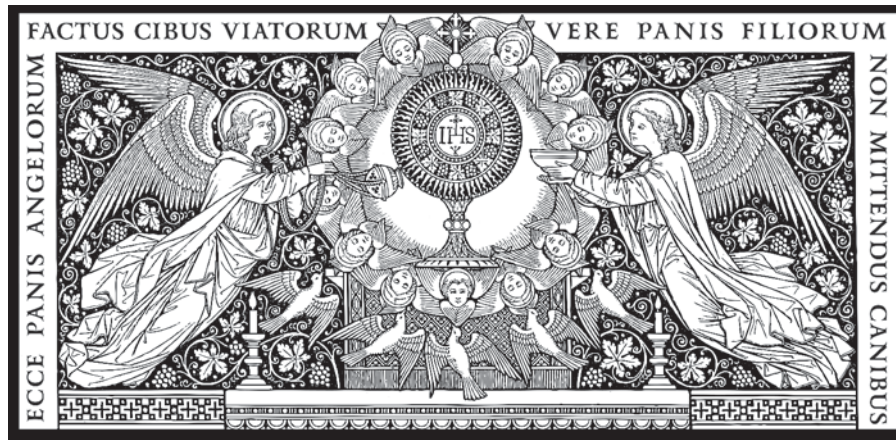

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Editorial

The Paradigm and the Practice

A recent address of the Holy Father acknowledges Musicam Sacram *as magisterial.*

The fiftieth anniversary of the Instruction on Sacred Music, *Musicam Sacram* (March 5, 1967) was recently observed with a conference on this instruction; the Holy Father addressed the conference, and his address is given below. In this address he recalls the status of *Musicam Sacram,* saying that "new documents of the Magisterium have not been produced since then," acknowledging its pre-eminent status as magisterial. This document indicates the status of the sung Mass: "The distinction between solemn, sung and read Mass, sanctioned by the Instruction of 1958 (¶3), is retained, according to the traditional liturgical laws at present in force (¶28)." It thus establishes a paradigm, which reinforces the provision of the Constitution on the Sacred Liturgy: "Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people (¶113)."

This is and was the traditional form of the Mass, with small variations, stable for over a millennium. A significant musical part of it is the cycle of Propers of the Mass. This was in formation for over a century before it began to be written down. A significant element of its development was the transmission from Rome to Gaul in the eighth and ninth centuries, when the melodies we know as Gregorian were finalized. When the Second Vatican Council prescribed a reform, it held this tradition in great honor. It proclaimed that Gregorian chant had "principal place" in the Roman Liturgy,[1] and it endorsed what was the Solemn High Mass.[2]

As a result of its reform of the calendar, pieces which were for a millennium assigned to the same day, e.g., a Sunday after Pentecost, were shuffled around to accommodate the Sundays in Ordinary Time. However, with some lamentable losses[3] the cycle still stands. In 1974 a renewed *Graduale Romanum* was published; the monks of

[1]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, ¶116.

[2]"Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people," *Sacrosanctum Concilium*, ¶113.

[3]The season of Septuagesima, the Ember Days, the Octave of Pentecost, for example.

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Solesmes did their best to retain as much of the tradition as possible, and the cycle of Mass Propers, though somewhat weakened, retained the principal chants for the principal days. Today a choir can sing the cycle of Sundays and Holy Days in Gregorian chant very much as it has always been sung.

As a young singer and student, I remember the first time I looked into the *Antiphonale Missarum Sextuplex* of René-Jean Hesbert. This is a collation of the texts of the six earliest manuscripts of the Proper of the Mass. I paged through this compendium of texts with a sense of awe, seeing the texts of familiar chants on familiar days sung year-in and year-out, already present in manuscripts from the eighth and ninth centuries. Yes, not all manuscripts agree on all of the pieces; there is a fascinating variety from manuscript to manuscript, yet most of the pieces remain the same: the overall impression is that it represents the monumental cycle of the Mass Propers which we still know.

