short workshop to present all the essentials of sacred music. Consider including all the material you would like to cover in a packet or book that people can reference later.

Most attendees were willing to stay overnight on Friday. A full two-day workshop might provide even more flexibility in programming.

The hosting organization must be prepared to lose money. Most people sign up at the last minute. You will not have a clear picture of the cost until very close to the workshop. Plan your pricing based on smaller number of attendees than you hope for. Unless you have funds available to cover costs, regional workshops are largely a volunteer effort. It is helpful to discuss the financial reality with your presenters up-front. In the end, our registration filled to capacity, and the costs of our workshop were covered, allowing us to give our presenters a modest donation.

Hotels can be expensive. It is good to provide a low-cost housing option if possible.

The tasks involved in administering a workshop are many. It is best to start planning at least six months in advance, and to pace yourself. The music director serving as the primary administrator can expect to be very busy up to and during the workshop. Consider delegating most of the teaching or performing responsibility, freeing yourself for hospitality and administration and to really enjoy the workshop you have put your heart into.

Plan in advance for a survey to collect feedback, as well as any other follow-up activities that you want to do. Putting on a workshop takes a lot of energy, and you may feel drained for awhile afterwards.

Invest in a CMAA membership for your parish, and you will get top-notch assistance from CMAA with your workshop.

Participants from the Basilica of Sts. Peter and Paul and the planning team believe the workshop was successful in its initiative to offer instruction and experience in the music of the church. Everyone had the opportunity to experience a fully sung Mass and Vespers. Although no one could attend

every session, all got to bring home a 226-page book packed with resources, sample propers in English and Latin, and a compilation of helpful reference material. Many purchased books and chant collections from the book sale. Our attendees came from diverse parish backgrounds but shared common enthusiasm for learning more about sacred music and bringing it home to their parishes. The consensus among attendees who have offered feedback was that this workshop was enjoyable and helpful. With these first two workshops behind us, the new Southeastern Sacred Music Chapter now has an infrastructure for networking and discussing topics, as well as hosting future events.

The participants from these first two summer workshops have developed a camaraderie through our shared experiences, similar to what many experience when attending the CMAA Colloquium, and these friendships can lead to progress in sacred music in the southeast. Already, for example, two Chattanooga area parishes that we are aware of are implementing what they learned at the workshop, using two different approaches. At one parish, the choir has started singing Gregorian chant and motets in Latin. At another parish, the clergy and choir are introducing the sung dialogues of the Mass in English to the people gradually, with future plans to introduce the propers in English. Fr. Carter and I are working with them to help with this transition. Through this process, bonds of Catholic unity are being formed among very different parishes.

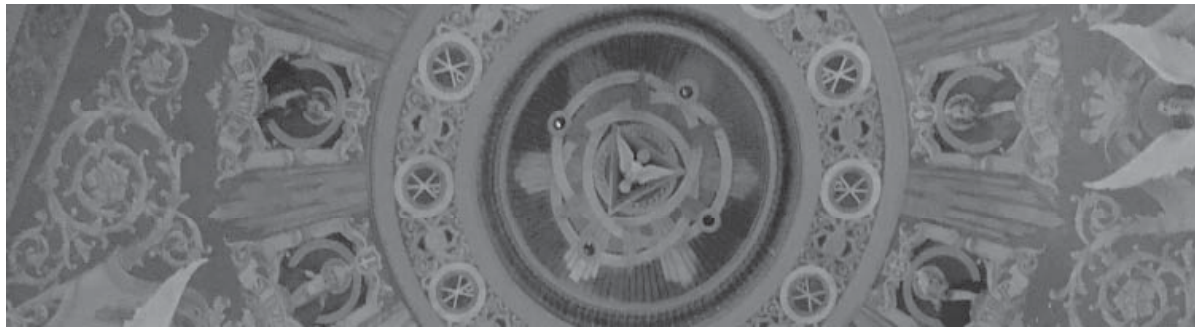
A regional sacred music workshop can be highly successful in a parish of any size or means with a supportive pastor and a team of musicians who are willing to volunteer to plan and implement it. Local workshops may be the best way to share the sacred music tradition with other parishes. The process of putting on a workshop is somewhat like missionary work: challenging and unpredictable, but of inestimable value to the hosts and the recipients.

