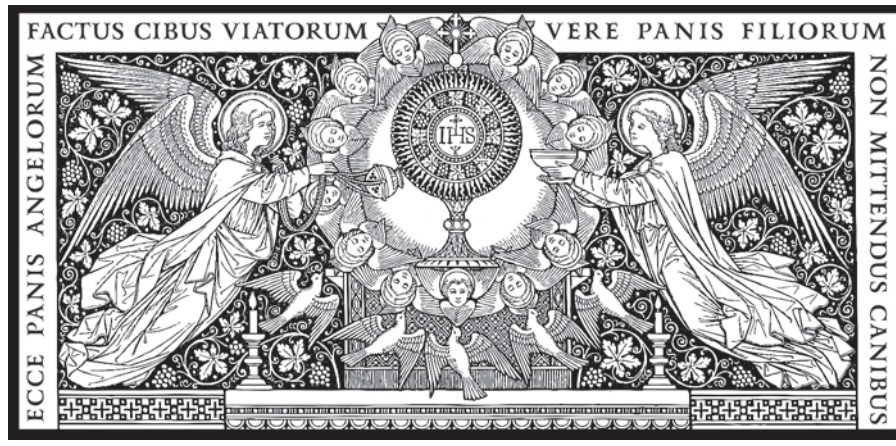

Sacred Music

Winter 2016 | Volume 143, Number 4

Formed as a continuation of *Cæcilia*, published by the Society of St. Cæcilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America since its inception in 1964. Office of Publication: 12421 New Point Drive, Richmond, VA 23233. Email: sacredmusic@musicasacra.com; Website: www. musicasacra.com

Membership in the Church Music Association of America includes a subscription to the quarterly journal *Sacred Music*. Membership is $60.00 annually (U.S.), $60 (Canada), and $65 (other countries). Parish membership is $300 (U.S. and Canada), $325 (other for six copies of each issue. Single copies are $15.00. Send requests and changes of address to *Sacred Music*, P.O. Box 4344, Roswell, NM 88202. Make checks payable to the Church Music Association of America. Online membership: www.musicasacra.com. *Sacred Music* archives for the years 1974 to the present are available online at www.musicasacra.com/archives.

LC Control Number: sf 86092056
Sacred Music is indexed in the Catholic Periodical and Literature Index, Music Index, Music Article Guide, and Arts and Humanities Index.

ISSN: 0036-2255

Sacred Music is published quarterly for $60.00 per year by the Church Music Association of America.
P.O. Box 4344, Roswell, NM 88202.
Periodicals postage paid at Richmond, VA and at additional mailing officies. USPS number 474-960.
Postmaster: Send address changes to SACRED MUSIC, P.O. Box 4344, Roswell, NM 88201-9613.

Editorial

Harmony

Sounding music brings the soul into harmony.

by William Mahrt

When we speak of harmony, the first thing that comes to mind is chords, triads, and their ordering throughout a piece, what we have studied in classes on "harmony" and the basis for the study of much of the great music of our tradition. Yet "harmony" has much broader meanings. Music itself is based upon various kinds of harmonious order. Polyphony, for instance, while it shows many characteristics of the conventional basicof harmony, has its real impact as the harmonious ordering of independent voices in imitative polyphony. Even pure melody can be said to be harmonious. The ancient Greeks devoted much thought to the idea of harmony and developed quite elaborate theories about it, but they were talking about a music which was only melody—for them harmony was the harmonious relations of pitches within a melody. Theorists of the Middle Ages developed such notions in explaining the ordering of the pitches of a Gregorian chant, since these pieces are based upon a well-developed system of melodic ordering—a harmony.

But harmony can be said of many kinds of aesthetic order, the parts of a poem can be harmonious, or of a painting, the parts of a work of architecture, even, in a limited way, the courses of a meal. In fact, for St. Thomas Aquinas, harmony, or proportionality, is one of the distinguishing features of anything beautiful.

But harmony can even be said of many things we encounter in the world—of the order of the days and nights, the seasons, and the years, of the good relations between members of a family, of the order of a well functioning society, even of the order of the universe itself. Classical and Medieval philosophers spoke of this cosmic order. They viewed the universe to be ordered by numerical proportions, proportions which were constitutive of harmony, and so they spoke of the harmony of the spheres. This viewpoint was epitomized by Boethius, who called it *musica universalis*.

Certainly theirs was a rather simple vision of the universe—planets encircling the earth and moving in proportion each to the others. The geocentric basis of this view has caused moderns to reject it outright, but there is more than a grain of truth in it. All of creation, from the enormous universe we now observe to the complex genetic information embodied in DNA, to the tiniest components of the atom, all of this participates

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in a magnificent order, and this is an essential aspect of the beauty of the universe—it shows forth the order and purpose given it by the Creator. Pope Benedict XVI has spoken eloquently about the relation of liturgy and the cosmos:

> The Church . . . must arouse the voice of the cosmos and, by glorifying the Creator, elicit the glory of the cosmos itself, making it also glorious, beautiful, habitable and beloved.[1]

There is yet another kind of harmony; Boethius defined not one, but three kinds of music: *musica universalis* (the music of the spheres), *musica humana* (the interior music of the human soul), and *musica instrumentalis (*the sounding music of instruments, implicitly all sounding music).[2] The crux of the issue is *musica humana,* the harmonious interior order of the motions of the soul. The music of the soul is related to cosmic music, and sounding music is the means to bring the soul into harmony with the cosmos.

Plato had articulated this role of music in a memorable way. In the *Timaeus* he essayed a philosophical account of how and why the world was created. He accounted for the creation of man, of his faculties and senses; when he came to hearing, he said:

> So much of music as is adapted to the sound of the voice and to the sense of hearing is granted to us for the sake of harmony. And harmony, which has motions akin to the revolutions of our souls, is not regarded by the intelligent votary of the Muses as given by them with a view to irrational pleasure, which is deemed to be the purpose of it in our day, but as meant to correct any discord which may have arisen in the courses of the soul, and to be our ally in bringing her into harmony and agreement with herself, and rhythm too was given by them for the same reason, on account of the irregular and graceless ways which prevail among mankind generally, and to help us against them.[3]

For the ancients, the highest purpose of sounding music is the harmony of the human soul.

Thus, for the ancients, the highest purpose of sounding music is the harmony of the human soul: the hearing of music corrects discords which have arisen in the soul and restores its harmony, which then concords

[1]Joseph Cardinal Ratzinger [Pope Benedict XVI], *Feast of Faith,* tr. Graham Harrison (San Francisco: Ignatius Press, 1986), p. 124; this statement was made in the context of Cardinal Ratzinger's decrying of "utility music" as useless.

[2]Boethius, *De institutione musica*, 187–90, in *Fundamentals of Music,* tr. Calvin M. Bower, Music Theory Translation Series (New Haven: Yale University Press, 1989), pp. 9–10.

[3]Plato, *Timaeus,* 47, c–e, tr. Benjamin Jowett, in *The Collected Dialogues,* ed. Edith Hamilton & Huntington Cairns, Bollingen Series, 71 (New York: Pantheon Books, 1963), p. 1173,

with the cosmic harmony. Sounding music reminds the soul of eternal harmonies and aids in internalizing them.

This is actually important. It is useful to reflect on what we are doing when we listen to a piece of music. Just as when we view an object and incorporate its image into our consciousness and compare it with images we already have, so when we hear a piece of music we take in its sounds and compare them with others of previous experience. The comparison allows us to discern important and unique characteristics of the work. If the work is truly beautiful, we imbibe its beauty, making it our own and in some way modeling our consciousness upon it. We internalize it and make it part of our own internal musical vocabulary.

It is useful to reflect on what we are doing when we listen to a piece of music.

Just as mathematics abstracts the aspect of number from an infinite variety of concrete situations, so music abstracts the aspect of order and purpose from an infinite variety of concrete situations, but it expresses these in a way that is both abstract and concrete, abstract in that is pertains to all kinds of order, but concrete in that it is expressed in actual concrete works, works of beauty. By it we can perceive principles of order and purpose, internalize them, and reflect on their relation to the rest of our experience. Its beauty makes these experiences desirable.

This, of course, must work very differently with different kinds of music. In the case of some very rhythmic music, assimilating it causes us to want to imitate its rhythm, even to dance. But in the case of more serene music, the perception of it is the occasion of lifting our soul to its level; if the music is ecstatic, it may draw us into an ecstatic mood, to aim for eternal verities.

Liturgical music is a special case, since what we are perceiving and internalizing is a more complex entity, incorporating with the sound of music the sight of movement and vestments and the overall purpose of the action at hand, whose ultimate object is not the work of music or even the liturgical action but the Divine Object of our worship. And so the various actions of the liturgy call for various kinds of internalization.

In the case of processional chants—for example, the introit—the liturgical action is the ministers of the liturgy processing in ordered and purposeful motion to the altar, the focal point, at which the central act of all liturgy will take place. The chants which accompany the introit articulate themes important to the day, and project a kind of rhythmic motion which characterizes the motion of the procession as something sacred; at the same time, the music of the chant gives the action an elevated character suitable to the high purpose which is about to be enacted. What does the listener make of this complex? Ideally the listener is moved by the beauty of the procession, the suitability of the text and music of the chant, its vestments, its order, and its purpose evident in moving to a sacred place and marking its sacredness by incensing it. The internalization of the music aids in identifying with

the motion and its purpose, and the listener is virtually brought with the procession to the altar to be a part of the action, not as an observer, but as a participant. The participation of the congregation is aided by internalizing and identifying with the procession, not by providing the music which accompanies it.

When it comes to the Ordinary of the Mass, the worship now begins; the congregation takes an active part by singing the texts, which are in themselves the liturgical action, acts of petition, praise, and belief. That they are repeated every Sunday, frequently to the same melodies, allows them to be sung confidently and unself-consciously, focusing on them as acts of worship. They can be sung from memory, and singing from memory is very important for sacred texts, because it draws upon something within that already belongs to the singer. The contrast between, on the one hand, reading something and singing it off, and on the other, drawing from what is innate to the singer is remarkable; in one, it can come in the eyes and out of the mouth; in the other it comes from the heart. It is fundamental that this is called "singing by heart." The process of internalization in this case is a very active one, created by the singing the music, an effective way to assimilate it in the memory and the heart.

Orations,[4] are brief prayers sung by the priest as the conclusion of each of the processional rites—entrance, offertory, and communion.[5] They have a conventional form: an address to God under an aspect of his mercy and generosity, and a petition for a benefit of that same mercy and generosity. Their very simple melodies articulate this two-part structure. The conventional form of both text and melody and the assurance that they are well-established texts (some as old as St. Leo the Great in the fifth century) gives the member of the congregation the opportunity of identifying with what the priest is saying and doing. The internalization of the formulaic melody subliminally links the present prayer with others like it and aids the listener to identify with it; its elevated style reinforces its purpose: that it addresses God.

The lessons from the scripture have an opposite direction. They are ostensibly addressed to the congregation.[6] In the ordinary form, they include an Old Testament lesson, an epistle, and a gospel, each of which carries a distinctive message. Each is sung to a formulaic melody that characterizes the type of lesson. The internalization in these cases is largely of the message, but it is much more than the conveying of information. The lessons are repeated either annually or in a three-year cycle, and over time, they become quite familiar. Who needs the information about the Good Samaritan or the Prodigal Son? Rather their repetition is a celebration of the history of salvation,

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[4]The collect, the prayer over the offerings, and the postcommunion

[5]The collect has sometimes been called the opening prayer of the Mass, and while it is the first *oration,* it is more substantively the closing prayer of the entrance rite. To call it an opening prayer is to ignore the significance of the introit and particularly the Kyrie and Gloria, witness some present efforts to downplay these last two elements.

[6]Some maintain that the lessons are principally to remind God of what he did. There may be some truth to that, but God already knows that we are the ones who need reminding.

and their celebratory and legendary aspect is a reason they are sung. Over the years, they become deeply inscribed in the memory, and their melodies are an aid in such internalization.

The gradual and alleluia present another striking contrast. These have traditionally been called "meditation chants," and their function has been well understood as providing a complement to the lessons. The lessons have a proliferation of words set to just a few notes. The meditation chants have a proliferation of notes set to a few words.

In a liturgy made up of mostly sung parts, the silence of the Canon of the Mass in the extraordinary form is evocative.

Their melismatic style—certain syllables receiving a long string of notes—is the basis of their meditative effect. The listener hearing them is enchanted by their beauty, and then the internalizing of this beautiful chanting elicits a deep recollection. I have observed this in a congregation: upon the beautiful singing of a gradual or alleluia, an absolute silence can be heard—no coughing, no rustling of papers, in fact, no movement of any kind, a sign that the congregation has entered into a state of meditation. This state of meditation is founded upon the internal harmony of the soul elicited by the music. The gradual and alleluia have a number of melodies that are used several times in the course of the year.[7] This means that the melodic content of many chants is quite familiar, and this aids in identifying with the chant and internalizing it.

Polyphony is more immediately recognizable as having harmony, but in polyphony based upon imitation, a different kind of harmony is presented; it is the harmony of the same melody being sung by the different parts in turn, a more complex phenomenon. This depicts a kind of order that in the Renaissance was quickly identified as reflecting the order of the planets. In hearing polyphony one is enchanted by the coordination of parts and immediately senses a deeper kind of order, an order in three dimensions.[8] There is, I think, a natural tendency to hear this order as reflecting a universal kind of order, a cosmic harmony.

In the context of various kinds of music, there is an important internalization of silence as well. In a liturgy made up of mostly sung parts, the silence of the Canon of the

[7]For example, for the gradual-type *Justus ut palma* in mode 2, nineteen instances throughout the year are given by Willi Apel in *Gregorian Chant* (Bloomington, Ind.: Indiana University Press, 1958), pp. 357–58; the alleluia for the Midnight Mass on Christmas, *Alleluia: Dominus dixit ad me*, has eleven other occurrences in the Graduale Romanum of 1961, the alleluia for the Mass on Christmas Day, *Alleluia: Dies sanctificatus* has fourteen other occurrences, identified by a quick search through the Global Chant Database <globalchant.org>.

[8]Of course, much music of the later period while based strongly in tonal harmony, is fundamentally polyphonic, though not often imitative,

Mass in the extraordinary form is evocative. Here, sometimes, one hears that absolute silence in the congregation, like that at the gradual or alleluia, indicating intense concentration upon the event of the consecration of the Eucharist. The internalization of this silence is very important, because what is internalized is not an absence of sound but a thoroughly spiritual presence, and one that calls for the deepest response.

Aspects of harmony under discussion here call for a different attitude toward the active participation called for by the council. Wilfred Jones, in his article in this issue, quotes Massimo Palombella, the current director of the *Cappella Sistina*, who distinguishes three degrees of participation: interior, exterior, and active. In terms of my discussion here, the exterior is all that is perceived in the liturgy, the interior is its assimilation by the soul, and the active is responding to particular parts of the liturgy by vocal participation, which has, then, aspects of the exterior and interior as well. Each of these is an integral part of our participation in the liturgy.

But when it comes to aspects of harmony, the greater harmony of the liturgy is in the complementarity of each of the parts to the others. Richard Wagner is credited as having conceived of a Gesamtkunstwerk, a synthesis of all the arts in his operas, but the great synthesis of the arts in Western culture is the liturgy, in which the whole is greater than the sum of its parts. As worshipers, when we internalize all of the elements I have been discussing we internalize the whole, we are immediately drawn to a kind of participation that exceeds the conceptions of most of the liturgists who advocate some kind of participation. Each of the parts of the liturgy leads us to its culmination in the consecration of the Body and Blood of Christ and his reception in Holy Communion. Here what we internalize is, as members of the Body of Christ, his offering of an eternal Sacrifice to the Father, we join in the offering in a most fundamental way: the ultimate harmony is being incorporated into this offering. This is the high purpose of the liturgy, to be drawn into Christ's sacrifice to the Father. Wilfred Jones, in his article in this issue, quotes Pope Benedict, when as Cardinal Joseph Ratzinger he expressed the ultimate purpose of the beauty of the liturgy. He has just quoted Pope Gregory:

> In the song of praise we gain access to where Jesus can reveal himself, for if remorse is poured out through the singing of psalms, then a way to the heart emerges in us at the end of which we reach Jesus.[9]

He then summarizes:

> This is the loftiest service of music through which it does not deny its artistic grandeur but really discovers it to the full. Music uncovers the buried way to the heart, to the core of our being where it touches the being of the Creator and the Redeemer. Wherever this is achieved, music becomes the road that leads to Jesus, the way on which God shows his salvation.[10] ❖

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[9]Pope St. Gregory the Great, *Homeliae in Ezechielem* I, 1:15.

[10]Joseph Ratzinger [Pope Benedict XVI], *A New Song for the Lord: Faith in Christ and Liturgy Today* (New York: Crossroad, 1996), p. 110; thanks to Wilfred Jones for giving me this reference.

A Change of Panting Heart: An Overview of Music in the Papal Liturgies at St. Peter's Basilica from the Second Vatical Council to 2013

Gradual changes in the music of the Cappella Sistina.

by Wilfrid Jones

Full in the panting heart of Rome
Beneath the apostle's crowning dome.
From pilgrim's lips that kiss the ground,
Breathes in all tongues one only sound:
God bless our Pope, the great, the good.

— Nicholas Cardinal Wiseman

Introduction

The Papal Basilica of St. Peter at the Vatican is the principal church of the Vatican City State, the nerve center of the Catholic Church. It is here that the most important papal ceremonies are carried out; from its balcony that new popes are presented to the world, where they were once crowned; and beneath and within which many are buried. It is a church whose liturgy, including its musical aspects, is closely monitored and often held up as an example to the rest of the world.

The earliest record of a papal choir, during the pontificate of Gregory I (590–604) appears to be a later fabrication,[1] but a choir does seem to have been in existence by the seventh century when the future Pope Sergius I was training in Pope Adeodatus's *schola cantorum*.[2] This was repeatedly reor-

[1]Josef Smits van Waesberghe, S.J., "Neues über die Schola Cantorum zu Rom," *Zweiter Internationaler Kongreß für katholische Kirchenmusik* (Vienna: Herold-Verlag, 1955), p. 113.

[2]Rebecca Maloy, *Inside the Offertory: Aspects of Chronology and Transmission* (Oxford: Oxford University Press, 2010), p. 22.

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ganized and by the sixteenth century had morphed into the *Cappella Sistina*, which performed for papal Masses, and the *Cappella Giulia*, which performed at chapter Masses and other ceremonies. After at least twelve centuries, the purpose of a papal choir, in the form to which the basilica had become accustomed, was threatened by the liturgical reforms following Second Vatican Council. These reforms have meant that the *Cappella Sistina* has had to adapt to new demands over the subsequent half century.