This cycle of Mass Propers has two aspects that might be considered separately: text and melody. It is clear from the history, that the conception of these pieces was integral—both text and melody arose together.[4] It was not, as in recent times, when for a new feast, Rome provided the texts and Solesmes composed the melodies for them. Yet the demonstrable history differs somewhat for text and melody. The texts of the Roman chants were transmitted verbatim from Rome to Gaul and persisted integrally there. The melodies, however, seem to have been the subject of considerable revision and codification in the hands of Carolingian cantors. This is a somewhat speculative matter; the evidence is that the repertory we call Old Roman chant—melodies preserved in Roman manuscripts of the eleventh and twelfth centuries—while they are versions of the same melody, differ considerably in melodic detail and character. Thus the texts were a stable tradition very early, while the melodies were subject to further development.

This distinction between text and melody was reinforced by the Council of Trent, which issued a normative missal in 1570 containing all the prescribed texts. It was only nearly a half-century later, in 1614 and 1615, that a new gradual containing the melodies was published, melodies somewhat revised according to seventeenth-century melodic principles. That the versions of the melodies in this gradual were not as obligatory as the texts is witnessed by the continued publication of graduals, many of which included more traditional versions of the melodies. The extent of this post-Tridentine repertory has only recently been revealed by the publication of a two-volume

Today a choir can sing the cycle of Sundays and Holy Days in Gregorian chant very much as it has always been sung.

[4]Cf. James McKinnon, *The Advent Project* (Berkeley: University of California Press, 2000).

study of the repertory by Theodore Carp.[5]

This text-melody distinction is illustrated by the common practice before the council of fulfilling the requirement of the texts, but not of the melodies, that is, singing all the propers of the Mass in their proper place, but on the same psalm tone for the whole Mass. Still, in some places the full Gregorian propers were sung for the Mass, and still are today.

But what about celebrating feast days of saints canonized since the council, for example, Padre Pio, or Josemaria Escriva, or John Paul II, for whom no Mass Propers exist?.

That this cycle of Mass Propers for the calendar of the ordinary form is still current is witnessed by the publication in 2012 of the *Gregorian Missal*—Gregorian chants in Latin for the Mass for all Sundays and Holy Days of Obligation, together with English translation, in a second edition for the purpose of including the new English translations of 2010. Of course, for those who celebrate the Mass in the extraordinary form, the cycle is completely intact and in continuity with the tradition codified at the Council of Trent. But what about celebrating feast days of saints canonized since the council, for example, Padre Pio, or Josemaria Escriva, or John Paul II, for whom no Mass Propers exist? The solution is quite simple for both forms, and one exercised throughout the tradition: draw upon pieces from the Common of the Saints.

The continued practice of the Propers of the Mass conforms to the hermeneutic of continuity proposed by Pope Benedict: whatever innovations are to be made in the liturgy must be in continuity with the tradition. In this light, the Solemn High Mass and the continuation of the Gregorian Propers of the Mass are the proper fulfillment of the prescriptions of the council.

This continuity, however, was broken, when the reform went far beyond what the council prescribed, by converting the entire liturgy to the vernacular. The Reformations, however, particularly the Lutheran and English ones, although they kept some of the elements of the Eucharistic liturgy, had abandoned the notion of proper chants for each separate day, and the Protestant tradition at the time of the council was that hymns were sung at those points that the Catholic usage sang the Mass Propers. For several decades, vernacular hymns had been

[5]Theodore Karp, *An Introduction to the Post-Tridentine Mass Propers*, 2 vols. Musicological Studies and Documents, 54 (Middleton, Wisc.: American Institute of Musicology, 2005); this study lists well over five hundred separately published graduals as sources, and includes in a second folio volume, with eighty-four chants, each in versions from as many as sixteen different graduals; it also includes a CD with six chants in at least three different versions.

sung during the Low Mass in Catholic parishes, and so it was an easy leap for the practice of parishes to substitute English hymns for the Mass propers, even in a sung Mass. It is all too easy to fall into a practice of singing rather few hymns in repetition, especially in order that the congregation can learn to sing them well. This, however, has minimized the unique distinction that every liturgical day has when the Gregorian propers are sung. In any case, it does not fulfill the prescription of the council seen in the context of continuity with tradition.