To join Southeastern Sacred Music, visit our website: southeasternsacredmusic.com.

You can also follow Southeastern Sacred Music on facebook by joining the group or liking our page.

Photos and video clips from the July 2016 workshop, including a full audio recording of the Vespers, are available on facebook. Planning is under way for next summer's workshop.

The transcript of Fr. Carter's *Revolution of Obedience* talk can be found on the Joy of Tradition resource page on Basilica of Sts. Peter and Paul's website: http://www.sts-peterandpaulbasilica.com/joy-of-tradition. Readers can contact Maria Rist at Maria-Rist@comcast.net. ❖



Support the CMAA Annual Fund

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

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

Annual Fund Projects and Programs

- ☐ **Online publication of a comprehensive free library** of educational materials for choir directors and others. Materials include numerous books on chant as well as the many CMAA publications, including the recent addition of the Antiphonale Monasticum.
- ☐ **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. Seminarian and Student rates have been added for 2017.
- ☐ **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 were open to the public.

Please send your tax-deductible gift to the CMAA Annual fund today.*
For information about making a gift of securities, please visit our website.

With your help, we will be able to strengthen our services and enhance our support of the profession in the new millennium.

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

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

Musica Sacra

CHURCH MUSIC ASSOCIATION OF AMERICA

□ Please accept my gift to the CMAA Annual Fund.

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

____ I am grateful for all that the CMAA has done for me, including free online resources
____ I want to support the work and programs of the CMAA, including providing scholarships
____ I believe in the value of Sacred Music in the liturgy and would like to support new music composition commissions and/or book publications
____ I want to underwrite an orchestral Mass or Organ Recital at the Colloquium.
____ I want to make a donation in memory of _____
____ I would like to underwrite a new CMAA Training program for chant and polyphony
____ I would like to underwrite a new publishing project, such as the Ward Songbook
____ Other: _____

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

Your gift of $50 allows us to scan and upload an out-of-print issue of Sacred Music or Caecilia to our archive.
Your gift of $100 allows us to scan and upload an out-of-print book to our resources page.
Your gift of $125 allows us to offer a student/seminarian partial scholarship to one worthy applicant in 2017.
Your gift of $250 allows us to offer two student/seminarian partial scholarship to two worthy applicants in 2017.
Your gift of $600 allows us to offer one full-tuition seminarian scholarship to the 2017 Colloquium.
Your gift of $1200 allows us to offer two full-tuition seminarian scholarships to the 2017 Colloquium.
Your gift of $3500 underwrites the cost of an orchestral Mass at a Colloquium.

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

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

Name _____
□ *I prefer to remain anonymous for purposes of recognition in Sacred Music.*

Address _____

_____

City _____ State _____ Zip +4 _____

Email _____ Phone _____

____ I have enclosed a check.

____ Please charge my ____ Visa ____ MasterCard ____ Discover ____ Amex

Credit card number: _____

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

Signature _____

Name of Cardholder (PLEASE PRINT) _____

Please mail your donation to: *Church Music Association of America*
PO Box 4344, Roswell, NM 88202
You may also make an online contribution at our website at http://musicasacra.com

Save the Date:

2017 Summer Chant Courses

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

Chant Intensive – Dr. Jennifer Donelson
Beginning Ward Method – Scott Turkington
Advanced Ward Method – Wilko Brouwers
Laus in Ecclesia – Br. Mark Bachmann

Once again, the CMAA is expanding its training opportunities for Sacred Music in the summer of 2017.

After last summer's success with the first CMAA **Beginning Ward Method** course with **Scott Turkington**, we are adding an **Advanced Ward Method** course with **Wilko Brouwers** to continue your training for use with children or for application with your adult choirs.

Dr. Jennifer Donelson will teach the **Chant Intensive** course in an intense week of chant training including the basics of square note notation, modes, neumes, rhythm, basic chironomy and other topics. This course is intended for those with some chant experience who wish to expand their skills. The week will culminate in a sung Mass.

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***.

Make plans to join these fine instructors next summer in expanding your chant skills.