These changes, unparalleled since the Counter-reformation, have been controversial because they exemplify some of the main contentions of the liturgical reform, and their effects outside of St. Peter's Basilica have laid waste to the Catholic choral tradition. Alcuin Reid's comment that "Sacred music in the Western Catholic Church is by no means in a healthy state" is nothing if not an understatement.[3] Even if this is not an unusual situation within the history of the church, it is one about which we ought to be concerned.[4] A different but equally forceful controversy arose in the wake of the liturgical reforms set in motion by the Council of Trent.[5] Archbishop (later Cardinal) Paul-Pierre Phillipe, O.P. foresaw such a development in 1963 in an observation submitted to the council which warned against allowing the "opening of the path to legitimate progress" to be the reason that "the ancient treasures of the liturgical tradition are dropped, and thus to bring about a general weakening in the beauty of liturgical worship."[6]

This ought, however, to be a more subtle discussion than one of simple iconoclasm. The complexities of the topic are bound up in discussions of a supposed opposition between the "Spirit of Vatican II" and its documents themselves,[7] in the ecclesio-political pressures that went into bringing those documents together, and in the various understandings and misunderstandings of the liturgical reform's guiding principle of *actuosa participatio*. Within St. Peter's, there is a further level of complexity since efforts have to be made for the liturgy and its music to be in conformity with the different personal styles of successive popes. This paper will confine itself to examining larger papal Masses in St. Peter's Basilica and Piazza because there are well kept records of those events.

The starting point for understanding the role of music in the reformed liturgy is that the council considered music to be an "integral part of the solemn liturgy,"[8] "not some mere adornment,"[9] "a necessary and funda-

[3]Alcuin Reid, "Sacred Music and Actual Participation in the Liturgy," *Benedict XVI and Beauty in Sacred Music*, ed. Janet E. Rutherford (Dublin: Four Courts Press, 2012), p. 93.

[4]Jeffrey Tucker, "Pope Benedict XVI's Musical Legacy," *Crisis*, February 12, 2013 <www.crisismagazine.com/2013/pope-benedict-xvis-musical-legacy>.

[5]Edward Schaefer, *Catholic Music Through the Ages: Balancing the Needs of a Worshipping Church* (Chicago: Hillenbrand Books, 2008), pp. 83–88.

[6]*Acta Synodalia sacrosancti concilii oecumenici Vatiani II* (Vatican City: Typis Polyglottis Vaticani, 1970), vol. I: pars I, p. 392.

[7]Joseph Ratzinger, *The Ratzinger Reader: Mapping a Theological Journey*, ed. Lieven Boeve (London: T&T Clark, 2008), p. 277.

[8]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, ¶112.

[9]Interview with Msgr. Palombella at the offices of the Cappella Musicale Pontificia, June 20,

There has been an attitude within the church for the last fifty years or so that the liturgical reform is an area that cannot be questioned.

mental part of the solemn liturgy."[10] It was this policy of the council which meant that the wide ranging post-conciliar liturgical reforms, set in motion by its Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, had such a drastic effect on music. It will therefore examine how the policies formulated under various popes before and after the council were implemented in the basilica.

The second concern of this discussion is how the concept of *participatio actuosa* has been realized in the basilica's liturgies. The phrase is imprecise, but is one of the key concepts in the council.[11] This paper will examine how interpretations of this concept have influenced the music of St. Peter's and, from that examination, to formulate an answer to Guido Marini's question "are we truly certain that the promotion of an active participation consists in rendering everything to the greatest extent possible immediately comprehensible?"[12]

There has been an attitude within the church for the last fifty years or so that the liturgical reform is an area that cannot be questioned. Whilst it was necessary for Reid to demonstrate this to be false as late as 2012,[13] asserting that the documents of the council are policy statements rather than doctrines, this was something which ought to have been clear from the very moment of the conciliar reform's genesis. In the introduction to the schema of the Constitution on the Sacred Liturgy, it says that "this Sacred Council wishes to declare nothing dogmatically in this present Constitution, rather fostering and restoring the liturgy according to the principles it determines, . . . and to establish practical norms."[14]

Actuosa Participatio

The concept of *actuosa participatio*, "active participation" is the central concern of *Sacrosanctum Concilium*, yet has been left so open to such drastically different interpretations that it has caused some problems. The first instance of the phrase in a liturgical document appears in the official Latin translation of the Italian language document *Tra le Sollecitudini*, we can see that its

2013, tr. Adrien de Germiny.

[10] *Sacrosanctum Concilium,* 112.

[11] *Sacrosanctum Concilium*, 11.

[12] Guido Marini, "Introduction to the Spirit of the Liturgy: A Conference for the Year of the Priest," Vatican City, January 6, 2010 <http://www.newliturgicalmovement.org/2010/01/clergy-conference-in-rome-address-of.html>.

[13] Alcuin Reid, "Let These Sheep Return Freely to the Sheepfold," *The Catholic Herald*, No. 6589 (December 21, 2012).

[14] *Acta Synodalia*, I:I. 263, l, 25–28.

original as "*attiva,*" which suggests something energetic, but *Sacrosanctum Concilium* differentiated between the exterior and interior aspects of participation, seeing the former as useful in fostering the latter.[15] Joseph Ratzinger marries the two facets with characteristic smoothness when he writes that "each individual is . . . an agent, active precisely because he is a recipient."[16] The dominant interpretation of *actuosus* in practice is that "active" means that liturgical music necessitates external congregational activity, that the congregation are involved in the music making rather than its reception.[17]

Ratzinger's views seem to be supporting those of his colleague Monsignor Johannes Overath, who had acted as an expert adviser to all four sessions of the council[18] and wrote that listening is "a liturgical act . . . and not only listening to [spoken] words, but also listening to sung words." This was a reaction against his experience of "encounter[ing] indolence in many places against the masterworks of church music that can only be listened to."[19] Overath's view is repeated by Reid, who proposes St. Benedict's instruction to his monks while singing psalms, "ut mens nostra concordat voci nostrae,"[20] as the hermeneutic in which to interpret *actuosa participatio*.[21] Ratzinger summarizes: "music uncovers the buried way to the heart, to the core of our being, where it touches the being of the Creator and the Redeemer. Wherever this is achieved, music becomes the road that leads to Jesus, the way on which God shows his salvation."[22]

The opposition to this position is expressed by Piero Marini who was head of the Office for the Liturgical Celebrations of the Supreme Pontiff from 1987 to 2007. He believes that the "sound understanding" of the concept of *actuosa participatio* is that "lay people . . . take an active part in the celebration of the liturgy,"[23] by which he implies external action. His autobiographical reflections reveal much about his interpretation of *actuosa participatio*. He writes that the first time he participated actively at a papal Mass was when he carried the book of the gospels on Christmas day 1970.[24] He had been to papal Masses before but the fact he had never done anything except "watch and pray,"[25] for him, meant that he had not participated actively: he actually had to be

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[15] *Sacrosanctum Concilium*, 19.

[16] Joseph Ratzinger, "Liturgy and Church Music," *Sacred Music,* 112, no. 4 (Winter 1985), 13–22.

[17] Johannes Overath, "Bestimmungen der Konzilskonstitution," in Karl Gustav Fellerer, ed. *Geschichte der katholischen Kirchenmusik,* Band II, *Vom Tridentinum bis zur Gegenwart* (Kassel: Bärenreiter, 1976), p. 388.

[18] *Act Synodalia,* Indices, 945.

[19] Overath, "Bestimmungen," 388.

[20] "That our minds might be in accord with our voices," *Regula Benedicti*, Ch. 9.

[21] Reid, "Sacred Music and Actual Participation," 93.

[22] Joseph Ratzinger, *A New Song for the Lord* (New York: Crossroad, 1996), p. 110.

[23] Piero Marini, *A Challenging Reform: Realizing the Vision of the Liturgical Renewal* (Collegeville, Minn.: Liturgical Press, 2007), p. xiv.

[24] Piero Marini, *Cérémoniaire des papes: entretiens sur la liturgie avec Dominique Chivot et Vincent Cabanac* (Paris: Bayard, 2007), p. ii.

[25] Matt. 26:41.

doing something external. It follows that he considers listening to and praying music not to constitute active participation.

It might initially be supposed that Piero Marini would find support for his position in the hermeneutic of continuity since the conciliar reforms were based upon earlier liturgical reforms enacted by St. Pius X in 1903 in his Motu Proprio *Tra le Sollecitudini,* which Piero Marini understands as declaring that music ought not be "something reserved for a restricted circle of experts, but . . . something belonging to all the people of God," and in which there is the first mention in a papal document of the concept *actuosa participatio*.[26] He believes this document to have inspired the liturgical reforms of Pius XII, who, he says, "encouraged the publication of rituals with considerable allowance for vernacular languages" and for the "dialogue Mass," in which the lay people made the responses and could sing the Ordinary of the Mass in *missæ cantatæ*.[27] Pius XII certainly permitted greater scope for vernacular hymns sung by the congregation, but still declared it to be more appropriate in the context of "non-liturgical services and ceremonies."[28] Marini's belief that the people should sing everything follows this trend of an increase in the people's involvement in the liturgy.

However, the idea that the post-conciliar liturgical reform merely continued the work of its pre-conciliar predecessors in the liturgical movement is questionable. Piero Marini interprets as Pius X's call in *Tra le Sollecitudini* for music to be freed from the confines of the esoteric, but that does not mean that all people, whether they understand what they are doing or not, are obliged to sing. Music still becomes a possession of "all the people of God" when they are attending to it.[29]

Indeed Guido Marini, Piero Marini's replacement as Master of Papal Ceremonies, draws the opposite conclusion from the same document. He sees the proclamations of *Sacrosanctum Concilium* on music as emanating from Pius X's declaration that "classic polyphony agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with Gregorian Chant, in the more solemn functions of the Church, such as those of the Pontifical Chapel."[30] For him, *Sacrosanctum Concilium* is an affirmation of earlier papal documents which set "Gregorian chant and polyphony from the time of the Catholic reformation as the standard for liturgical music,"[31] from which he concludes that "the Second Vatican Council did naught but reaffirm the same standard [established by Pius X], so too the more recent magisterial documents."[32] As far as he is concerned, Piero Marini has got it wrong with music. Certainly, Pius X does say that "special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active

[26]Marini, *Challenging Reform,* xiv.

[27]Ibid., xv.

[28]Pope Pius XII, Encyclical Letter, *Musicæ Sacræ Disciplina* (1955), ¶36.

[29]Marini, *Challenging Reform,* xiv.

[30]Pope St. Pius X, Motu Proprio, *Tra le Sollecitudini* (1903), ¶4.

[31]G. Marini, "Introduction to the Spirit of the Liturgy,"

[32]Ibid.

part in the ecclesiastical offices,"[33] but external active participation was not the guiding principle in his vision for the liturgy since, as mentioned above, he also promoted the practice of the congregation listening to polyphony.[34]

If Guido Marini is correct, the "juridical code of sacred music" which *Tra le Sollecitudini* constitutes is in fact still in force.[35] This point of view is supported by the fact that John Paul II referred to it as such in his chirograph marking the hundredth anniversary of Pius X's motu proprio.[36] Indeed, John Paul II goes even further than that, saying that all that the Second Vatican Council did was to "follow up this [Pius X's] approach,"[37] that is to say, that the council's declarations were in continuity with what Pius X had previously established.

It seems that in fact the lineage of the concept of *actuosa participatio* may go back even further than *Tra le Sollecitudini*. U. M. Lang cites Benedict XIV, as far back as 1749, as a great proponent of "greater participation of the faithful in the liturgy."[38] If this be the case, it would serve to bolster the historical argument for an understanding of *actuosa participatio* as primarily internal participation since Benedict XIV would not have wanted the laity to usurp the role of the clerics whose job it was to enact the liturgy, but to have the congregation involved by participation in the interior sphere, but in the way in which Guido Marini interprets them rather than Piero Marini. In an interview Massimo Palombella, the current director of the *Cappella Sistina*, gave for this paper, he expressed a more measured version of Piero Marini's point of view. He located the theological roots of the council's desire for *actuosa participatio* in the same place as Piero Marini, specifically in Pius XII's encyclical *Mediator Dei*, promulgated in 1947. Prior to this document the congregation, it is claimed, had largely taken the role of spectators to liturgical actions carried out by the clergy, altar servers, and the choir.[39] Palombella identified three means of participation outlined in this encyclical: interior, exterior, and active. The semantic gap between exterior and active participation is surely a fine one, but one may take the difference to be that the exterior participation is the step before the internalization: the acts of liturgical listening or watching themselves, the experiencing something which is external in order to internalize it, whereas the possibility of "active" participation is a proactive act on the part of the lay people such as singing a hymn. *Mediator Dei* marks "the first time in history that a papal document recognized that popular song has a broadness and profundity of its

[33]Pius X, *Tra le Sollecitudini,* 3.

[34]Pius X, *Tra le Sollecitudini*, 4.

[35]Pius X, *Letter to Pietro Cardinal Respighi*, December 8, 1903.

[36]Pope St. John Paul II, *Chirograph of the Supreme Pontiff John Paul II for the Centenary of Motu Proprio "Tra le Sollecitudini" on Sacred Music* (2003), ¶1.

[37]John Paul II, *Chirograph*, 2

[38]Uwe Michael Lang, *The Voice of the Church at Prayer: Reflections on Liturgy and Language* (San Francisco: Ignatius Press, 2012), p. 48.

[39]Emanuela Contiero, "Italian Catholicism and the Differentiation of Rituals," in *Mapping Religion and Spirituality in a Postsecular World*, ed. Giuseppe Giordan and Enzo Pace, Religion and the Social Order, 22 (Boston: Brill, 2012), p. 22.

own tradition."[40]

Palombella highlighted the importance he attaches to the hymn at communion in Pope Francis's papal liturgies at which he has conducted, precisely because it is an opportunity for the faithful to participate actively. This said, he also said that one of his achievements in his project to bring about a fuller obedience to the instructions of *Sacrosanctum Concilium* was his reintroduction of the introit, offertory, and communion antiphons of the day each time the *Cappella Sistina* assists at Mass, the lack of which (echoing Laszlo Dobszay)[41] is a concern because "the intimate connection between the liturgy and music is severed."[42] His implication was that it was possible to have all three possibilities for participation within one liturgy. He justified his opinion that the congregation need not be involved with all the singing by quoting St. Paul, saying that since "*fides ex auditu*" the congregation ought to listen to at least some of the sung liturgical texts.[43]

Well before Palombella's appointment by Benedict XVI, the post-conciliar St. Peter's has tended to accommodate both possible interpretations but with some variation in the weighting of each. For example, during Holy Week in 1969, Pope Paul VI celebrated the sacred liturgy four times in St. Peter's Basilica, on Palm Sunday, Good Friday, Holy Saturday, and Easter Sunday. The Masses of the Friday and Saturday were sung by the papal chapel, that is, the clerics, but the Sunday Mass had the *Cappella Sistina*, the papal choir, singing polyphony for the Kyrie, Gloria, "canto interlezionale" (either a gradual or psalm), during communion and as a "canto finale," but the "assemblea" sang alongside the choir for the "preghiera universale," the Credo, Sanctus, Pater Noster, and Agnus Dei.[44] For some parts, the people listened and the aim was presumably that they would internalize the performance and thus be actual participants in the liturgy, in other parts they were expected to sing along to the chant so that they might participate actively.

Four years later the balance had shifted somewhat. Looking at the same Holy Week services in 1973, there was still some polyphony, particularly in the Palm Sunday Mass, but by and large it had been replaced by congregational singing. The Easter Sunday Mass had a children's choir to sing whilst waiting for the pope and at the offertory and communion. Whilst the introit and gospel acclamations were sung polyphonically, the rest of the music of the Mass consisted of Gregorian ordinaries alternating between

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[40] *L'Enciclica Musicæ Sacræ Disciplina: Testo e Commento* (Rome: Associazione Italian. S. Cecilia, 1957), p. 504.

[41] Lazlo Dobszay "The *Proprium missæ* of the Roman Rite," in *The Genius of the Roman Liturgy: Historical Diversity and Spiritual Reach: Proceedings of the 2006 Oxford CIEL Colloquium,* ed. Uwe Michael Lang (Chicago: Hillenbrand Books, 2010), pp. 93–4.

[42] Uwe Michael Lang, "Theological Criteria for Sacred Music," in *Benedict XVI and Beauty in Sacred Music*, ed. Janet E. Rutherford, (Dublin: Four Courts Press, 2012), p.58.

[43] "Faith comes from listening." Rom. 10:17:

[44] *Canto Nella Settimana Sant*a 1969, Scatola, 0304:I:3; NB: all booklets for liturgical celebrations at St. Peter's have been published by the Typis Polyglottis Vaticana; scatola numbers refer to the archives of the Office of the Liturgical Celebrations of the Supreme Pontiff (UCEPO)

the *Cappella Sistina* and the "assemblea,"[45] a responsorial psalm and a recessional hymn, *Christo Risusciti*, marked "populare" in the notes of the Master of Ceremonies, Monsignor Noé.[46] In 1973 the assemblea were being encouraged to sing along by a principally external interpretation of *Sacrosanctum Consilium*'s "*actuosa participatio.*" At points it became nothing more than a "gracious concession [to the *Cappella Sistina*] to do Gloria in polyphony."[47]

These rapid changes in liturgical policy within St. Peter's suggest an Office of the Liturgical Celebrations of the Supreme Pontiff unable to decide how to interpret the Constitution on the Sacred Liturgy, often mixing interpretations within the same liturgical celebration. The situation seems to indicate the truth of Piero Marini's assessment of the liturgy in the years immediately following the council: "much confusion reigned!"[48]

Yet this would not always be the case and there are exceptional examples of Masses when a principally internal interpretation of *actuosa participatio* was referenced almost exclusively. One such is that of the June 29, 1985, the feast of Sts. Peter and Paul which highlights the link of the papacy with the apostles. John Paul II imported none less than Herbert von Karajan, the Vienna Philharmonic Orchestra, and the Vienna Singverein to St. Peter's to perform Mozart's *Krönungsmesse* as part of the Mass. During the distribution of communion the *Cappella Sistina* sang Mozart's *Ave Verum Corpus* accompanied by the organ and at other moments of the Mass they sang the Gregorian propers of the day. The norm within the basilica is that orchestral accompaniment is not used, but since the feast of Saints Peter and Paul is one of the highlight of the year for the papacy an exception was made. During the liturgy, there was plenty of choral music, during which the congregation and the altar party simply stood and listened, but they joined in with the sung responses in the canon, introductory rites and final blessing and participated by their spoken responses elsewhere. Having the music in which one only participates by actively listening did not detract from the congregation's participation, it merely channeled it in a different way: it was very much the role of active participation envisaged by Pius X in *Tra le Sollecitudini*.