What, then, is the paradigm? The Gregorian chants for proper and ordinary can be seen in the *Gregorian Missal* of 2012 and also in the *Graduale Romanum* of 1974 or the *Graduale Triplex* of 1979. This paradigm is illustrated in the various Masses sung for the colloquium of the CMAA each Summer. It consists of the Propers of the Mass sung in proper Gregorian chants by the choir, with the responses and the ordinary sung by the congregation. This includes even the gradual and alleluia, meditation chants meant to give the congregation the opportunity to meditate upon the words of the lessons just presented in the liturgy. This fulfills the hermeneutic of continuity, and in it one can witness a Mass sung with music just as it was heard by St. Thomas Aquinas, St. Theresa of Avila, and blessed John Henry Newman among a great crowd of other witnesses; it form a compelling link with the history of the church.

This complete paradigm may not be practical in most churches. But as a paradigm it proposes an attitude to the sacrality of the liturgy and its music; it proposes ideals that can be attained in many different ways. More and more, church musicians are drawing upon this paradigm for elements that they can incorporate in their own practice. A road map for such inclusion was given in *Musicam Sacram* ¶¶28–32, which gives three degrees for the inclusion of music in the Mass, and does so as a basis of achieving a completely sung Mass, in the order in which they ought to be introduced: 1) the dialogues between priest and people, the orations (collect, prayer over the offerings, and postcommunion), the preface with the Sanctus, and the Lord's Prayer; 2) the rest of the ordinary and the intercessions; and 3) the proper chants of the Mass as well as the lessons and the gospel.

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Each of these may be introduced gradually, for example, the singing of the ordinary by the congregation may make a simple beginning with the Sanctus or Agnus Dei of Mass XVIII; the priest may begin by singing the orations, even *recto tono* (on a single pitch); the choir may begin by singing the communion antiphon at communion time in addition to organ music or congregational singing of a hymn. All of this must be accomplished with the agreement of the pastor and with examination of its reception by

the congregation. I know of circumstances in which the introduction of a Latin Sanctus caused a minor ruckus and others in which the introduction of all five movements of the ordinary at once was gratefully received. One must, however, beware of a small organized clique in opposition which does not represent the congregation.

The paradigm includes the singing of the chants in Latin, but they may also be sung in the vernacular. Presently available adaptations of full Gregorian melodies have met with mixed success but are worth exploration. Simpler adaptations are also available, from a simplification of the Gregorian melody to chant-like substitutes to psalm-tone settings. Fr. Weber's publication of English Mass Propers gives a wide range of these choices for each day, the best of which recall the Gregorian proper melodies, and depending upon the skill of the choir and the reception of the people, various choices can be made from this collection. Every little bit is progress. Improvement can be slow, but with consistent effort a practice of beauty and effectiveness can be established.

The paradigm includes the singing of the chants in Latin, but they may also be sung in the vernacular.

There are four values to be achieved: First, singing the proper texts fulfills what the liturgy prescribes, whether in psalm tones or full Gregorian melodies Second, the beauty of the liturgy is enhanced by the singing the full Gregorian melodies or those that approach them, whether in Latin or English. (Work is beginning to be done for Gregorian melodies in Spanish, which will have their own problems and solutions, but which should receive every encouragement.) Third, the sacredness of the liturgy is more evident in music that is unambiguously sacred, the Gregorian melodies providing the highest model. Pope St. John Paul II emphasized this in his Chirograph on the Centenary of the Motu Proprio: "I make my own the "general rule" that St Pius X formulated in these words: 'The more closely a composition for church approaches in its movement, inspiration and savor the Gregorian melodic form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.'"[6] Fourth, the employment of the full Gregorian melodies which suit the liturgical action means that they project a sense of solemnity that is missing in the reduced melodies; this is true for the processional chants as well as for the meditational chants.

Chant melodies from psalm tone to full Gregorian proper contribute a sacrality to the liturgy that is unmistakable; the regular singing of even one of these melodies can transform the celebration of a Mass. ❖

[6]Pope St. John Paul II, Chirograph on the Centenary of the Motu Proprio *Tra le sollecitudini* on Sacred Music (2003), ¶12, quoting Pope St. Pius X's motu proprio (1903), ¶3.