Register Now:

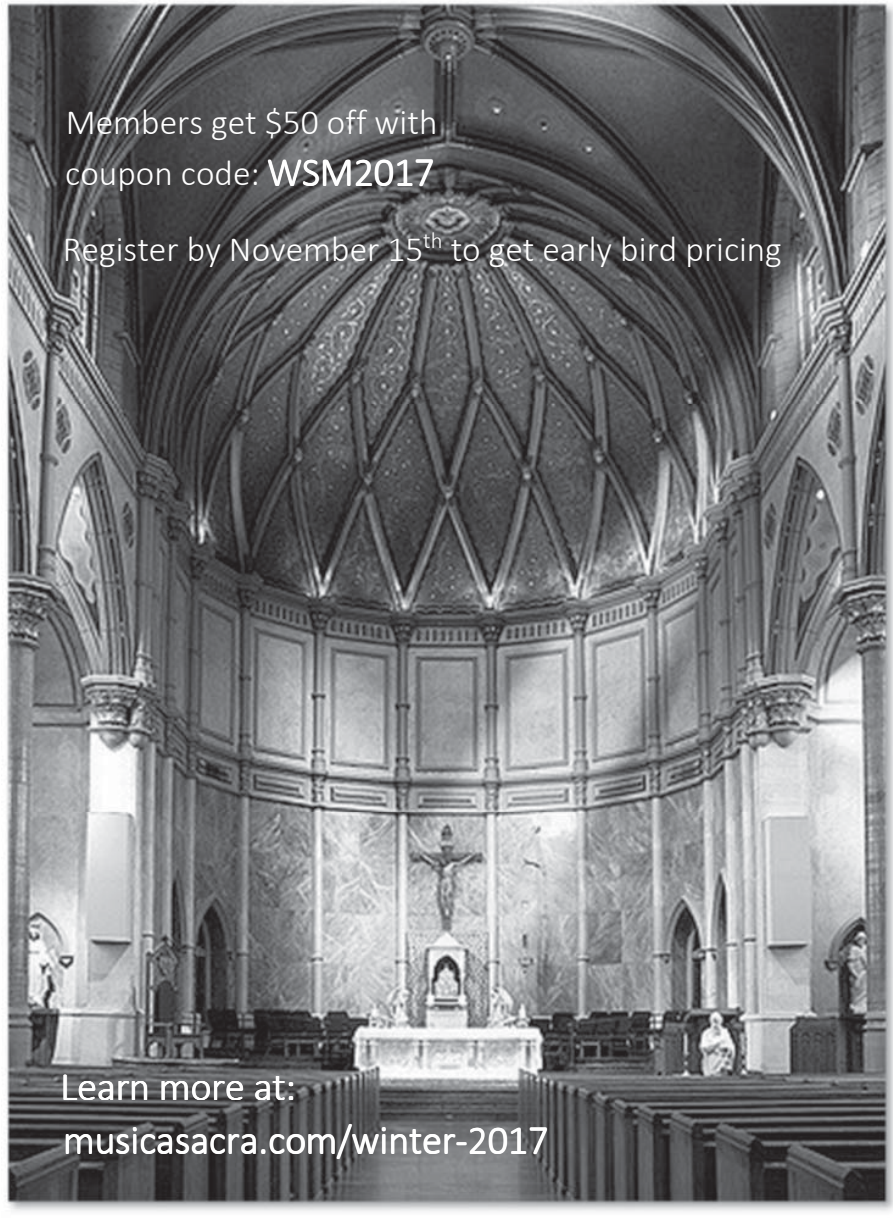
Winter Sacred Music 2017

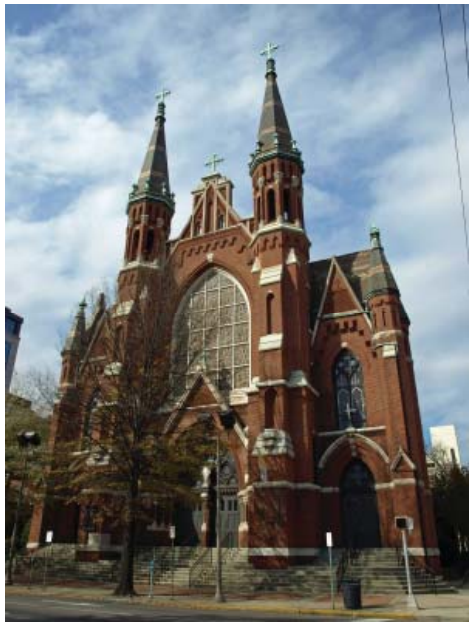
January 2-6, 2017

Cathedral of St. Paul, Birmingham, Alabama

Join us for the 2nd CMAA Winter Sacred Music Workshop… Experience Chant and Polyphony with expert directors **Nick Botkins** and **Scott Turkington** in lovely downtown Birmingham, Alabama.