This resonates strongly with the views John Paul II would give on February 26, 2003 in his general audience, when he said that there was a need to "purify worship from ugliness of style, from distasteful forms of expression, from uninspired musical texts which are not worthy of the great act that is being celebrated."[49] He summed up the dual role of music in the liturgy concisely when wrote that "the *schola cantorum's* task has not disappeared: indeed, it plays a role of guidance and support in the assembly and, at certain moments in the liturgy, has a specific role of its own."[50] That John Paul II needed to make it clear that the *schola* was not redundant implies that

[45] *Domenica Pascuale 1973*, Scatola, 0371:III:2.

[46] *Programma Di Canto: Piazza s. Pietro, 14 aprile 1974 – ore 11*, Scatola, 0371:III:2.

[47] Domenico Bartolucci and Wilfrid Jones, "Research Interview with Domenico Cardinal Bartolucci from June 2013," tr. Gregory di Pippo, *Sacred Music*, 141, no. 3 (Fall 2014), 39.

[48] P. Marini, *Cérémoniaire des papes*, 26.

[49] John Paul II, *Chirograph*, 4.

[50] Ibid., 8.

an interpretation saying that it had done so had become prominent. This was quite the opposite of the interpretation that would be maintained under Piero Marini's leadership of the Office for the Liturgical Celebrations of the Supreme Pontiff.

Piero Marini was papal master of ceremonies when Joseph Ratzinger was elected pope. Examining the service books for the Mass to celebrate the start of Benedict XVI's Petrine ministry, one sees not only that the choir does very little on its own, but that what the congregation sing is not even always Gregorian chant, the form of music *Sacrosanctum Concilium* instructs be given "first place in the liturgy"[51] and which Benedict XVI would later say was "pre-eminent" in the liturgy.[52] The choir's only exclusively polyphonic contributions to the liturgy was Palestrina's *Tu es Petrus* whilst the cardinals made their obediences to the pope.[53] This was the manner Piero Marini thought fit to inaugurate the papacy of a man who in 1986 had wondered with concern, in reference to the concept of *actuosa participatio*, "are receptivity, perception, being moved, not active things as well?"[54] Palestrina's *Tu es Petrus* also marked the end of Benedict's pontificate, being sung during the exit procession at his last Mass as pope.

When one compares this approach with that adopted for the coronation of Paul VI there has been an obvious shift. At Lauds that day, the litany was lengthy, requiring its own service book separate from that of the rest of the office but it was sung entirely between the deacons and choir. The only part of the litany marked "omnes" is the very final "Kyrie eleison."[55] Were a litany to be treated as conventional music, it would very quickly get very dull constructed as it is almost entirely of a total of four pitches being repeated in the same order over and over again. This is because litanies are made up of dozens of invocations in the same form, begging the intercession of saints. It is not there to entertain the congregation but to be prayed by them. Were it intended as entertainment or simply to pass time in a liturgy, there is a whole genre of polyphonic litanies which could have been performed. In this case the concept of *actuosa participatio*, already championed by Pius X, is being interpreted as "actual" participation. The congregation are expected to internalize the singing of the deacon and choir and make it their own.

There was no more external active participation on the part of the people in the coronation Mass itself. The French language service booklet mentions the choir singing the introit when the pope reached the foot of the altar and started the service in a low voice only audible to the clerics immediately surrounding him. A similar situation took place as "while the choir [sang] the *Sanctus*, the Holy Father [began] reading the Canon."[56] While the Gloria and

[51] *Sacrosanctum Concilium*, 116.

[52] Quoted in Lang, "Theological criteria," 57.

[53] *Inizio del ministero Petrino del Vescovo di Roma Benedetto XVI: 24 aprile 2005*, 32. <http://www.vatican.va/news_services/liturgy/2006/documents/ns_lit_doc_20061221_ministero-petrino_it.html>

[54] Joseph Ratzinger, *Feast of Faith*, tr. G. Harrison (San Francisco: Ignatius Press, 1986), p. 123.

[55] *Laudes recitandae in sollemni coronation sanctissimi domini nostril Pauli VI Summi Pontificis,* Scatola, 0286.

[56] *La Cérémonie Solennelle du Couronnement de sa Santité Paul VI*, Scatola, 0286. 43.

Credo were sung polyphonically, ministers conducted various different liturgical functions, such as the *pregustatio* during the Credo[57] and preparing the sanctuary for the coronation itself after the Mass during the motet *Corona aurea super caput ejus* by Palestrina.[58] With the insignificant exception of this motet, all of the music was liturgical in the sense that it set the words of the proper and ordinary of the Mass, but it also filled what would otherwise be silence while liturgical actions were carried out.

This practice was ubiquitous in St. Peter's until after the council finished. The liturgies at the council itself were largely carried out in the same way they had been before its start. For example, the Mass for the opening of the third public session was accompanied by Bartolucci's *Tu es Petrus*, *Ubi Caritas*, *Cantabo Domino*, Palestrina's *Domine Deus, in simplicitate,* as well as extracts from Bartolucci's Mass for seven voices.[59] This was lavish music for a lavish occasion, but one in which even the council fathers, made up of the bishops of the world, did not sing.

Conflict at the Council and in the Roman Curia

Piero Marini's approach, radically different from that adopted during the council, brought him into conflict with the director of the *Cappella Sistina*, Domenico Bartolucci, who had been appointed for life in 1956 by Pius XII. This practice of lifelong directors is one that the current incumbent of Bartolucci's post, Massimo Palombella, is glad has died out.[60] Bartolucci, a Palestrina scholar, was determined to maintain the prominent place in the liturgy at St. Peter's afforded to the Roman School of polyphony, a form that does not include the possibility of congregational singing, but which had rich potential to foster internal active participation by an interior disposition geared towards prayer. Bartolucci believed that the liturgical reform "extremely impoverished the liturgical life of the Church" and that "the Council fathers never had any intention of changing the liturgy."[61] It is a view with which Jeffrey Tucker agrees, arguing that the musical intention of the council fathers was to "turn the tide away from "Low Mass" with four English hymns—which had become standard practice in many parts of the world—toward the liturgical ideal in which the core music of the rite was an extension of the liturgical text itself."[62] Bartolucci supports this by his recollection of the applause with which the *Cappella Sistina* was met whenever it sang at the council: "the Sistine Choir sang very often during the assemblies of the [council] fathers, and the applause and approval which it received were the most profound testimony of how we were appreciated for our role in the liturgy."[63]

Piero Marini had been the secretary to Annibale Bugnini when the latter controlled the committee that implemented *Sacrosanctum Concilium*, the *Consilium ad exsequendam Constitutionem de sacra Liturgia* known simply as the *Consilium*. Bugnini had come into conflict with Bartolucci as far back as

[57]Ibid., 37.

[58]Ibid., 61.

[59]*Acta Synodalia*, II:VI, 405.

[60]Palombella Interview, June 20, 2013.

[61]Bartolucci and Jones, "Research Interview," 35.

[62]Tucker, "Benedict's Musical Legacy."

[63]Bartolucci and Jones, "Research Interview," 36.

1965 when the latter had been appointed to the consultative committee for music to the *Concilium*. Bugnini, who expressed his understanding of music in regards to *actuosa participatio* when he wrote that "in the view of the liturgists," amongst whom he counted himself, "the people must truly sing in order to participate actively as desired by the liturgical constitution."[64] He was frustrated by Bartolucci's insistence that instructions of *Sacrosanctum Concilium* that "the treasure of sacred music is to be preserved and fostered with great care [and that] choirs must be diligently promoted, especially in cathedral churches"[65] have as much notice taken of it as its instruction that "to promote *actuosa participatio*, the people should be encouraged to take part by means of . . . songs."[66]

This clash of ideas between Piero Marini and Bartolucci ended in an ugly manner. Ultimately Marini, who outranked Bartolucci by virtue of having so much access to John Paul II, won the battle and in 1997 had Bartolucci removed from his position in defiance of Pius XII's orders that his appointment be made *in perpetuo*, and despite the fact that the Sistine Chapel choir came under the authority of the Prefecture of the Pontifical Household, not the Office of Liturgical Celebration of the Supreme Pontiff which Marini controlled.[67] Benedict XVI seems to have thought this somewhat of an injustice since in 2010 he created Bartolucci cardinal in recognition of his service to the church.

This personality clash underlines the basic tension *Sacrosanctum Concilium* as a whole. It was the result of compromise between several sets of people often producing documents in which "the positions of the majority are located immediately next to those of the minority, designed to delimit them."[68] In this case one sees the liturgists against the musicians. Bugnini put the strength of the musicians' party down to the fact that the discussions naturally took place in Rome, a city replete with musicians where many more people than most cities are exposed to art music and where musicians have the ear of the powerful.[69] He willingly acknowledges that relations between his Consilium and the musicians were "uncomfortable," a situation he puts down to "the refusal of any dialogue" on the musicians' part and that "the opposition of some musical circles was directed to the liturgical constitution itself."[70]

Bartolucci's experiences from the opposite end of proceedings reflect this same tussle. He claims that musicians were treated "with suspicion by the reformers" in the Consilium.[71] It is puzzling that the liturgists believed that they could reform liturgical music without the involvement of musicians. Bugnini explains that it was because they were "considered anchored to the past," something to which Bartolucci readily admits since "if [musicians] had been present, [the reformers] would not have had

[64]Annibale Bugnini, *The Liturgical Reform 1948–1975* (Collegeville, Minn.: Liturgical Press, 1990), p. 90.

[65]*Sacrosanctum Concilium,* 114.

[66]Ibid., 30.

[67]P. Marini, *Cérémoniaire des papes*, 106.

[68]Walter Kasper, "Un Concilio ancora in cammino," *L'Osservatore Romano*, April 12, 2013, p. 4.

[69]Bugnini, *The Liturgical Reform*, 885–6.

[70]Ibid., 886.

[71]Bartolucci and Jones, "Research Interview," 40.

such an easy time of their work."[72] At the time, Bartolucci claimed that Bugnini's faction "show[ed] an open aversion to everything that the *Cappella Musicale Pontificia* had jealously preserved as sacred down the centuries" and that they implemented this aversion in an "obsessional way."[73] Bugnini was not entirely unjustified in his opinion that the musicians were attached to the past.

However Benedict XVI made it clear in the letter to the bishops of the world which accompanied his Motu Proprio *Summorum Pontificum* that using this as a criticism in and of itself was invalid. He reminded the church that "what earlier generations held as sacred, remains sacred and great for us too."[74] This could not be more of a rebuke to those who wished to do away with the old and bring in the new simply by virtue of its novelty, a charge which Bartolucci seems to lay at the door of the reformers who called themselves "pastoral liturgists,"[75] a term they had appropriated from the liturgical movement of the 1950s. Bartolucci says that by the time his "appointment was made when [the work of the *Consilium*] was all already over."[76] He, the pope's own director of music, had been excluded from any meaningful proceedings. Bartolucci's account is corroborated by the musicologist and president of the Pontifical Institute of Sacred Music, Higinio Anglés, who complained that the Consilium was not sensitive to the safeguarding of sacred music,"[77] in contradiction to the demands made by *Sacrosanctum* Concilium.[78] Bugnini confirms this, explaining that the draft documents "were studied by forty consultors at a meeting of the relators in Rome on April 19, 1965 . . . Now it had to be gone over with the musicians," whose objectivity he challenges by asserting that "discontent was already rife" amongst their number.[79] Benedict XVI's rebuke to the way of thinking which during his pontificate was embodied by Piero Marini resulted in the archbishop's transfer from the influential and very public role of Master of Pontifical Liturgical Celebrations to the nominally senior but in practice mostly irrelevant post of President of the Pontifical Committee for International Eucharistic Congresses. This mirrors the career path of his mentor Bugnini who, having been Secretary to the Congregation of Divine Worship, was suddenly moved to be pro-nuncio to Iran in 1976.

Cardinal Bartolucci was known for his attachment to the *usus antiquior* liturgy, that

[72]Ibid.

[73]Quoted in Bugnini, *The Liturgical Reform*, 886.

[74]*Letter of His Holiness Benedict XVI to the Bishops on the Occasion of the Publication of the Apostolic Letter* "Moto Proprio Data" Summorum Pontificum *on the Use of the Roman Liturgy Prior to the Reform of 1970* (2007) <http://w2.vatican.va/content/benedict-xvi/en/motu_proprio/documents/hf_ben-xvi_motu-proprio_20070707_summorum-pontificum.html>.

[75]Alcuin Reid, *The Organic Development of the Liturgy: The Principles of Liturgical Reform and Their Relation to the Twentieth-Century Liturgical Movement Prior to the Second Vatican Council* (San Francisco: Ignatius Press, 2005), p. 122.

[76]Bartolucci and Jones, "Research Interview," 40.

[77]Letter of June 7, 1965 to the Vatican Secretariat of State quoted in Bugnini, *The Liturgical Reform*, 900.

[78]*Sacrosanctum Concilium,* 112.

[79]Bugnini, *The Liturgical Reform*, 900.

is, the form of the Mass as it was celebrated before the liturgical reforms that followed the council. In an interview in 2009, he declared that he had always celebrated this form "without interruption since his ordination" and even that he "find[s] it difficult . . . to celebrate the modern rite."[80] Tracey Rowland believes that the "*usus antiquior* may be an antidote to the ruthless attacks on memory and tradition and high culture, typical of the culture of modernity, and may also satisfy the desire of the post-modern generations to be embedded within a coherent, non-fragmented tradition that is open to the transcendent."[81] Gregorian chant and indeed the entire Catholic choral tradition up until the 1960s developed alongside the evolution of that form of the Mass. It is deeply embedded in the memory, tradition, and culture of the church and her members. That the council happened does not mean that suddenly the church has to abandon these centuries of our cultural heritage, that would be incoherent, would fragment tradition, and would close off the transcendent.

It seems that the entire reform of sacred music has been frustrated by the tensions between the two ideologies Bugnini and Bartolucci represent.

It seems that the entire reform of sacred music has been frustrated by the tensions between the two ideologies Bugnini and Bartolucci represent. Bugnini himself recognizes this, calling the musical reforms "one of the most sensitive, important, and troubling"[82] issues that the reformers dealt with and which only achieved "four years of musical polemics."[83] Johannes Overath believed that this tension was put into practice in the "experiments" which "contradict both the great musical tradition of the Roman Church . . . without fulfilling the pastoral goal of *actuosa participatio populi*. . . . The moderate but meaningful path of the Constitution on the Sacred Liturgy has already been abandoned in many places."[84] Reid points out that in overreaching the mandate given to them by *Sacrosanctum Concilium*, the Consilium exacerbated this

[80]Domenico Bartolucci, *Intervista a Mons. Domenico Bartolucci*, ed. Pucci Cipriani & Stefano Caruso, August12, 2009 <http://disputationes-theologicae.blogspot.co.uk/2009/08/mons-bartolucci-interviene-sulla.html>

[81]Tracey Rowland, "The Usus Antiquior and the New Evangelisation," in *Sacred Liturgy: The Source and Summit of the Life and Mission of the Church*, ed. Alcuin Reid (San Francisco: Ignatius Press, 2013), p. 117.

[82]Bugnini, *The Liturgical Reform*, 885.

[83]Quoted in Reid, "Sacred Music and Actual Participation," 112.

[84]Johannes Overath, "Introduction," *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), 4.

tension. He cites Bugnini's own claims to have extended permission to substitute vernacular songs for the Propers of the Mass, something which is nowhere mentioned in the documents of the council.[85] It seems that the English composer Anthony Milner's analysis of the 1967 liturgical music instruction *Musicam Sacram* may be as applicable to *Sacrosanctum Concilium*: "generally a forward-looking document . . . hampered by attempts to satisfy irreconcilable viewpoints."

These irreconcilable viewpoints find expression in the text of the constitution itself. Paragraph 121 calls for composers to see the creation of music for the liturgy as their vocation, the purpose for which God created them with a particular emphasis on music in which the people can participate and music for small choirs.[86] This is in accord with Paragraph 14 which spells out the general principal of *actuosa participatio*, though without ever defining the sense of *actuosa*.[87] However, Paragraph 112, the first paragraph of the chapter devoted to sacred music describes "the musical tradition of the universal Church [as] a treasure of inestimable value, greater even than that of any art."[88] The musical tradition of the church up till that point had been one of choral singing and especially Gregorian chant, a form *Sacrosanctum Concilium* acknowledged to be "specially suited to the Roman liturgy."[89] While there are examples of chants from the Ordinary of the Mass which have become congregational such as the *Missa de Angelis* which has been used very often to alternate lines of the Gloria with the schola at papal Masses in St. Peter's and the nineteenth century simple Marian antiphons, there is little of the Gregorian repertoire of propers which a congregation could easily sing.[90]

Paragraph 116 of *Sacrosanctum Concilium* is undermined by the phrase "ceteris paribus" (especially in the English translation as "all things being equal") since in practice these vague "things" could never be "equal."[91] This was a phrase which appeared in the earliest draft of the document,[92] having been taken from the 1958 instruction from the Sacred Congregation of Rites *De Musica Sacra* where that phrase appears.[93] When viewed in its proper context (as used in science and economics, for example), it means a normative situation, thus in most situations, Gregorian chant should have principal place.

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[85]Reid, "Sacred Music and Actual Participation," 112.

[86]*Sacrosanctum Concilium,* 121.

[87]*Sacrosanctum Concilium*, 114.

[88]*Sacrosanctum Concilium*, 112.

[89]*Sacrosanctum Concilium*, 116.

[90]Amongst others, at the Easter Vigil 1974 (Scatola, 0371:3:II), Easter Day 1994 (Libretto archive of UCEPO), at the Inauguration Mass of the pontificates of John Paul I, II, Benedict XVI and Francis. (Scatola, 0469, 0485, 0510, and the Libretto archive of the UCEPO respectively).

[91]*Sacrosanctum Concilium*, 116.

[92]Francisco Gil Hellín, *Concilii Vaticani II synopsis in ordinem redigens schemata cum relationibus necnon patrum orationes atque animadversiones: Constitutio de sacra liturgia Sacrosanctum Concilium* (Vatican: Libreria Editrice Vaticana, 2003), p. 358.

[93]Sacred Congregation of Rites, Instruction on Sacred Music and Sacred Liturgy, *De Musica Sacra et Sacra Liturgia* (1958), ¶16.