Articles

Olivier Messiaen on the Metaphoricity of Music

Messiaen's music and texts propose ways in which musical meaning can be constructed.

by Michael Potts

Olivier Messiaen (1908–1992) was a French composer who is chiefly known for incorporating birdsong into his works. As a devout Roman Catholic, Messiaen composed numerous sacred pieces to which he would write detailed notes specifying the theological meaning of musical phrases. Because of this habit, Messiaen is sometimes accused of holding an absurd view of musical meaning—the view that there is a one-to-one correspondence between particular musical themes and specific ideas. Messiaen gives that impression in his notes to *Méditations sur Le Mystère de la Sainte Trinité*. There, Messiaen states that a number of specific musical statements in the work call to mind specific passages from St. Thomas Aquinas's *Summa Theologicæ*. Messiaen's own views, however, were more nuanced due to the influence of the French symbolists on his thought. He believed that music is metaphorical, and it is this view that I explore in this paper, primarily using the approach to metaphor taken by Paul Ricoeur. Then I suggest an alternative understanding of metaphor held by such thinkers as Owen Barfield and Walker Percy, who hold either that all language is metaphorical or that all language began as metaphor, and apply their views to music. I suggest that rather than take the metaphoricity of music as an all-or-nothing proposition, a more rational approach is to examine an individual musical work to explore the range of metaphor that can be expressed by the music of the piece.

I.

Messiaen sometimes comes across as holding to a one-to-one correspondence between particular musical notes and particular themes; in some works, he playfully attempts to re-create the "language of the angels," which he believed to be music. One of the ways in which he attempted to do this was through creating *langage communicable* [communicable language]. He developed a

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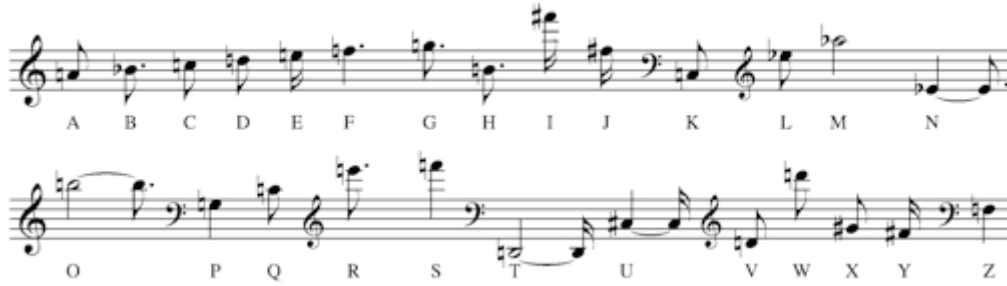
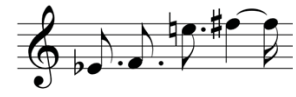


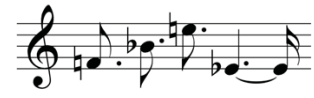
Figure 1: Messiaen's Language Communicable — I: The Musical Alphabet[1]

Cases and Declensions

Genative or ablative or locative
(*Génitif ou ablatif ou locatif*)



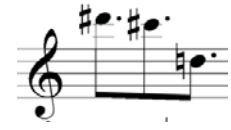
Accusative or dative
(*Accusitif ou datif*)



Privative = absence of
(*Privatif = l'absence de*)

Verbs

To be: downward movement because
everything that exists comes from God
(the Self par excellence, the One Who IS)



To have: upward movement because we can
always obtain more by lifting toward God

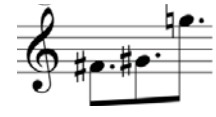


Figure 2: Messiaen's Language Communicable — II: Noun Cases and Verb Conjugations[2]

[1]From Miriam Carpinetti, "Considerações sobre materiais compositivos utilizados em Méditations sur les Mystères de la Sainte Trinité de Olivier Messiaen," in Maria Alice Volpe, ed., *Teoria, Crítica et Música na Atualidade: Série Simpósio Internacional de Musicologia da UFRJ*, vol. 2 (Rio de Janeiro: Universidade Federal do Rio de Janeiro Programa de Pós-graduação em Música, 2012), p. 204.

[2]Carpinetti, "Considerações," 204.

system (see Figure 1) for "translating" the letters of the alphabet into musical notation so that one could literally compose music composed of particular texts.

Messiaen developed his language further and attempted musically to transfer particular cases of nouns and particular conjugations of verbs into musical notation (see Figure 2).