Participate in the Chant and Polyphony courses of your choosing for the week, as well as breakouts, morning and night prayer and two Masses during the week.





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

Registration Details

Chant and Polyphony
All participants will participate in the chant and polyphony choirs of their choosing. Please indicate your section (Soprano, Alto, Tenor or Bass) for the polyphony choir. It is not necessary to choose your choirs prior to the course.

Payment
Your Tuition includes: Nonrefundable $75 deposit, all tuition for course, course materials, and meals as listed on course schedule.

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/.

Cancellation: Requests received in writing at the CMAA Office will receive a refund less the non-refundable $75 deposit. All requests for refund must be received at the CMAA office by December 15th to receive a refund. Refunds will be processed after the Winter Sacred Music course completion unless other arrangements with the office are made.

Member Discounts

With a current CMAA Parish Membership, the members' rate is offered to anyone in the parish community. If your name is not on the parish membership, include the parish name on your registration form. If you have a current CMAA individual membership, the members' rate is available to you; it is not transferable to another person. For online registrations, you **must** use the member discount code to receive the member rate. For online registrations, you **must** use the member discount code **WSM2017** to receive the member rate.

Not yet a member? Join the CMAA using the mail-in registration form. If you prefer to register online, join the CMAA online. You'll receive an email with the member discount code to use when registering online.
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.

Amenities include complimentary wireless high speed internet access in all guest rooms, discounted valet parking at $16 per day (discounted from $24/day), complimentary hot breakfast served daily from 6am - 10am, complimentary airport transportation services and local shuttle, a full service restaurant and bar, offering room service, lunch and dinner, a business center, an onsite fitness center, and the Suite Shop (onsite shop for last-minute purchases).*The hotel is 100% smoke-free.*

MusicaSacra.com

CHURCH MUSIC ASSOCIATION OF AMERICA

CMAA Winter Sacred Music 2017 Registration form

January 2-6, 2017 * Cathedral of St. Paul * Birmingham, AL

Please print. **Early bird** registrations forms must be postmarked by November 15. **Regular** registration forms must be postmarked by December 8. If registering more than one person, fill out another form - photocopy form as necessary. You may also register on the CMAA website at: http://shop.musicasacra.com/winter-2017/

If you have not received email confirmation by December 20, please contact the CMAA office (505) 263-6298 or programs@musicasacra.com.

Title (Mr., Ms., Rev., etc.) First Name Last Name CMAA Forum User Name (optional)

Address City State/Province Zip

Daytime Phone (include area code) E-Mail Address

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

* Parish Name only needed in case of a Parish CMAA Membership

Winter Sacred Music 2017 Registration

	Early Bird (Through Nov. 15)	Regular (Nov. 16-Dec. 8)	Late (After Dec. 8)	
CMAA Member Registration	$325	$375	$425	$ _____
Not yet member: Add $60 (U.S. or Canada) or $65 (All other non-U.S.)*				$ _____
*If adding membership, use Member Rates above.				
Non-Member Registration	$375	$425	$475	$ _____
Seminarian Registration	$200	$225	$250	$ _____
Special Dietary Needs (Vegan, GF, etc.): Add $25				$ _____
TOTAL COURSE FEES, including deposit				**$ _____**

Voice Section: Soprano _____ Alto _____ Countertenor _____ Tenor _____ Bass _____

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

Payment

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

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

Cardholder Signature Date of Signature

Name on Card (Please print) Billing Address (if different than above mailing address) Billing City, ST, Zip Code

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

Colloquium XXVII Registration Details

June 19 – June 24, 2017 ♦ Saint Paul, Minnesota

Check or credit card payment must accompany registration. Registration and full payment must be postmarked on or before March 1st (Early Bird) or May 8th (Regular). Registrations postmarked after May 8th will be charged a $50 late fee. You may register online at www.musicasacra.com. Registrations must be received at the CMAA Office (by mail or online) by the close of business, June 9th. After June 9th, registration is only available by telephone by calling our office at (505) 263-6298 on a space- available basis.