Musical Genres in St. Peter's

Whilst this illustrates the importance of Gregorian chant, the repertoire of Gregorian Masses used at St. Peter's is limited. The Sistine Chapel choir sing the *Missa de Angelis* most often. Piero Marini explains that they use different settings to differentiate the different liturgical seasons,[94] for example, under Benedict XVI the *de Angelis* became particularly associated with Ordinary Time.[95] To this end they also have in their repertoire the *Missa cum Jubilo* which they use in Christmastide,[96] Mass XVII for the penitential seasons of Advent and Lent.[97] It seems that they never sing the Credo to any setting other than Credo III.[98] There have also been examples of Gregorian melodies being adapted to vernacular texts for the Mass Responses, such as at Corpus Christi 2013 at which the gospel was greeted in Italian but with the Gregorian that is usually used for the Latin.[99] Although Bartolucci calls this "ridiculous and unworthy"[100] if a pope chooses to celebrate Mass in the vernacular in St. Peter's, it seems a good compromise since it preserves the musical patrimony of the church as demanded by the Second Vatican Council.[101]

Unlike polyphony, Gregorian chant seems to have the support of both sides of the reformer-musicians divide.

The real expanse of the Gregorian repertoire is not these settings of the Ordinary of the Mass, but the propers of each day from the *Graduale Romanum* which it has become customary to hear under the directorship of Massimo Palombella at the introit, offertory, and communion.[102] Unlike polyphony, Gregorian chant seems to have the support of both sides of the reformer-musicians divide. Piero Marini praises its ability to "allow the faithful to participate actively in the liturgy even today" by which he is presumably referring to today's

[94]P. Marini, *Cérémoniaire des papes*, 107.

[95]E.g., service booklet for the *Festa della Presentatione del Signore: Santa Messa celebrata dal Santo Padre Benedetto XVI* (Vatican: Tipographia Vaticana, 2013), pp. 16–19, 45–47, 63.

[96]E.g., *Solennità dell'Epifania del Signore: Santa Messa celebrate dal Santo Padre Benedetto XVI con il rito di ordinazione episcopale* (Vatican: Tipographia Vaticana, 2013), pp. 10–13, 61–3, 83.

[97]E.g., *Domenica delle Palme e della Passione del Signore: Santa Messa celebrata dal Santo Padre Francesco* (Vatican: Typographia Vaticana, 2013), pp. 17, 57, 73.

[98]All service booklets referred to in this paper.

[99]*Solennità del Santissimo Corpo e Sangue di Cristo: Santa Messa, Procesessione e Benedizione Eucaristica presiedute dal Santo Padre Francesco* (Vatican: Tipographia Vaticana, 2013), 15.

[100]Bartolucci and Jones, "Research Interview," 40.

[101]*Sacrosanctum Concilium*, 114.

[102]Palombella Interview,.

lack of chant in the parish setting,[103] while Bartolucci calls Gregorian chant a "noble" art form.[104]

However, Marini's views do not seem entirely consistent since he seems also to suggest that whilst Gregorian "constitutes an important and irreplaceable point of reference for papal celebration," but that he "does not know what will happen in the future."[105] He does not go so far as to say that he wants Gregorian to be replaced, but speculates that Taizé music may be an option were it ever to be. That he expects the road of progress to lead to something else is indicative of an agenda to which he does not readily admit. He does not answer the question "does Gregorian chant remain the most appropriate music for the liturgy?" with a "no," but nor does he answer it with a "yes."[106]

This concern with Gregorian chant is not to elevate the musical traditions of one people's Catholicism over any other: the type of music that people of one culture associate with church may be very different to that of another. Under normal circumstances the musical tradition appropriate for the Vatican Basilica would be that of the Western European Classical tradition since the building is in the Renaissance and Baroque styles of Western Europe. However, there have been occasions where the papal liturgies which have taken place in basilica have not been aimed at Western Europeans.

One example of this is the Mass Benedict XVI celebrated to bless the opening of the Synod of African Bishops on October 4, 2009. At this Mass, the occidental Gregorian chant tradition was drawn upon to sing the Laudes Regiæ and the *Asperges Me* at the beginning and the Mass. During the Asperges, the African choir sang the Lingala language hymn *Nakoma peto*, the offertory was accompanied by the Kikongo language song *Ee Mkufu, Yamba Makabi* and immediately following the *Ave Regina Cælorum* Gregorian chant which closed the Mass, the choir sang *Tokobondela yo e, Mama Maria*,[107] a Lingala language piece invoking the intercession of the Blessed Virgin Mary.[108] This was not the only occasion of its kind. Other examples from Benedict XVI's pontificate include the Cherubic Hymn in Greek at the closing of the Special Assembly for the Middle East of the Synod of Bishops on October 24, 2010 at which an Armenian choir sang a Marian anthem after the Gregorian introit while the pope was incensing the altar.[109] Being in ordinary time, they went on to have the Missa de Angelis for the Mass setting and the *Cappella Sistina* also contributed an offertory motet from the Roman polyphonic tradition.[110]

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[103]P. Marini, *Cérémoniaire des papes,* 107.

[104]Bartolucci and Jones, "Research Interview," 39.

[105]P. Marini, *Cérémoniaire des papes*, 109.

[106]P. Marini, *Cérémoniaire des papes*, 107.

[107]Holy See Press Office, "Second Ordinary Special Assembly for Africa of the *Synod of Bishops*: 4–25 October 2009," Synodus Episcoporum Bulletin, October 3–4, 2009.

[108]For the Ave Regina Cælorum which is not recorded in the Synod Bulletin, see the unattributed recording at <http://www.youtube.com/watch?v=thuJqUteoLY>

[109]Catholic Television recording <http://vod.vatican.va/messachiusurasinodo24102010.mov>, 00:30.

[110]Catholic Television recording <http://vod.vatican.va/messachiusurasinodo24102010.

Using music from non-western cultures is entirely in keeping with the call of *Sacrosanctum Concilium* for enculturation within the liturgy. African music may seem out of place within the architecture of St. Peter's, but it is not out of place within the Roman Rite. Within the General Principles laid down by the Constitution on the Sacred Liturgy is a section laying out the "norms for adapting the liturgy to the culture and traditions of peoples,"[111] "peoples" being the term employed to describe nations outside of the occidental tradition.[112] Even though it consistently refers to the non-occidental cultural traditions within the church in terms of otherness, *Sacrosanctum Concilium* does make it clear that cultural imperialism is not appropriate within the liturgy. It left it up to local bishops' conferences to decide what elements of the music of a non-western culture could be used within that context.[113] By no means, however, does this preclude the use of music such as Gregorian chant since, in fact, that has always been an art form outside of normal culture. Its use in the synod Mass reflects the fact that Gregorian chant does not belong to any one culture; it "sounded strange even to the ears of Charlemagne and Thomas Aquinas, Monteverdi and Haydn: it was at least as remote from their contemporary life as it is from ours."[114] Benedict XVI clearly considered the involvement of the African choirs demonstrating their "native genius"[115] (as opposed to that imported by western missionaries) to be what he himself called "a legitimate adaptation to the local culture."[116]

Benedict XVI was the most musically aware pope the church has had in modern times.

Benedict XVI was the most musically aware pope the church has had in modern times. Not only had he written about liturgical music in an academic setting, he had close contact with the practical implications of the turbulence of the musical debates through the experiences of his brother, Georg Ratzinger, who was head of the Regensburger Domspatzen choir from 1964 to 1994.[117] Whilst it is perhaps an

mov>, 04:44.

[111] *Sacrosanctum Concilium*, Chapter I, Section III, D [¶37].

[112] E.g., the Vatican dicastery the "Congregation for the Evangelization of Peoples" which was renamed from "propaganda fidei" in 1982.

[113] *Sacrosanctum Concilium*, 39.

[114] Martin Mosebach, *The Heresy of Formlessness: The Roman Liturgy and Its Enemy*, tr. G. Harrison (San Francisco: Ignatius Press, 2006), p. 16.

[115] *Sacrosanctum Concilium*, 119.

[116] Letter of His Holiness Benedict XVI to the Grand Chancellor of the Pontifical Institute of Sacred Music of the 100th Anniversary of its Foundation, May 13, 2011 < http://w2.vatican.va/content/benedict-xvi/en/letters/2011/documents/hf_ben-xvi_let_20110513_musica-sacra.html>.

[117] Peter Seewald, *Benedict XVI: A Servant of the Truth* (San Francisco: Ignatius Press, 2006), p. 175.

overstatement of Benedict's pianistic abilities, Jeffrey Tucker points out that Benedict himself was "a trained musician of the highest caliber."[118] Benedict's decision to appoint Massimo Palombella to the directorship of the *Cappella Sistina* certainly seems to have been a careful one. At the start of Palombella's tenure he found the choir using the Graduale Simplex, a volume intended for use in churches which could not muster the standard of singer required to use the more complicated Gregorian melodies of the Graduale Romanum. "Obviously the Basilica [of St Peter] is not such a church."[119] Now, the *Cappella Sistina* always sings the introit, offertory and communion chants that the Graduale Romanum assigns for each Mass. Palombella discussed the difficulty with which this was implemented because of the practicalities of Masses in the Piazza San Pietro: "when the pope arrives in the piazza, the crowds all shout out," he explained; "they shout out because they love the pope: that's quite right!"[120] These circumstances hardly lend themselves to the singing of Gregorian chant, whatever the powers of the piazza public address system. It is for this reason that Palombella has introduced a brass band for the pope's arrival and departure.

Brass has been used in papal liturgies before now. In the papal form of the Mass before the liturgical reforms, "during the elevations, the trumpets of the Noble Guard, placed above the entrance door of the Basilica, play[ed] a particularly sweet and melodious religious symphony," as happened at the coronation of Paul VI during the council.[121] This "melodious religious symphony" is Domenico Silveri's *Armonia Religiosa*.[122] Today's brass has a more prosaic purpose than that of the noble guard: "filling time as the pope moves towards the sanctuary"[123] as it did for Paul VI at his coronation when "Silver trumpets had announced the approach of the Holy Father" for the start of his first Mass as pope.[124] They caused such a spectacle that they became the headline for the coverage of the event in *The Catholic Herald*: "Silver Trumpets [corruption of Silveri] Greet Pope Paul VI."[125] They fell out of use during his pontificate but were reintroduced during that of Benedict XVI.

Benedict XVI's approach to music contrasts abruptly with that of his successor

Benedict XVI's approach to music contrasts abruptly with that of his successor, Francis, who has placed more emphasis on

[118]Tucker, "Pope Benedict XVI's Musical Legacy."

[119]Palombella Interview.

[120]Palombella Interview.

[121]*La Cérémonie Solennelle du Couronnement de sa Santité Paul VI*, Scatola, 0286, p. 47.

[122]Archdale A. King, *Liturgy of the Roman Church* (Milwaukee: Bruce, 1957), p. 399.

[123]Palombella Interview.

[124]"World Looks On," *The Catholic Herald*, No. 4,030 (July 5, 1963), 10.

[125]Ibid.

parts of the faith other than the liturgy and its music. For a start, Francis himself barely ever sings. Presumably this is because he considers himself unable to do so, although Paul VI was also "tone-deaf and not a great connoisseur of sacred music,"[126] though Paul VI still sang his parts of the Mass.[127] Francis has however brought in some innovations to the music of St. Peter's. There is a greater presence of congregational music other than Gregorian chant, particularly setting Italian texts which, although they have been included in the papal liturgy since the reign of John Paul II, had previously always been confined to the psalm and a song at communion. This may be in part be to do with his emphasis on his role as Bishop of Rome, seeking music which the Romans know rather than trying to cater for the international congregation. The vernacular music is heard alongside the Gregorian propers introduced by Pope Benedict.

The Italian songs introduce a disparity of exclusivity, since most of the congregation is not acquainted with the Italian melodies but some within it are. Piero Marini estimates that only thirty per cent of the congregation at any given papal liturgical celebration will be Italian speakers,[128] so the seventy per cent are less able to participate actively in the celebration. It is presumably to this that John Paul II was referring when he wrote that "Gregorian chant continues . . . today to be an element of unity in the Roman Liturgy."[129] The problem of many language groups being present at one liturgy was raised and solved at the first session of the council by Cardinal Feltin who was amongst those who proposed a liberalization of the use of the vernacular within the liturgy but with the proviso that "an exception should be made for solemn Mass, that it might be truly served by the richness of the true Christian musical tradition, as well as the possibility of carrying out the [liturgical] celebration with one mind among Christians of different nations."[130]

Since the Ordinary of the Mass at St. Peter's is almost always in Latin, this is an opportunity for many language groups to participate externally together on an equal footing. This is sometimes done by the alternation of congregational Gregorian chant, "always the *Missa de Angelis*," with polyphony which Bartolucci argues did not actually achieve its aim of promoting active participation since it "in reality was a group of nuns and priests."[131] He puts the practice down to the wishes of Virgilio Noè, the papal Master of Ceremonies from 1970 to 1982, and says that he performed these *alternatim* settings because he was "obliged" to do so, rather than because he wanted to.[132] These, however, were not post-conciliar novelties but had been known during the council itself and so must have been established at St. Peter's before it started meeting. For example, at the opening of the third public session of the council on December 4, 1963, Paul VI entered St. Peter's Basilica, adored the Blessed Sacrament in its chapel, and then intoned the *Ave Maris Stella* which was sung by the choir to a setting

[126]Bartolucci and Jones, "Research Interview," 39.

[127]Veronica Scarisbrick, "Paul VI: the Last Coronation," *Vatican Radio*, July 1, 2013, 07:50 <http://media01.radiovaticana.va/audiomp3/00379162.MP3>

[128]P. Marini, *Cérémoniaire des papes,* 121.

[129]John Paul II, Chirograph, 7.

[130]*Acta Synodalia*, I:I, 368–9.

[131]Bartolucci and Jones, "Research Interview," 39.

[132]Ibid.

by Lorenzo Perosi, with the council fathers alternating verses of Gregorian chant with the choir's polyphony.[133]

Conclusion

In contrast to the seismic shift that European Catholic music has undergone in the wake of the Second Vatican Council, up until 2014 the music of St. Peter's Basilica changed in subtle ways which predominantly reflected the documents issued by the council rather than its putative "spirit" of the council. As Massimo Palombella explained in my interview with him, this is in part because St. Peter's exists somewhat outside of the European framework of liturgical music, because it caters for pilgrims from across the world, who therefore lack a common repertoire of congregational music.

It also comes from adherence to the aims of the pontificates of John Paul II and Benedict XVI. These were both men who had participated in the council itself and who saw how far from what the council had called for the church had travelled. Those responsible for papal liturgical music sought to reflect the popes' desires to return the church to the path set out by the council as much in the music as elsewhere.

The imposition of reformist views that obsess on the external aspect of *actuosa participatio*, has been somewhat limited in part because it is nigh on impossible to have everybody at a papal liturgical celebration doing something, because of the diversity of language groups which are always present at St. Peter's. Music became symbolic of a broader liturgical project in which the restoration of beauty would lead to a reaffirmation of truth, and thereby of goodness.

The reformers could have done worse than to remember the fourth commandment: "honor thy father and thy mother."

The church's first and foremost role is to offer worship to God and this is swiftly followed by the spiritual care of his people. The first of these two principles forbids the church from depriving God of the worship offered him by those who use the treasury of Catholic musical patrimony to immerse themselves in prayer. The second forbids the church as an institution from depriving the people of God of their cultural heritage or injuring it by removing it from its intended context of the liturgy. However, this is exactly what has happened in the wake of the liturgical reforms. There is certainly a place for external participation, and therefore there is certainly a place for popular singing, but this can never be to the exclusion of what our forebears in the faith held dear, the intimacy of internal participation in the work for the people performed by Christ. It strikes me that the reformers could have done worse than to remember the fourth commandment: "honor thy father and thy mother."[134] ❖

[133] *Acta Synodalia*, II:VI, 405.

[134] Exodus 20:12

The Grammar and Rhetoric of Gregorian Chant

Gregorian melodies reflect technical characteristics of their texts.

by William Mahrt

Gregorian chant is a synthesis of text and melody, being a single melodic line setting a significant liturgical text. The text is the foundation of these melodies, and in the Middle Ages, texts were principally understood in terms of grammar. Much of the earliest theoretical work on Gregorian chant was done by monastic theorists, for whom grammar was a principal discipline. While the secular schools taught the seven liberal arts: the trivium—grammar, rhetoric, and logic (dialectic)—and the quadrivium—arithmetic, geometry, music, and astronomy, music having a place secured by the influential treatise of Boethius. The monastic schools, on the other hand, taught only the subjects pertinent to the conduct of the monastic life: grammar to interpret the scriptures, music to sing the liturgy, and the *computus*—parts of arithmetic and astronomy to figure the calendar. Under these circumstances, music followed directly upon grammar, and so the sequence of topics in a music treatise followed the model of a grammar treatise. The letters of the alphabet in the grammar treatise became the letter-names of the notes in the music treatise; syllables became the solmization syllables ut, re, mi, fa, sol, la, which identified pitch relations; words were described by the eight parts of speech in grammar, four declinable and four indeclinable, while the analogy to grammar in the eight modes, four authentic and four plagal was explicitly drawn by the musical theorists. Analogy was also drawn between the parts of the sentence—comma, colon, and period in grammar—to the parts of the musical phrase, called *distinctiones*, but also called comma, colon, and period.

All of this reflected the basic phenomenon that the chant melodies reflected the shape of their texts. Calvin Bower has set out the theorists' description of *distinctiones*—comma, colon, and period, citing the articulation of these parts in the melodies by cadences on stronger or weaker degrees of the scale as described by theorists.[1]

This works for the few pieces the theorists describe, but the more fundamental

[1]Calvin Bower, "The Grammatical Model of Musical Understanding in the Middle Ages," in *Hermeneutics and Medieval Culture*, ed. Patrick J. Gallacher and Helen Damico (Albany: State University of New York Press, 1989), pp. 133–145.

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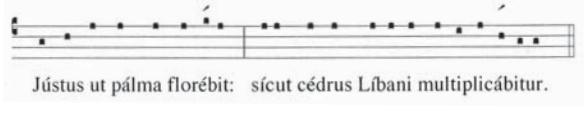
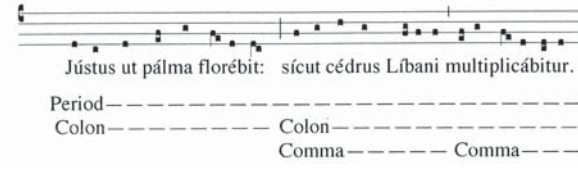
aspect of the texts of Gregorian chant has to do with the fact that they are psalm texts. While the psalms in Latin are considered poetry, they have neither meter nor rhyme. Their poetry is constituted by *parallelismus membrorum,* the parallel parts of the verse of a psalm—two (or sometimes three) complete statements which are poetically complimentary. The classic example is *Justus ut palma florebit, sicut cedrus Líbani multiplicabitur* (Ps. 91:13). "The just shall flourish like a palm tree, like a cedar of Lebanon shall he be multiplied." Two different similes applied to "the just one" constitute the parallelism. I know of no medieval musical theorist who comments on the parallelism in the abstract, probably because it is so much second nature that he does not give his attention to it. Still this parallelism is at the root of the melodies.

For the chanting of the psalms in the Divine Office (all hundred and fifty chanted in a week, necessarily quite simply), the melody was the psalm tone, reflecting the grammar of the parallelism of the text; it set the two principal parts, each chanted upon a single pitch but articulated by a modest melodic cadence.



The monastic theorists, however had a very practical concern about singing the psalm verse that had to do with the parallelism—the pause between the two halves. When singing the psalms antiphonally—the two halves of the choir facing each other, each side singing a whole verse in turn—the alternation between sides was direct, without a break. But between the two members of the verse, there was a definite pause, measured carefully, which provided an instant of meditation. This was so important that its measurement was taught: the singer silently said "Ave" to measure the pause. Mary Berry has recounted the monastic customaries which prescribed such measurement, and they varied somewhat. Some said "Ave," others said "Ave Maria," a few said "Ave Maria gratia plena," and one said "Ave Maria, gratia plena, Dominus tecum." At first she thought this impossible, but then her choir sang at the Abbey of St. Alban, and when they sang a psalm verse, she noticed the long reverberation in the church, and she said, "why that is 'Ave Maria, gratia plena, Dominus tecum'," and concluded that the pause was a response to the reverberation of the particular acoustics of the church. Thus, in practice the distinction between the members of the parallelism was very important.

Parallelism can also be seen in the simple the psalm antiphons, such as that on *Justus ut palma florebit*;[2]



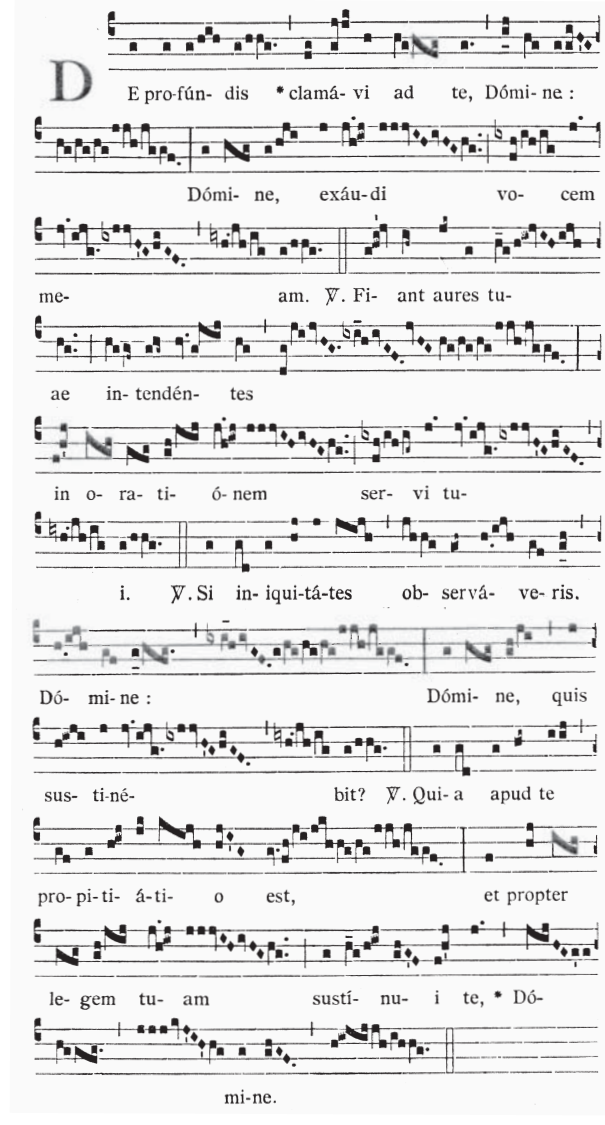
The first half is a colon, consisting of a complete statement; the second half is another colon, which, however, is divided into two commas, "sicut cedrus Libani" and "multiplicabitur." The whole antiphon can be called a period, setting the complete sentence of the text. Each of these distinctiones is articulated by a melodic cadence, either

[2]Peter Wagner, *Gregorianische Formenlehre: Eine Choralische Stilkunde,* 3rd ed., vol. 3 of *Einführung in die Gregorianischen Melodien* (Leipzig: Breitkopf und Härtel, 1921; reprint, Hildesheim: Georg Olms, 1970), p. 11.

the descent or ascent of a step. The final cadence is to D, the final of the mode; the cadence of the first colon is to C, the penultimate note of the final cadence, and so a relatively strong pitch; the cadence of the comma at the beginning of the second colon is to F, the more remote pitch. But it is more than just cadences—it is also that each grammatical element receives a distinct melodic contour, the typical Gregorian contour of an arch, rising to a peak and descending again.

The tract is a very different genre. It, too is based quite directly upon successive verses of a psalm, an arrangement known as direct psalmody—a series of psalm verses in numerical order, without any refrain. Its melody is much more extended, quite melismatic, however, and so it usually consists of just a few verses. What is most consistent in these verses is the middle cadence. Consider the mode-eight *De profundis,*[3] a tract of four verses. While the internal melodies of the verses vary considerably, the middle cadence (indicated in the example by the full bar) is very consistent; the end cadence (indicated by the double bar) is quite consistent as well, except for the final verse, which uses a different formula to conclude the piece. These cadences articulate the ends of each element of the parallelism. I have, of course, chosen the most consistent piece for the sake of illustration, but among the mode-eight tracts, the middle cadence is always very consistent. This serves the same function as the pause in the psalm tone—to articulate the break between the two halves of the parallelism.

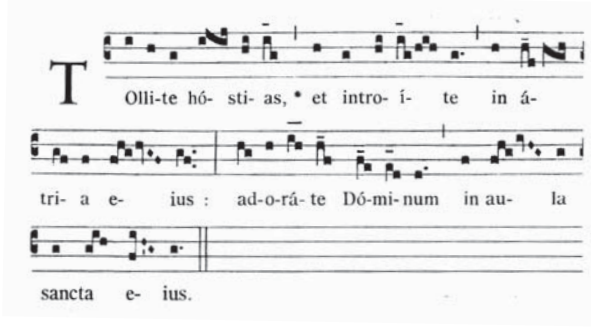
Another aspect of grammar that sometimes appears in chants is mood: declarative, imperative, and interrogative. This is



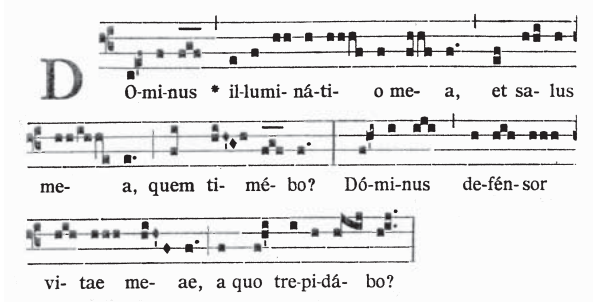
not very consistent, but occurs frequently enough that it can be part of the expression of the text. The declarative mood is by far the most common, and its manifestation might be seen in the typical contour of a chant melody, an arch shape, which rises from a low point to a higher point and then descends to its conclusion, as in the antiphon *Justus ut palma*, above.

Imperative mood differs from this; it often reflects a stern tone of voice which begins higher and descends. This occurs frequently enough in imperative sentences to be taken as a phenomenon, The communion antiphon

[3]Ps. 129:1–4, *Graduale Romanum* (Tournai: Desclée, 1961), p. 75



Tollite hostias[4] consists of three successive imperatives, each beginning on a high note and descending. On the word "adorate" there is an additional meaning—adoration calls for a certain deference, a humility, and this phrase plunges quickly to the lowest note of the chant, reflecting the gesture of adoration, before it rises again to the final.



The interrogative mood is sometimes seen in the conclusion of a sentence which turns upwards; for example, in the third line of the introit *Dominus illuminatio mea*,[5] where parallel sentences are set to higher pitches, and the concluding sentence of the second rises to the highest pitch of the two phrases as an expression of the question.

While grammar describes the fundamental procedure of the sentence; rhetoric pertains to elements that are used occasionally for specific effects; grammar is obligatory, rhetoric is optional—every text needs to be set with grammatical correctness, but not every text needs to be set with rhetorical figures. Rhetoric involves specific figures—uses of words that are out of the ordinary for specific effect. One that most know today is hyperbole—an exaggeration to make a case: "I am so hungry I could eat a horse." What would I look like if I had just eaten a horse? Impossible, but the case has been made effectively that I am really hungry, although you would not say it very often. Musical theorists of the Middle Ages rarely mention specific figures, but rhetorical phenomena appear in the chants, and these realize figures in the psalm texts themselves. Such figures were the subject of two very enlightening treatises.

Cassiodorus (485–585) wrote a commentary on the whole psalter, in which 108 different rhetorical figures on 346 occasions are mentioned as they occur in the texts of the psalms under discussion. These figures are indexed in Patrick Walch's three volume translation of the commentary.[6] I have checked out each of these mentions to see if they are set to chant and found 44 chants which give clear musical shape to the figures Cassiodorus mentions, and an additional 31 which are possibly settings of his figure. These figures fall into three groups 1) parallel structures, 2) emphasis, and 3) description.

1) Parallel structures. The use of the same word at the beginning of successive statements is *anaphora*.[7] In chant this word is then set to the same melodic figure. In the introit *Dominus illuminatio mea*,[8] the

[4]*Graduale,* 374–75.

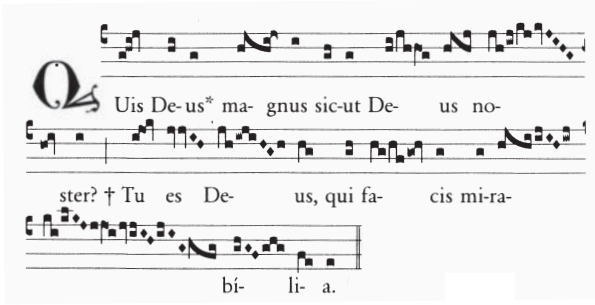
[5]*Graduale,* 330.

[6]Cassiodorus, *Explanation of the Psalms,* ed. P. G. Walsh, 3 vols., Ancient Christian Writers, 51–53 (New York: Paulist Press, 1990–91).

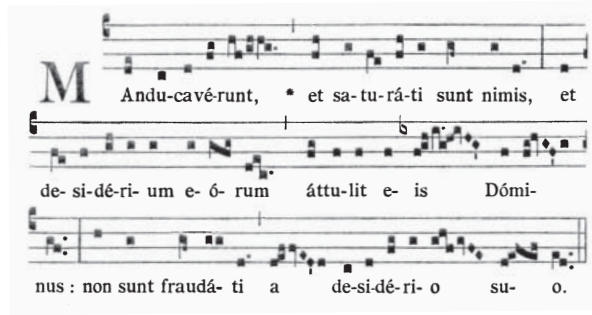
[7]Cassiodorus, *Explanation,* I:265.

[8]Ps. 26:1–2; see example 5, above.

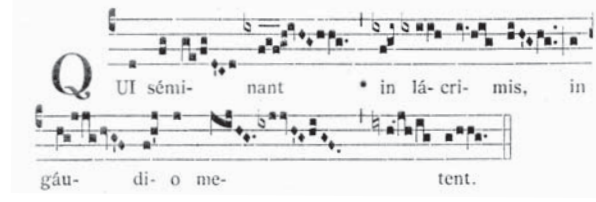
two halves of the parallelism begin with the same word, "Dominus." This receives the same melodic figure, except that the second makes a more intense expression by being set a fourth higher.



A more heightened contrast can be found in the responsory *Quis Deus magnus*.[9] Cassiodorus identifies the figure in this text as *syndiasmos*, *collatio*, or *conjunctio*, in his description, "it occurs by comparison of opposites, persons or cases being compared for contrast or similarity."[10] The comparison is stated in a question, who is a great god like our God? and Cassiodorus mentions the gods of the pagans, which he considers the lesser. The first Deus is set to a small three-note figure, the second a considerable amplification of the same pitches, with a melisma upon noster, ending in an upward cadence suitable to the question. The rhetoric of the piece continues, an *apostrophe*, in which our God is addressed who does wonders, and the wonders form the peak of the piece, as the longest melisma with the highest pitches. Finally, the melisma ends upon a pitch lower than has yet been had in the whole piece, a true surprise, reflecting precisely the character of the wonders mentioned.



2) Emphasis. An emphasis can be created by shifting mode within the course of a piece. This occurs in the communion antiphon *Manducaverunt*.[11] Cassiodorus calls the figure here *synchoresis*, or *concessio*, "when things are granted to those who violently desire them."[12] The chant begins in a major (Hypolydian) mode for that whole phrase. This mode is the mode that conventionally speaks of things sensibly pleasing—it is the mode in which harvest communion chants are sung, for example. After that line of text, the mode shifts back to the minor.



A shift of mode is made particularly audible if it entails the use of accidentals. The tract *Qui seminant*[13] is on a text described by Cassiodorus as *antistathmesis* or *recompensatio*, a reward for leading a just life.[14] This

[9]Ps. 76:14, *Nocturnale Romanum,* ed. Holger Peter Sandhofe ([Heidelberg]: Hartker Verlag, 2002), p. 515.

[10]Cassiodorus, *Explanation*, II:246.

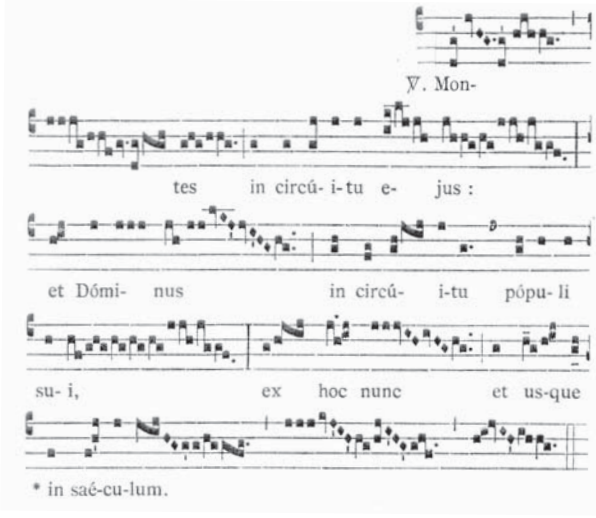
[11]Ps. 77:29, *Graduale,* 84.

[12]Cassiodorus, *Explanation,* II:262.

[13]Ps. 125:5, *Graduale,* [24].

[14]This tract is found for Sts. Agathae, Priscae, & Felicis in René Hesbert, *Antiphonale Missarum*

figure is not found in the standard classical texts and is missing in Lausberg,[15] but Puttenham gives it as *recompencer*[16]—balancing an unfavorable aspect with a favorable one. Its musical setting in this tract is striking, since the tract melody is quite formulaic. One expects a rise to the reciting note G immediately, G-a-c; here, instead, the rise is to B-flat, F-G-B-flat, a figure not properly belonging to the mode; this lasts for the phrase, "those who sew in tears"; upon the beginning of the compensating phrase, "shall reap in joy," the melody resumes the expected rise to C, ultimately restoring the B natural in place of the B flat.



Sextuplex (Bruxelles: Vromant, 1935; reprint, Rome: Herder, 1967), pp. 30, 40, 42.

[15]The standard compendium of rhetorical figures, translated from the German edition of 1963; Heinrich Lausberg, *Handbook of Literary Rhetoric: A Foundation for Literary Study,* tr. Matthew T. Bliss, Annemiek Jansen, & David E. Orton; ed. David E. Orton & R. Dean Anderson (Leiden: Brill, 1998).

[16]George Puttenham, *The Art of English Poesie,* ed. Frank Wigham & Wayne A. Rebhorn (Ithaca, N.Y.: Cornell University Press, 2007), p. 301.

3) Description. Identified chants include texts for which Cassiodorus identifies the figures of *diatyposis*, *tapeinosis*, *parabole*, *characterismos*, and *topothesia*. The last of these, a geographical trope, is seen in the tract, *Qui confidunt in Domino,* the second verse),[17] referring to Jerusalem with mountains round about it. Cassiodorus calls it *topothesia*, or *loco positio*, the description of a place.[18] I have always viewed this jagged beginning on "Montes" as a vivid description of the peaks of mountains by a spatial analogy. This figure is found in other tracts at the beginnings of verses, but without as much repetition. Yet, in the context of Cassiodorus's description, it is also a melodic figure which encircles the final of the mode with the intervals of a fourth above and below. The point, which Cassiodorus does not explicitly make—he does not really have to—is that the mountains are a figure of the Lord, who surrounds his people. If "Montes" is really set to a musical figure depicting encirclement, then the phrase "The Lord surrounding his people," might show some encirclement as well. It is more subtle, but the notes leading to the cadence make a fourfold reiteration of the pitches aG. This is found in other tracts as a formulaic cadence preparation, but only with two- or threefold repetition, (just as "Montes," without as much repetition). This extra reiteration points up that there is a subtle focusing upon that G final in this figure, just as the Lord encircles his people.

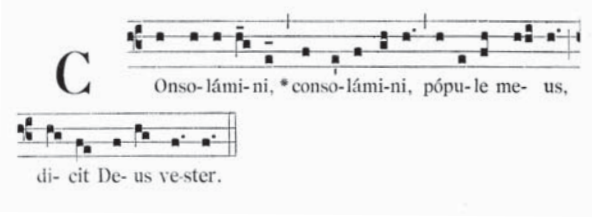
Cassiodorus's commentary on the psalms was read widely through the Middle Ages, and must have been commonplace in the Carolingian era when the Gregorian chants were

[17]Ps. 124:2, *Graduale,* 139.

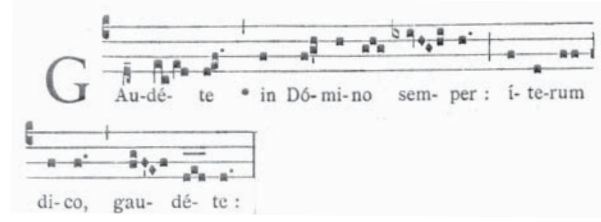
[18]Cassiodorus, *Explanation,* I:288.

being given their final shape, a shape which includes a rhetorical treatment of the text.