Cancellation: Requests received in writing at the CMAA Office postmarked on or before June 9th will receive a refund less the non-refundable $75 deposit. After that date, refunds are given only in the form of a credit toward registration for the 2018 Colloquium. Refunds may be processed after the Colloquium. All requests for credit must be received in the CMAA office or by email (programs@musicasacra.com) by June 18th in order to be considered for credit. Late requests may only receive a partial credit, depending on charges to the CMAA for meals.

Member Discounts

With a current CMAA membership, the members' rate is available to you; it is not transferable to another person. If your parish has a CMAA parish membership, please note the name of your parish on your registration form.

Not yet a member? Join now and receive the benefits of membership for a full year for nearly the same price as a non-member registration. Additional postage charges for members outside the U.S. will be billed later. Please note: Membership rates on this form are 2017 rates.

Youth Participants

A parent or chaperone must accompany youth attendees under eighteen. The chaperone must be at least twenty-one years old and registered for the full Colloquium or as a Companion. A parental or guardian permission form and release must be on file with the CMAA or hand-carried to registration before anyone under the age of eighteen may be admitted to the Colloquium.

Daily Registration

Be sure to indicate the day(s) for which you are registering and note that the fee for full colloquium registration is usually less than the fee for multiple days. Day rates include lunch for the days scheduled. If you wish to purchase other meals in the campus dining hall, please contact us directly at gm@musicasacra.com for pricing.

Additional Information

Companion (Adult): Those registering as companions are welcome to accompany a full Colloquium registrant to all activities ***except*** breakouts and choir rehearsals. A separate registration form must be filled out for **each** companion including payment for any additional activities and must include the name of the Full Convention Registrant.

Scholarship Assistance is available for partial tuition for persons or parishes of limited means. For information about the scholarship, visit the CMAA site at: http://musicasacra.com/. Or request a packet from the CMAA office by calling (505) 263-6298. *Application deadline is April 7.*

Photographs and Recordings: You are welcome to take photos and videos, but please do not use flash, especially during sacred liturgies.

We welcome private recordings during the Colloquium. In fact, amateur recordings are kept in a collection online by one of our members, Carl Dierschow, and are available for free access. If you do record a session or liturgy, please consider sharing your files with him so that others may hear them.

Contact us at programs@musicasacra.com for more information about sharing your recording.

MEAL PLANS

All participants will receive lunches included in the cost of their registration fee. It is highly recommended by the campus food service staff that any participants who are not Minneapolis/St. Paul residents plan to also purchase the full meal plan option.

HOTEL ACCOMMODATIONS

A group rate of $149/night is available at the Doubletree Hotel in downtown St. Paul, MN. This hotel is not within walking distance of the University. Please see our website for more details.

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

Registration Form ♦ CMAA Colloquium XXVII ♦ Saint Paul, Minnesota
June 19 – 24, 2017

Please print. **Early bird** registration forms must be postmarked by March 1st. **Regular** registration forms must be postmarked by May 8th. If registering more than one person, fill out another form – photocopy the form as necessary. You may also register online at the CMAA website (musicasacra.com/colloquium). If you have not received confirmation by June 10th, please contact the CMAA office: (505) 263-6298. **Late** registration must be received at the CMAA office (by mail or online) by the close of business on June 9th. Registration after that date will be available only by telephoning the CMAA office and will be on a space available basis.

Title (Mr., Ms., Rev., etc.) First Name Last Name Forum Name for Badge (optional)

Address City State/Province Zip

Daytime Phone (include area code) E-Mail Address

Parish Name* Parish Zip* (Arch)Diocese* MEMBER DISCOUNT CODE
*(only needed for Parish Memberships)

Full Colloquium Registration, including Lunches Tuesday-Friday and two Banquets

	Early Bird *(Through March 1)*	**Regular** *(March 2-May 9)*	**Late** *(after May 9)*	
CMAA Member Registration	$575	$625	$675	$ _____
(Includes all sessions plus Banquets on June 19 and 23, 2017)				
Not yet member: Add $60 *(includes one year individual 2017 membership; foreign postage, if applicable, will be billed)*				$ _____
Non-Member Registration	$625	$675	$725	$ _____
Seminarian/Student Registration	$325	$375	$425	$ _____
Companion *(Adult)*	$300	$325	$350	$ _____