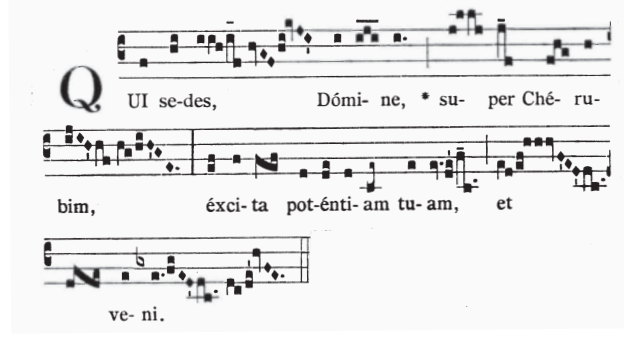
The other significant treatise is Venerable Bede's (now St. Bede, 672–735) *De schematibus et tropis.*[19] Rhetoric, for Bede, was a part of grammar, and his treatise considers that part of rhetoric that made its way into the end of the grammar treatise. Bede uses the schemes and tropes of classical rhetoric but illustrated these classical principles with texts of the psalms. Just as for Cassiodorus, I have found chants which set the texts which Bede used for examples. There are two ways in which these texts can be represented by a melody, by repetition, or by control of the height and depth of pitches. Repetitions generally conform to the schemes, which are figures of repetition, and pitch height to the tropes, which are figures of signification.



Among the schemes, *Epizeuxis* is the immediate repetition of the same word within a sentence.[20] One of Bede's examples is from Isaiah, "Be comforted, be comforted, my people, says your God." The Gregorian antiphon which sets this text[21] recognizes the *epizeuxis* but does not represent it as a simple melodic repetition. Rather the repetition of the word answers its original version with an opposite melodic direction, though the same range of pitches. The two words are thus paired by complementary contours, quite comparable to each other, and quite distinct from the contours of the rest of the antiphon.



Bede describes *epanalepsis* as "the repetition of the first word of a verse at the end of the same verse," and gives as an example St. Paul's well-known exhortation from Philippians, "Rejoice in the Lord always; again, I say, rejoice."[22] The Gregorian introit on this text[23] sets the first *Gaudete* to a rising minor third preceded by turning around the first note of that third; after the middle portion of the line, the final word, the repetition of *gaudete* turns around the top note of the same third and then drops to its bottom note. The first is an ascending figure at the beginning of the phrase, the second a descending one at the end.



[19]St. Bede the Venerable, *The Art of Poetry and Rhetoric,* Bibliotheca Germanica, Ser. nova, 2, (Saarbrücken: AQ-Verlag, 1991).

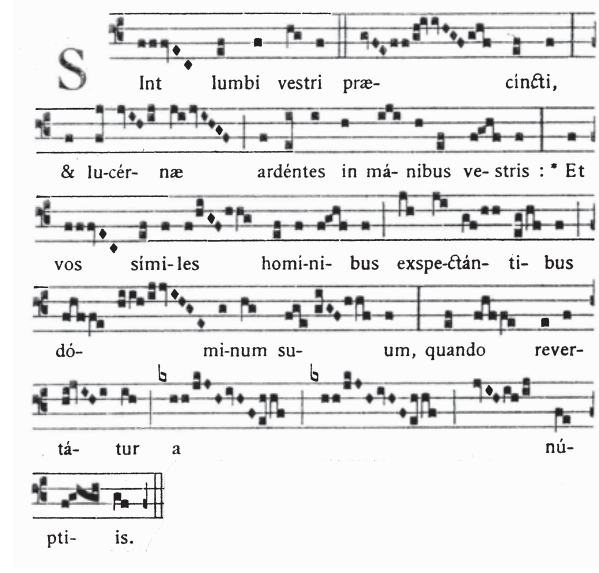
[20]Bede, *Rhetoric,* 172, 175; Is. 40:1.

[21]*Antiphonale Romanum* (Tournai: Desclée, 1949), p. 254.

[22]Bede, *Rhetoric,* 172, 175; Phil. 4:4.

[23]*Graduale*, 6.

Bede defines a trope as "an expression which, either for the sake of ornamentation or from necessity, has been transferred from its proper meaning and understood by analogy in a sense which it does not have."[24] The first of the tropes for which there is an interesting Gregorian melody is *autonomasia*, "the substitution of a description for a proper name: that is to say, the trope refers to a specific person by his or her attributes." In Ps. 79:2, the Lord himself is described on the basis of place: "Thou that sittest above the cherubim."[25] The melody for the Gregorian gradual on this text *Qui sedes, Domine, super Cherubim*,[26] makes the Lord's position clear by setting "super" to a leap upward followed by two downward leaps. Being at the top of the range of a choir, this word stands out in contrast to the Cherubim above whom the Lord sits. The chant proceeds to a subsequent verse of the psalm, where it exploits the opposite range: on "excita potentiam tuam, et veni," "stir up thy might and come," it reaches the lowest point of its range, quite unusually low for this kind of chant. Is this a description of the Lord as well? I suggest that it depicts the Advent theme of the power of the Lord as dormant, and the urgent plea of the singer is for it to become active. The whole chant depicts the Lord by extreme ranges, above the Cherubim, and below, in a state of inactivity.



Among the tropes, Bede lists allegory, and develops this more extensively than other figures.[27] Thus do the patristic four senses of scripture find their way into the treatise[28]—theology finds its way into rhetoric.[29] A moral allegory is depicted in the words from St. Luke, "Let your loins be girt and lamps burning in your hands."[30] The matins responsory on this text[31] makes use of a distinction of range to distinguish the

[24]Bede, *Rhetoric,* 183.

[25]Bede, *Rhetoric,* 186, 187-88.

[26]*Graduale,* 7–8.

[27]Bede, *Rhetoric,* 192–207;

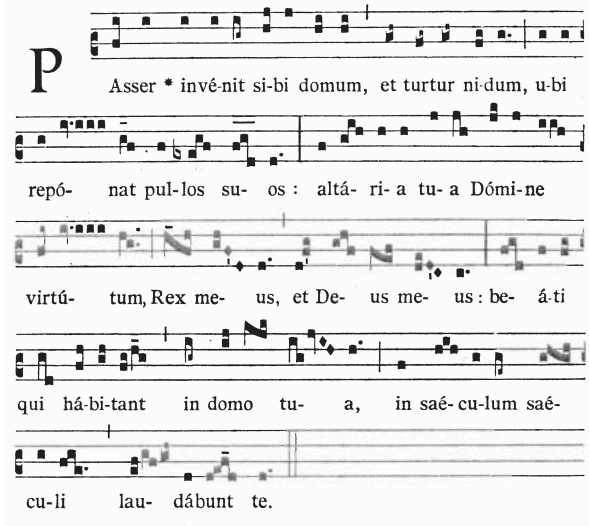
[28]Bede describes the four senses: "sometimes it prefigures an event literally, sometimes it prefigures typologically [i.e., prophetic] and even in the life of Christ or of the Church, sometimes it figurtively expresses a tropological, or moral, principle, and sometimes it figuratively expresses an anagogical sense, that is, a sense leading the mind to higher things," *Rhetoric,* 203.

[29]Martin Irvine, *The Making of Textual Culture: Grammatica and Literary Theory, 350–1100* (Cambridge: Cambridge University Press, 1994), pp. 293–96.

[30]Bede, *Rhetoric,* 205; Luke 12:35.

[31]*Liber Responsorialis* (Solesmes: E Typographeo Sancti Petri, 1895), p. 202.

two parts of the allegory; the girding of the loins (from the exodus) is set to a low range introduced by a prominent descending figure; the burning lamps (from the gospel parable of the wise virgins) is set to a higher range introduced by an upward leap, the part from the Old Testament in the lower range, from the New, in the higher. But there is more, since the text in St. Luke goes on to make the allegory more explicit: "and yourselves like to men who wait for the Lord." This explains why the loins should be girt and the hands with burning candles. The parallelism with the allegorical statements is made clear by the melody, which reviews the pitch structure of the allegorical part: repeating the figure on "sint" at "et vos," and renewing the range of "et lucernae at expectantibus." Finally, the narration of the coming of the Lord to the wedding feast as a fulfillment of all that has gone before is expressed by the melody rising to a pitch higher than has been heard until then.



Bede cites an anagogical allegory of the temple in the words of Ps. 83:5, "Blessed are they that dwell in thy house, O Lord; they shall praise thee for ever and ever."[32] This text occurs in a most interesting chant, which has received some attention for its text setting, but not the part Bede mentions. The communion antiphon *Passer invenit*[33] draws from the previous verse of the psalm, and expresses the seeking of the altars of the Lord in the metaphor of a sparrow finding a house and a turtle-dove a nest. It is only in the verse Bede cites that the anagogical significance is made explicit: while "blessed are they that dwell in thy house" could simply amplify "thy altars," yet, when the last clause of this sentence evokes the context of eternity, they shall praise thee forever and ever, the temple is seen to be a figure for heaven. The melody of this chant is famous for the fact that it includes a kind of onomatopoeia, the representation of natural sounds; on "et turtur nidum," "the turtle dove finds a nest," the rising figures are expressed in liquescent neumes, which call for the singing of liquid consonants on their second notes; it has often been observed that this liquescence imitates the cooing of the turtle-dove. There is a more general matter of

The texts of Gregorian chants are their sound foundation.

[32]Bede, *Rhetoric,* 207.

[33]*Graduale,* 126–27.

text expression here, though; the first phrase centers around its higher notes at the beginning, gradually descending to its lowest point, making a descent as that of a bird finding a point of repose; this descent includes moving through B-flat, creating a momentary Phrygian motion. The process is repeated on the next phrase, the parallelism being emphasized between the bird's nest-finding and the speaker's finding the Lord's altars; the B-flat has been subtly replaced with a B-natural, but in the context of a cadence to G. The third phrase proceeds from there and reviews the entire range of notes in the piece; but it is only at the end of the third phrase that the B-natural is effectively made the approach to a cadence on A, reversing the cadence of the first line. This reversal creates a sense of transformation that underlines the transformation from a metaphor at the beginning to an anagogical allegory at the end, which takes place on the text "in saeculum saeculi laudabunt te." Bede's treatise made its way quickly, and manuscripts of it are found at St. Gall just at the time when the chants were receiving their final formation.

Always present is the fact that in chant—monophonic music, the relation of text and music is one-on-one, an intimate interaction of text and melody.

The texts of Gregorian chants are their sound foundation. In some cases, the chants employ melismas which depart from the text for a moment of sheer jubilation.[34] But even there, the grammar and rhetoric of the text is the solid foundation for their melody. The grammar of the text is a given—all texts conform to the rules of grammar, and most chants reflect their basic grammatical structure. This has been illustrated in the forgoing discussion. Not all texts employ the figures of rhetoric; the fact that not many do is grounds for Cassiodorus and Bede to mention them specifically. Likewise, not all rhetorical figures in the text are reflected in the Gregorian melodies which set them. I have chosen the ones which I think do this in the most interesting way. Always present is the fact that in chant—monophonic music, the relation of text and music is one-on-one, an intimate interaction of text and melody. ❖

[34]Cf. William Peter Mahrt, "*Jubilare sine verbis:* The Liturgical Role of Melisma in Gregorian Chant," in *Proceedings of the Gregorian Institute of Canada, August 8, 2013* (Lions Bay, British Columbia: Institute of Medieval Music, 2014), pp. 1–22 <https://www.academia.edu/12834944/Jubilare_sine_verbis_The_Liturgical_Role_of_Melisma_in_Gregorian_Chant>.

Repertory

Antonio Salieri's *De profundis*: Rediscovering a Gem

Psalm 129 in Tonus peregrinus with an ostinato setting

by Jane Schatkin Hettrick

Antonio Salieri (1750–1825) held the office of Hofkapellmeister (court music director) of the Vienna imperial chapel for thirty-six years (1788–1824), the longest tenure in the history of that institution. He composed about a hundred pieces of liturgical music, including four orchestral masses, one Requiem, and some forty-five graduals and offertories, as well as settings of other texts.[1]

Because of the importance of his position, the autograph scores of most of his sacred works were preserved (rather than being discarded after the preparation of parts, as was commonly done). Originally they belonged to the working library of the Hofmusikkapelle (after the first World War, performance venue of the Vienna Choir Boys); they are now housed in the Österreichische Nationalbibliothek, Musiksamm lung. As Hofkapellmeister, Salieri had

[1]Salieri's four orchestral masses are available in critical editions, edited by Jane Schatkin Hettrick: Messe in B-Dur, *Denkmäler der Tonkunst in* Österreich, vol. 146 (Graz: Akademische Druck- und Verlagsanstalt, 1988); and published by A-R Editions (Middleton, Wisconsin) in the series Recent Researches in the Music of the Classical Era: Mass in D Major, vol. 39 (1994); Mass in D Minor, vol. 65 (2002); Plenary Mass in C with Te Deum, vol. 139 (2016); a critical edition of his Requiem Mass is forthcoming in 2017.

Dr. Jane Schatkin Hettrick, Prof. Emeritus of Music, Rider University, has written widely on sacred music.

at his disposal the resources of the court, which supported a full instrumental ensemble as well the choir of men and boys. As a result, most of his liturgical works involve large scores. This essay introduces one of his few compositions calling for a small ensemble: a setting of Psalm 129, *De profundis*. Using modest proportions and simple structure, Salieri gives us a powerful work, which is at the same time well within the grasp of the typical small choir found in today's churches.

De profundis survives in two (related) sources: the composer's autograph score and a set of performance parts made by a professional copyist under his direction.[2] The version presented here is the first edition that represents faithfully the composer's intent as found on these authentic sources.[3] A consideration of everything notated (or annotated) on these manuscripts is essential to interpreting the composer's *Fassung letzter Hand* (final written version).[4]

Comprising 102 measures, *De profundis* is set for a three-part ensemble: unison soprano and alto, unison tenor and bass, and organ continuo. The melodic material adapts the psalm tone called *tonus peregrinus* (wandering tone), here given with measured rhythm. Also known as the ninth tone, the *tonus peregrinus* gets its name from the unusual makeup of the chant. Unlike the other psalm tones, which remain on a single reciting note, it has two reciting notes or "tenors." The final note of the second half of the chant ends a fifth lower than the first note of the first reciting note. This fifth relationship makes it fit well for harmonically-based music. The *tonus peregrinus* has a long and manifold history. A recent study by Mattias Lundberg traces its presence in western music for over a thousand years and examines its use in about a hundred compositions.[5] Although this chant has been used for a number of different texts through history, it is most consistently associated with Psalm 113 (In exitu Israel), which is sung

[2]The autograph score bears no date; the Österreichische Nationalbibliothek catalogue dates it around 1810.

[3]None of Salieri's sacred compositions were published during his lifetime. Two modern editions of *De profundis* have been produced. The German firm Anton Böhm & Sohn issued in 1936 or 37 in the series *Denkmäler liturgischer Tonkunst* (under the general direction of Alfred Schnerich) an edition by Louis Dité, the archivist of the Vienna Hofmusikkapelle. A statement on the cover claims that the edition is based on the autograph manuscript in the Vienna Hofkapelle. Despite this declaration, the edition includes tacit editorial actions affecting the original, mostly in the form of dynamic and articulation markings. Dité also dates the piece as 1820 and gives Sept. 1, 1820 as its first performance, without noting the source of this information. I am grateful to Herr Thomas Ballinger-Amtmann for graciously supplying a copy of the edition and also for information about its probable date. He also wrote that no further documentation is available because in a bombing of Augsburg in February 1944 the firm was completely burned down, destroying all records. An edition by Arista (1970, no editor indicated) was apparently taken without acknowledgment from the Böhm edition.

[4]*Fassung letzter Hand* usually refers to the last of two or more manuscripts of the composer. Here it refers to the content of the manuscript after numerous changes.

[5]*Tonus Peregrinus: The History of a Psalm Tone and Its Use in Polyphonic Music* (Aldershot: Ashgate, 2011).

at Vespers.[6] Lundberg does not mention the Salieri setting.

The best-known examples of the *tonus peregrinus* in polyphonic music include its appearance in the introit of Mozart's Requiem Mass and the "Suscepit Israel" of Bach's Magnificat. Early in the history of Lutheran musical practice, it was commonly found as the melody for both the Latin and the German Magnificat. Buxtehude scholar Kerala J. Snyder asserts that "the ninth Magnificat tone can properly be called a chorale, for it appears with a prose translation of the Magnificat: 'Meine Seele erhebt den Herren' in the Babst hymnal."[7] Indeed, baroque and later composers of organ preludes treat this melody as a chorale, similar to their other chorale preludes. Examples are found by Johann Pachelbel, Johann Gottfried Walther, Samuel Scheidt, and Johann Ludwig Krebs. Bach's setting (BWV 648) appeared in the "Schübler Chorales," a group of six pieces published during his lifetime.

In the liturgical practice of the Vienna court of Salieri's time, psalm 129 was part of the Office for the Burial of the Dead. In the *Rituale Viennense* (1774), it is placed after the opening prayer.[8] To the psalm text is appended the words "Requiem aeternam &c.," indicating that it would continue with the text of the introit from the Requiem mass: "Requiem aeternam dona eis Domine: et lux perpetua luceat eis." Salieri's setting consists only of the eight psalm verses plus the Gloria Patri.

The musical structure of Salieri's *De profundis* builds on an eight-measure ground bass, played by the continuo group. Above that the vocal lines alternate the half verses of the psalm and the chant, overlapping in the last two measures of each repetition of the ground. Including the final Gloria Patri, there are ten statements of the chant.[9]

The autograph score consists of two folios, with notation completely filling the four sides. (The first page of the manuscript can be seen at the end of this article.) It is not a neat manuscript, but it is legible. Salieri made numerous changes and corrections, as can be seen in passages notated and then crossed out, notation crowded into a margin, as well as verbal annotations written into the margins. The manuscript also contains material added by other hands to the original document. It is important to distinguish between what the composer wrote and what additions came after he created the manuscript. Salieri wrote the entire musical notation and he labeled the performing parts "Soprani e," "Tenori e Bassi," and "Organo." Note that he failed

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[6] *Liber Usualis* (Tournai; Desclée, 1961), p. 254.

[7] *Buxtehude: Organist in Lübeck,* Revised Edition (Rochester, New York: University of Rochester Press, 2007), pp. 269–70; published in 1545 by Valentin Babst in Leipzig, *Geystliche Lieder. Mit einer newen vorrhede, D. Mart. Luth* was the most influential and complete hymnal of its time.

[8] *Rituale Viennense ad usum Romanum Accomodatum, Authoritate et Jussu Eminentissimi ac Celsissimi Sacrae Romanae Ecclesiae Presbyteri Cardinalis, Domini, Domini Christophori E Comitibus Migazzi . . . . Ex Typographia Arch-Episcopali* 1774, p. 273 (*Officium Sepulturae Adulti, sive Clerici, sive Laici.*).

[9] It is quite different from his other setting of *De profundis*, which is set for four-part choir accompanied by the ensemble of the Hofkapelle: two oboes, two bassoons, two trombones, strings, and organ. The autograph of this manuscript is dated by the composer Dec. 1805.

to add "Alti," so literally he wrote "sopranos and [blank]." He penned the title "De profundis," underlined on the top margin of the first page. Into the left top margin he entered the following sentence: "NB. Guardate sotto le battute aggiunte de Ritornello." (N.B. Note below the additional beats of the ritornello.)[10] He refers here to the six additional measures notated at the bottom of the page which are intended to be played by the continuo group before the first entrance of the voices. This suggests that he had originally begun the piece on what is now measure 7. He placed the tempo indication (Andante) with the ritornello, because it was the beginning of the piece. This ritornello statement also shows the phrasing of the ground melody, which he does not write in any subsequent statements. Because the composer most likely intended this four-note grouping to provide a model, it is applied here to the moving bass line throughout the piece. He gives the direction "unis." with the ritornello, instructing the performers to play only the bass line, without organ realization. (He apparently wanted to stress this, given that the absence of continuo figures conveys the same information.) Interestingly, the single dynamic direction that Salieri wrote on this manuscript is in the ritornello: *sf* in measure 6. Since this melodic figure does not recur, the *sf* too does not come again.

Down the right margin of fol. 1r Salieri noted the following direction: "NB Le viole col Basso, e così li Fagotti, ma questi ultimi nel Ritornello e solamente quando cantano i Bassi." (The violas with the bass, and so [also] the bassoons, except that these last [named] in the ritornello and only when the basses sing.) These directions, intended for the copyists, supply information about the ensemble not found in the score. First, the annotation specifies two instruments that are not given in musical notation, but are nevertheless part of the ensemble: viola and bassoon. Further, it reveals that there are two each of both and it specifies what they play: the violas double the bass (an octave above), and the bassoons play the bass line when the low voices are singing. From these directions, copyists were able to create performance parts for unnotated parts as well as those written out on the score.

Finally, also present is a comment found at the right side of the top margin. Because Salieri wrote this in pencil, which has faded over time, it is now quite faint: "Copiato. Sarà meglio mettere le cifre in [nota?]." This too seems to be a comment for the copyists: "Copied. It will be better to place the figures with the notes [last word almost illegible]."[11] Because the last word is not clear, it is difficult to determine exactly what he is advising. In general, Salieri's practice was to write the continuo figures below the organ/bass line. In the present manuscript, it appears that the figures were originally written below the bass line, and that most of them included three long extension lines. Salieri crossed out (with his usual heavy circular strokes of the pen) many of these figures and their extension lines. In

[10]Though Salieri lived most of his adult life in Vienna, he almost always wrote in his native Italian.

[11]The fact that this was written in pencil suggests that it was added later than the other annotations on the manuscript. Salieri did write comments, suggestions, and opinions after the fact on finished scores, his own and also those of other composers, almost always using pencil.

replacement, he entered new figures above the respective bass notes; some of these are less detailed and most have only a single extension line. Those original figures lacking long extension lines remain positioned below the bass.

As is the case with most organ/bass lines in scores of this period, the figures are left unrealized in the source—that is, the organist would be expected to supply chords above the bass by interpreting the figures. Here, however, Salieri did write out a simple three-part realization once, in the opening statement of the melody (mm. 8-16), which was clearly intended as a model to be repeated with each succeeding verse of the psalm.

This manuscript also contains material that does not stem from the composer. Most commonly such markings come from court scribes and conductors. The former probably added on fol. 1r the "Nr2," to the right of the title and the name "Salieri" to the right of the first system. The number "2" identifies it as the second of two settings of this text by Salieri. The number "7" may reflect the fact that at some point in its history this manuscript was bound into a volume entitled "Psalmen von A. Salieri," although the volume actually contains only six pieces. The library stamp "K.k.Hofmusikkapellen-Archiv" in the right margin indicates that the manuscript belonged to the archive of the Hofmusikkapelle. This is important to know, for the manuscript is now housed in the music collection of the Austrian National Library, but the stamp reveals the provenance of the manuscript. This origin is reflected in the shelf number of the manuscript, assigned by the present library: HK 2976.

Very important for an editor or anyone reading this manuscript is to recognize non-autograph entries that affect the musical content of the work. These are usually attributable to conductors or other musicians who may have performed it. In this case we find five dynamic markings added by other hands, all intended to increase the volume towards the end of the piece: "fo" (m. 70), "ffo" (mm. 88, 97, 101), and "fff" (99). Four of these are written in blue pencil, which is attributed to Carl Luze, the last titular Hofkapellmeister.[12] The "fo" in measure 70 is in pencil, in an unknown hand. A question remains about the "p" visible in measure 7. Here a "p" in blue pencil appears to be superimposed on an existing "p," the original possibly written by Salieri. The user of blue pencil also wrote the word "Tenor" (m. 16), marking the second statement of the psalm tone. Finally, someone altered the content of the last measure (m. 102) by penciling breve lines and a fermata on each of the three notes. Such interpretative markings, along with the several *forte* signs are both superfluous and incompatible with the aesthetic of the music and certainly do not convey the composer's intent. They do, however, document the performance practice of a later time (probably late nineteenth or early twentieth century).

More insight into the composition and its history may be gleaned from the set of performance parts (HK 3012). The set consists of twenty-six individual parts: five each of soprano, alto, tenor, and bass; two of violoncello/violone; and one each of viola, bassoon, organ, and M.D. C. (Maestro di Cappella, which essentially duplicates the organ part, is thought to have served as a conductor's rehearsal score). The number of

[12]I thank the staff of the Musiksammlung for this information.

parts tells us what the size of the ensemble was in Salieri's time, and thus suggests a model for choirs today. These parts show much wear, reflecting that the piece was performed frequently. More specifically, many copies of the parts are dated, documenting numerous performances between 1891 and 1955. Dates of performance are entered more systematically on the inside cover of the cardboard wrapper. Here we find a lengthy list of dates, particularly concentrated in certain periods: 1821–1840, 1866–1882, and 1919–1924. These dates correspond to various liturgical occasions and seasons, including Sundays in Lent and Pentecost, and Marian feasts. Sources recording performances during most of Salieri's lifetime are lacking, except for the date 1823 found on the bassoon performance part. In three cases, annotations on a part identify the specific occasion of the performance. These were: a concert in the Hofkapelle (June 18, 1934), obsequies (Trauerfeier) for Prof. Weissgärber (October 10, 1951), and the 125th anniversary of the death of Schubert (November 22, 1953; Schubert died on November 19, 1828).[13]

Individual parts often contain clues about how a given work was performed, based on what musicians wrote into their parts. The organ part, for example, reveals some details about registration: "Ohne Schweller" (without the swell), "Oben anfangen" (begin above [upper manual]), "organo serrato" (organ closed), "Pleno" (m. 88. at the Gloria Patri), and "Pedal" (m. 94). It is difficult to determine when these anonymous directions were written into the part, or if they are all the work of the same person. I would propose that most are late in the history of the manuscript, possibly excepting "organo serrato," a direction that Salieri himself wrote occasionally into organ parts on his autograph scores.

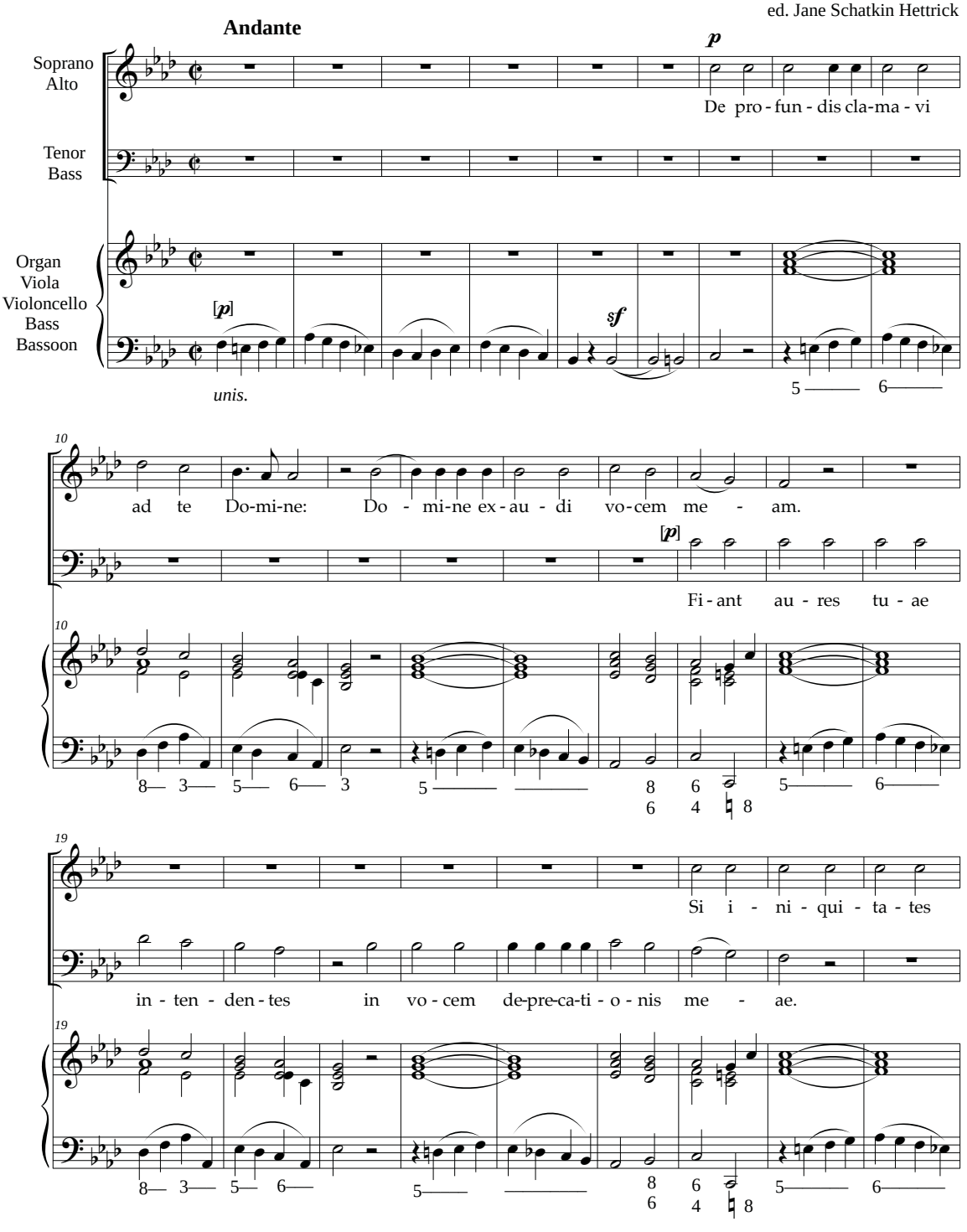
In conclusion, *De profundis* is a powerful work that deserves to be reclaimed for the church today. Its long performance history in the Vienna Hofkapelle clearly demonstrates that (1) it fitted numerous liturgical occasions and (2) it was a favorite with music directors. Indeed, Viennese scholar Rudolf Nützlader wrote in 1924 that this piece still in his day was much beloved. Today's needs may not differ from those of Salieri's day, even from those of an imperial chapel. As mentioned above, an average church choir should be able to learn this piece without difficulty. The continuo part can be rendered by the organ alone without damaging the essential structure of the piece. I hope that by this brief window into the background of the composition and description of the sources, those who perform *De profundis* may do so with a deeper understanding of the music and its historical significance. ❖

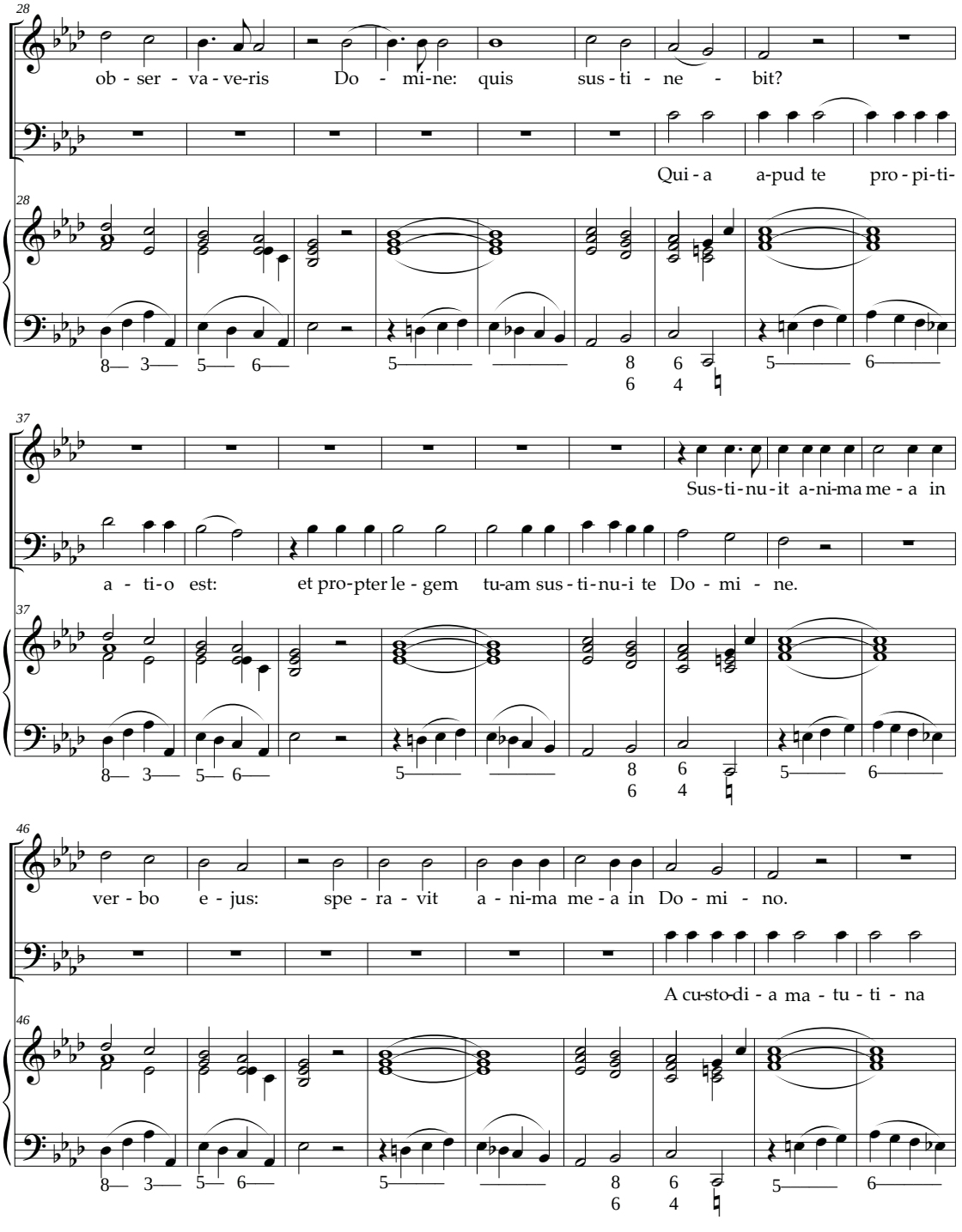
[13]Archival documents (Austheilungen) detailing music performed in the Hofkapelle show a cessation of entries for a four-month period in 1934, stopping after June 17 and resuming on October 7. The absence of such entries indicates that either no Mass took place or, at least, no polyphonic music was performed. This reflects troubled times in Austria. The year 1934 had begun with a wave of Nazi terrorism: bombings, shootings, and murders. For example, on June 10 a series of bomb attacks struck train stations throughout the country. Conservative Catholic Chancellor Dollfuss vainly attempted to control the situation, but he was assassinated in a Putsch in Vienna. Not surprisingly the climate of fear and danger took a toll on church services, even worship in the imperial chapel. I have not been able to find information about Prof. Weissgärber.