All events except breakouts, chant and choir rehearsals. Includes Banquets on June 19 and 23, 2017.
Name of Full Attendee _____

Daily registration (for those not attending the full colloquium)

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

	Early Bird *(Through March 1)*	**Regular** *(March 2-May 9)*	**Late** *(after May 9)*		
Daily Rate CMAA Member	$150	$175	$200	x _____ #days =	$ _____
Daily Rate Non-CMAA Member	$175	$200	$225	x _____ #days =	$ _____

Please note: Daily rates include lunch.

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

Signed copies of the Parental or Guardian Medical Treatment Authorization for a Minor and Release of Liability form must be on file with CMAA before anyone under the age of 18 may admitted to the Colloquium without a parent accompanying.

Additional activities and meals

Opening Banquet extra ticket *(included in full tuition or Companion registration, but not day rates)*	$50	$ _____
Friday Banquet extra ticket *(included in full tuition or Companion registration, but not day rates)*	$25	$ _____
Full Meal Plan (*Breakfast Tu-Sa, Dinner Tu-Th*)*	$88	$ _____
Closing Lunch Saturday (*not included in Full Meal Plan*)	$30	$ _____
Closing Lunch extra ticket	$30	$ _____
Special Dietary Concerns (*If you have special dietary restrictions, you may request special meals for banquets)*	$25	$ _____
Please list your dietary requirements (*vegan, gluten-free, etc.*) _____		

* Registration includes lunches.

Subtotal of Registration and Meals: **$ _____**

Registration Form ♦ CMAA Colloquium XXVII ♦ Saint Paul, Minnesota
June 19 – 24, 2017

On-campus Housing

Dormitory housing at University of St. Thomas

If you are registering to stay at the University of St. Thomas, you will be staying at **Morrison Hall or Murray Hall**. Your reservation includes linens. All single rooms are in a shared apartment arrangement at **Morrison Hall**. Each 4-bedroom apartment includes 2 shared baths and shared sitting areas. Double rooms are at **Murray Hall**, where each two-bed room includes a private bath. ***Please note that the number of double rooms is limited. If no double rooms are available when you register, you will be given a single room and will be notified of the additional amount due.***

Dormitory Rooms – Single with Shared Bath (Morrison Hall)		
5 nights 6/19-6/24	$275	$ _____
6 nights 6/19-6/25 ____ 6/18 – 6/24 ____ (check one)	$330	$ _____
7 nights 6/18-6/25	$385	$ _____
Dormitory Rooms – Double with Shared Bath (Murray Hall)		
5 nights 6/19-6/24	$225	$ _____
6 nights 6/19-6/25 ____ 6/18 – 6/24 ____ (check one)	$270	$ _____
7 nights 6/18-6/25	$315	$ _____

Please indicate name of preferred roommate*: _____

**Please note: If you do not specify the name of your preferred roommate, we will attempt to assign one to you. If we are unable to assign a roommate, you will be responsible for single rates.*

Daily Dormitory Reservations *(for those not attending the full Colloquium)*

Circle Day(s): Sun *(6/18)* Mon *(6/19)* Tues *(6/20)* Wed *(6/21)* Thurs *(6/22)* Fri *(6/23)* Sat *(6/24)*

Daily rate (Single)	$55	x _____ #days =	$ _____
Daily rate (Double)	$45	x _____ #days =	$ _____

Name of Requested Roommate ***(required for daily reservations** – if you do not have a roommate, please choose the single rate)*

Name: _____

Subtotal – Housing:	**$ _____**
Subtotal from Page One (Registration and Meals):	**$ _____**
TOTAL COLLOQUIUM FEES	**$ _____**

☐ Check # _____ Enclosed

☐ I authorize CMAA to charge my: ☐ MasterCard ☐ VISA ☐ AMEX ☐ Discover

_____

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

_____

Cardholder Signature Date of Signature

_____

Name on Card (Please print) Billing Address (if different)

Submit Form with Payment To:

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

Phone: (575) 208-0306 day or (505) 263-6298 Email: programs@musicasacra.com

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