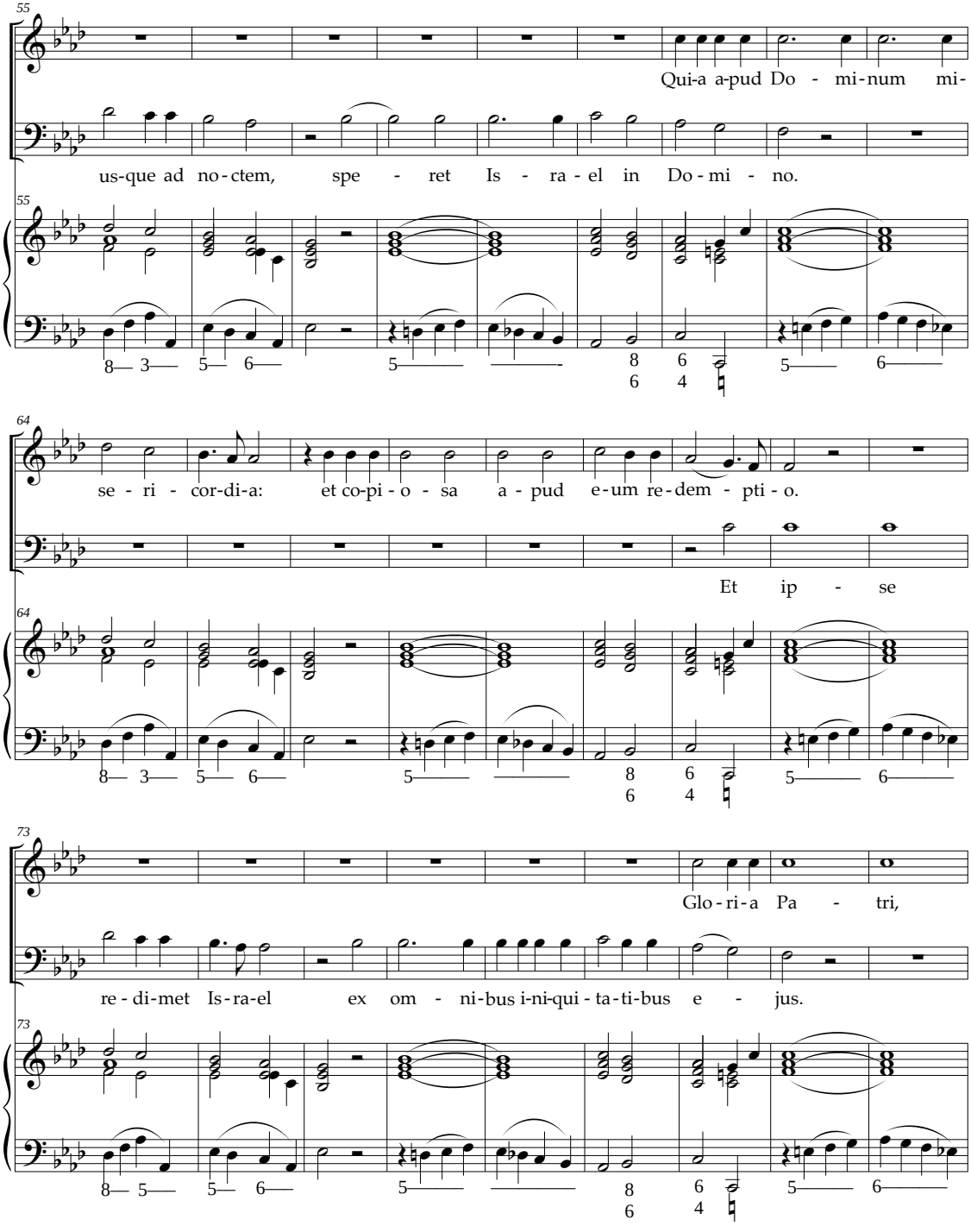
De profundis

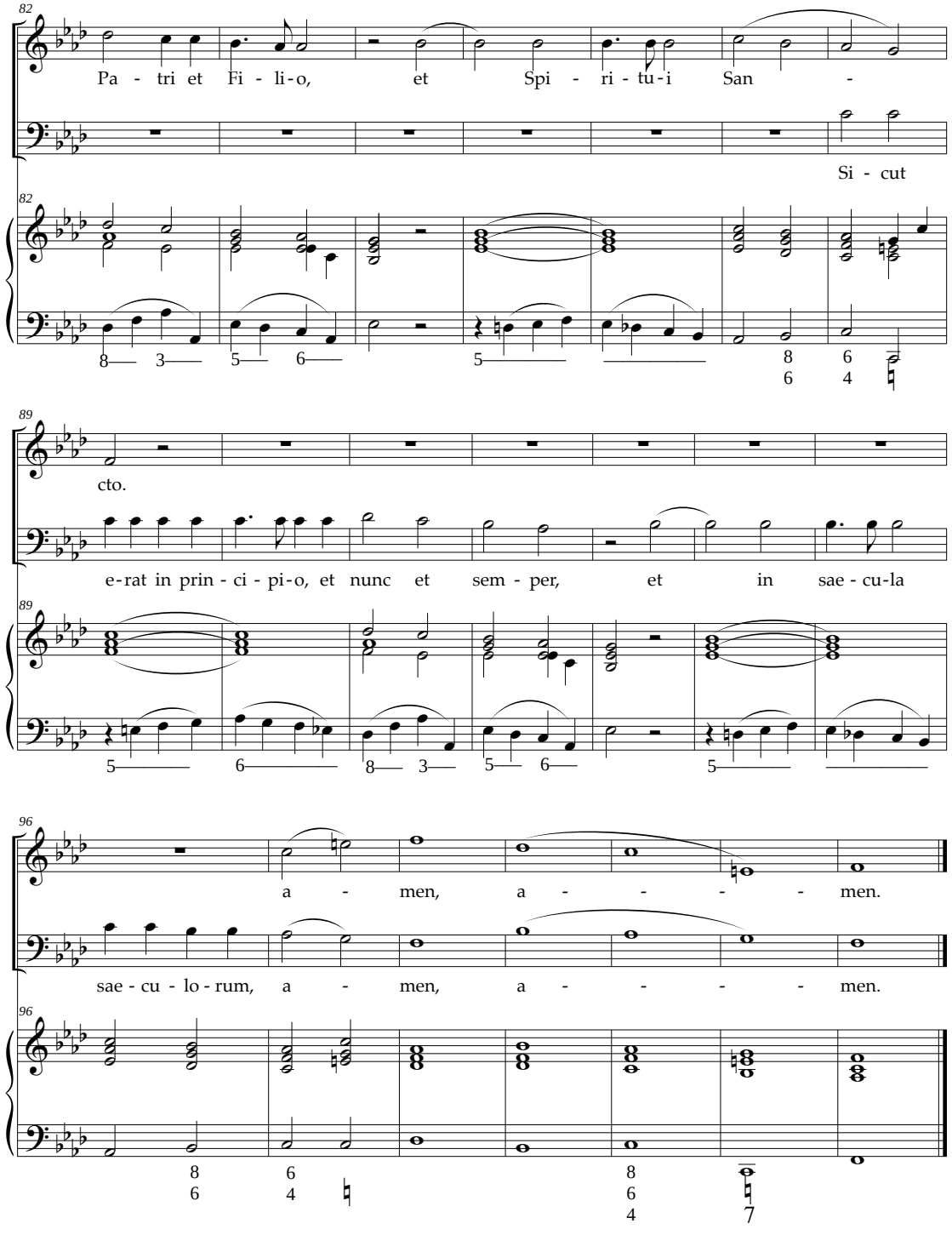
Antonio Salieri

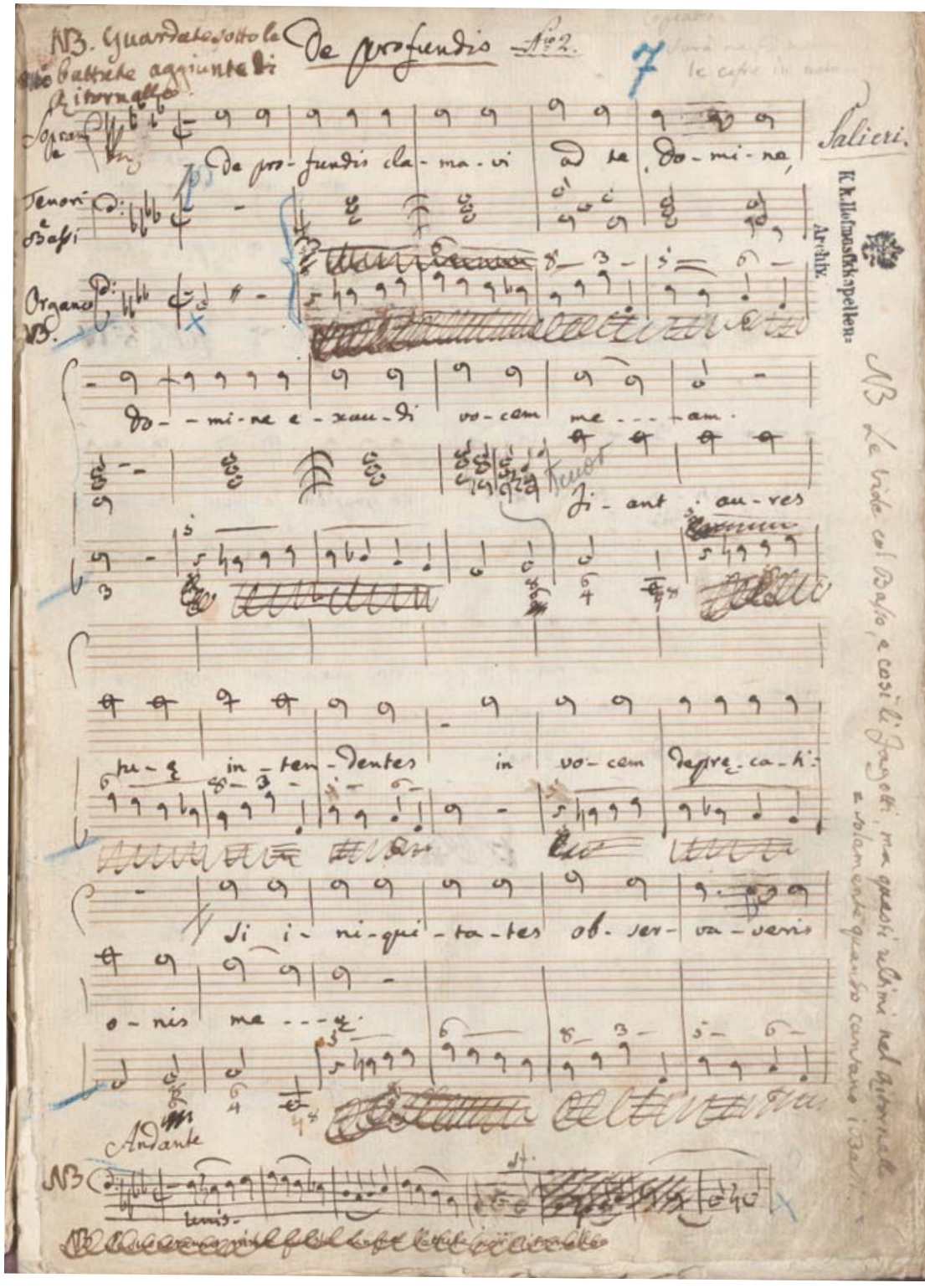
ed. Jane Schatkin Hettrick




28
ob - ser - va - ve-ris Do - mi-ne: quis sus - ti - ne - bit?
Qui - a a-pud te pro - pi-ti-
37
Sus-ti-nu-it a-ni-ma me - a in
a - ti-o est: et pro-pter le - gem tu-am sus - ti-nu-i te Do - mi - ne.
46
ver - bo e - jus: spe - ra - vit a - ni-ma me - a in Do - mi - no.
A cu-sto-di - a ma - tu - ti - na


55
Qui-a a-pud Do - mi-num mi-
us-que ad no-ctem, spe - ret Is - ra-el in Do-mi - no.
64
se - ri - cor-di-a: et co-pi-o - sa a - pud e-um re-dem - pti-o.
Et ip - se
73
Glo-ri-a Pa - tri,
re-di-met Is-ra-el ex om - ni-bus i-ni-qui-ta-ti-bus e - jus.


82
Pa - tri et Fi - li - o, et Spi - ri - tu - i San -
Si - cut
89
cto.
e - rat in prin - ci - pi - o, et nunc et sem - per, et in sae - cu - la
96
a - men, a - - - - men.
sae - cu - lo - rum, a - men, a - - - - men.



Österreichische Nationalbibliothek, Musiksammlung, HK 2976. fol. 1r.

News

Sacred Music Workshop in Lincoln, Nebraska

by Amy Flamminio

On Saturday, August 27th, the Diocese of Lincoln hosted its first ever Sacred Music Clinic at the beautiful Newman Center on the campus of the University of Nebraska-Lincoln. It was a day to encourage and educate the musicians of the diocese. The Diocese of Lincoln extends along the length of Nebraska, south of the Platte River from the border with Iowa to the border with Colorado, and musicians were in attendance from as far away as Grant, Nebraska, a town of just over a thousand people.

Early in 2016, the bishop sent each musician and parish a letter personally inviting them to come, and they responded generously with over 230 in attendance in a venue that was soon bursting at the seams! Featured guests were Adam Bartlett, Matthew Meloche, and David Clayton, while local clinicians included Fr. Michael Zimmer (Diocesan Master of Ceremonies), Jessica Ligon (Cathedral Music Teacher), Nicholas Lemme (Music Director at Our Lady of Guadalupe Seminary [FSSP]), and Amy Flamminio (Cathedral Choir Director).

For close to twelve hours, attendees sang, listened, and learned. The day was packed with a lot of information to take in and felt a little overwhelming to all. But as Bishop Conley said in his address to the attendees in the morning:

> Singing the Mass is not easy. But we come together in gatherings like this to learn to make the mystery of the Mass as beautiful as possible. To make a gift of ourselves, by giving God our best efforts, and our best music, and our trust. . . . I know that what we learn here will be a lot. And I know that some of it might be unfamiliar. I know it might seem like the chants, and propers, and polyphonies of the church's tradition might not fit in ordinary parish worship. Do not be overwhelmed. Everything starts with small steps. I encourage you to take what you learn here today, and pray about how you

Amy Flamminio is an organist, choir director, piano teacher, and writer, currently serving as a choir director at St. Peter's in Lincoln and Cathedral of the Risen Christ.

might incorporate what you have learned in the worship at your parish. To begin at the beginning, with small steps, and to trust the Lord, as he leads us all to worship him with beauty, making sacred worship all about God, who loves us, and gives himself to us, who is the source of all beauty, and who is a mystery.

As one attendee shared, it was a day that awakened her to the church's vision of beauty, and while much of what was done at the liturgies of the clinic, at the opening Morning Prayer and closing Mass, won't be able to be put into practice at her small town parish, it led her to desire an awareness of the beauty of the Propers of the Mass as well as singing the Mass, and not just *at* the Mass. As another attendee shared, they left excited to find ways to "implement some new and beautiful things in our liturgies *over time*!"

Due to the wide variety of sizes of parishes and musical experience and abilities of almost entirely volunteer musicians throughout the diocese, the goal of the clinic was to provide the tools that will enable musicians to begin a liturgical renewal in their parish, at whatever level they are capable. As Fr. Daniel Rayer, chairman of the diocese's liturgical commission, said in his homily at the closing Mass, "just as in the parable of the talents, some of us have been given one talent, some five, and some ten talents: we must give the best that we can, even if for some of us that is only one talent."

For most attendees, the most useful part of the day was a session on hymn selection. Most parishes are not at a point in which they can switch to singing the antiphons, so participants were encouraged to find ways to use the antiphons when they pick a "suitable hymn" for different parts of the Mass. They were also encouraged to consider introducing antiphons at Communion before singing a hymn, whether using a simple psalm tone or some of the wonderful resources in English available through Illuminare Publications, CMAA, CCWatershed, and others. For others, the clinic will lead to a focus on singing the ordinary, the responsorial psalm, and dialogues of the Mass.

As one attendee shared, it was a day that awakened her to the church's vision of beauty.

Responses to the day, while varied, were overwhelmingly positive, as people were moved by beauty and by the knowledge that they can use "small steps" in their move to better "singing the Mass and not just *at* the

Mass." The committee is already planning and organizing next year's clinic and plan to have more sessions geared to the wide variety of level musicians, choirs, and resources throughout the diocese.

The "small steps" in this renewal of the liturgy will include making the Sacred Music Clinic an annual event, with various breakout sessions and varying focus each year. In an effort to reach all parts of the diocese, smaller clinics may eventually be offered in different towns and cities along Nebraska. In the month since the clinic was offered, many parishes throughout the diocese have begun taking these small steps to "sing the Mass," whether it is in focus on singing the Mass Ordinary in their parishes, incorporating the sung propers, or forming new scholas to sing chant and polyphony, there is growth and movement afoot. This beginning is one of communication, education, beauty, and God's grace.

Talks and topics included:

Adam Bartlett, Singing the Mass: The Musical Structure of the Liturgy

Matthew Meloche, Introducing Sacred Music to a Parish Community

Breakout Sessions

Jessica Ligon and Amy Flamminio, Responsorial Psalm 101 and Selecting Hymns for Mass

Rev. Michael Zimmer, The "Spirit" of Vatican II: How We Got to Where We Are and What the Council Teaches

Matthew Meloche, Accompanying Hymns and Chant on the Organ

Adam Bartlett, Chant—A Deeper Look

Chant Breakout Sessions

Chant I with Adam Bartlett focused on the responsorial psalm and Alleluia as well as the ordinary for the Clinic's Ordinary Form Mass.

Chant II

Women, led by Amy Flamminio, had a quick introduction in how to read the 4-line staff to equip them for learning chant at home and were in responsible for the introit, from Illuminare Publications, for the evening liturgy.

Men, led by Matthew Meloche, prepared the offertory, also from Illuminare Publications, for the day.

Chant III, led by Nicholas Lemme, prepared and sang the Gregorian communion antiphon for Mass, alternating verses and antiphon between men and women. ❖

Colloquium 2016 Group Photo, Shrine of St. Joseph, St. Louis, MO Photo courtesy of Rene Zajner

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

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

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

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____ 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 scholarships
____ I believe in the value of Sacred Music in the liturgy and would like to support new music composition commissions and/or book publications
____ I want to underwrite an orchestral Mass at the Colloquium.
____ I want to make a donation in memory of _____
____ I would like to underwrite a new CMAA Training program for chant and polyphony
____ I would like to underwrite the Colloquium's Orchestral Masses or Special Events.
____ Other: _____

___ $50 ___ $75 ___$125 ___ $250 ___ $650 ___ $1,300 ___ Other: _____

Your gift of $50 allows us to scan and upload an out-of-print issue of Sacred Music 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 rate course tuition to one worthy applicant in 2017.
Your gift of $250 allows us to offer two student/seminarian rate course tuitions to two worthy applicants in 2017.
Your gift of $650 allows us to offer two full-tuition seminarian/student scholarship to the 2017 Colloquium.
Your gift of $1300 allows us to offer four full-tuition seminarian / student scholarships to the 2017 Colloquium.
Your gift of $3000 underwrites the cost of an orchestral Mass at a Colloquium.

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

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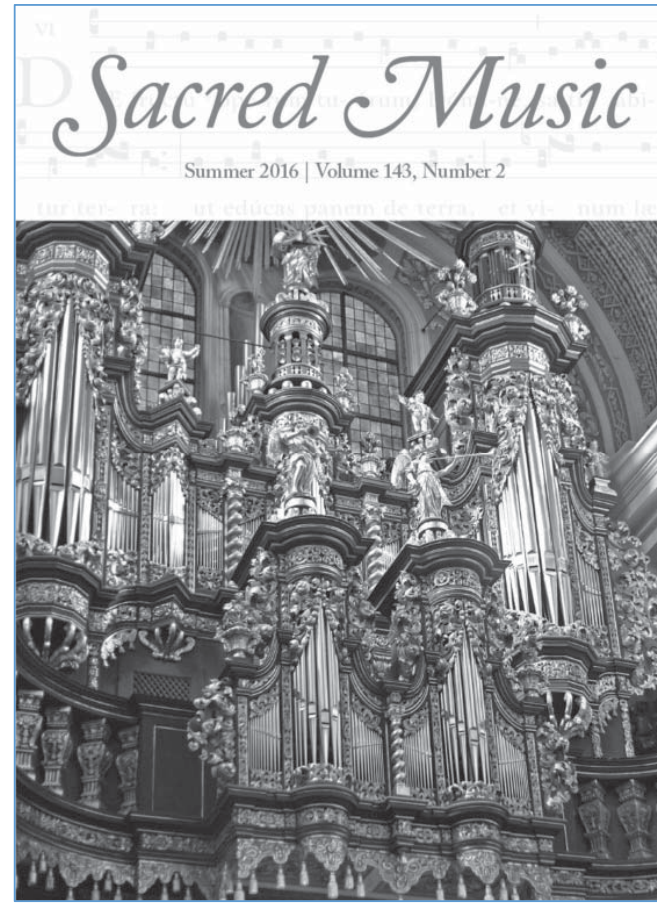

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For information on joining or renewing, visit our website:
http://musicasacra.com/about-cmaa/membership

* Membership rates will increase in 2017. Current rates are: US addresses: $48/yr, Canada addresses: $54/yr, Other non-US addresses: $65/year. The new rates will be: US and Canada: $60/yr, Other non-US: $65/yr. Current Parish Memberships: US: $250/year, Canada: $275/year, Other non-US: $325/year. The new parish membership rates will be: US and Canada: $300/year, Other non-US: $325/year.

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: **$ _____**

Page 1

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

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.