It should be no surprise that some of Messiaen's contemporaries responded with hostility to his attempts to transpose words into music. In 1945 the so-called *cas Messiaen* [Messiaen Controversy] occurred after the premiere of his *Vingt regards sur l'Enfant-Jésus*. The first salvo was fired by the music critic Bernard Gavoty, who made fun of Messiaen's use of detailed commentaries before each movement of the piano cycle, and mocked his language and the quality of the music.[3] Even before the *cas Messiaen*, his relatively popular *Quatour pour la fin du Temps* received similar criticism. Robert Delannoy's 1941 critique of Messiaen in *Les Nouveaux temps* "charg[ed] Messiaen with naïveté in positing a one-to-one correspondence between his intentions and their realization."[4] Eventually the controversy died down, but the problem remains—does Messiaen really mean to suggest that his music provides some kind of one-to-one correspondence with passages in a natural language? Then there is a three-way difficulty if Messiaen suggests that music gives insight into extramental reality—1) how does language refer to reality? 2) how does music correspond with language? and 3) can music provide insight into extramental reality that cannot be provided through natural language and ordinary means of human cognition?

It should be no surprise that some of Messiaen's contemporaries responded with hostility to his attempts to transpose words into music.

If Messiaen means to imply a true one-to-one correspondence between music and language, his attempt at *langage communicable* seems destined to fail. The average person who does not read Messiaen's detailed liner notes is probably not going to understand the music in the way Messiaen describes.

However, this is not his intention. His use of "communicable language" is not meant to be a serious attempt to communicate via "the language of angels." Despite Messiaen's affinity for the *Ressourcement* movement within the Roman Catholicism of his

[3]Sander van Maas, *The Reinvention of Religious Music: Olivier Messiaen's Breakthrough to the Beyond* (New York: Fordham University Press, 2009), p. 3. See also the article by Jennifer Donelson in this issue for a lengthier account of the criticism of Messiaen's commentaries and work.
[4]Peter Bannister, "Messiaen as Preacher and Evangelist in the Context of European Modernism," in Andrew Shenton, ed., *Messiaen the Theologian* (Farnham: Ashgate, 2010), p. 31.

day that attempted to go back to the church fathers and writers outside the then-Thomistic mainstream, Messiaen was, in the main, a Thomist.[5] Messiaen himself says, "I read many theologians; I always return to Saint Thomas Aquinas, the most modern and richest of them all."[6] Aquinas denies that human beings can have angelic knowledge. Angelic knowledge is purely intuitive rather than abstractive, and does not occur via sense experience. Human beings are soul-body composites whose knowledge necessarily has a bodily component. People abstract universal terms from particular things. Pure intuition is not possible for human beings.

Whatever Messiaen was trying to do, he is not claiming that composers have angelic knowledge in some literal sense. Rather, the best that human beings can do to mimic angelic knowledge is through indirection, through metaphor. The French symbolists deeply influenced Messiaen, and they encouraged a metaphor-like process in art. Stephen Schloesser summarizes what the symbolists were attempting to do through their art:

> For the symbolists, true reality cannot be seen but merely "suggested" or pointed to. The external world we see is a "forest of symbols," a world of 'correspondences' in the words of Charles Baudelaire. There are visible realities that correspond to (and hence are capable of suggesting to us) invisible realities. Stéphane Mallarmé puts the method with precision. Since reality can never be 'copied' but only pointed to, "The ideal is to *suggest* [*suggerer*] the object. It is the perfect use of this mystery which constitutes the symbol. An object must be gradually evoked in order to show a state of soul."[7]

Symbolists would quote or paraphrase classical and other sources to suggest invisible realities. It is a kind of "secularized sacramentalism."[8] Messiaen specifically refers to the symbolists Paul Claudel and Ernest Hello as influences.[9]

Messiaen also tries to communicate a sense of the mystery and fear of God in his music, something akin to Rudolf Otto's *mysterium tremendum et fascinans*.[10] He was fascinated by the fantastic creatures in Shakespeare's plays such as goblins and monsters.[11] Like C. S. Lewis and J.R.R. Tolkien, Messiaen thought of faith as a true fairy tale, but he believes that music, instead of "literature and

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[5]Andrew Shenton emphasizes the importance of the Ressourcement movement for Messiaen. See Shenton, "Introduction," in *Messiaen the Theologian*, 3–4. See also the essay by Douglas Shadle in the same collection, "Messiaen's Relationship to Jacques Maritain's Musical Circle and Neo-Thomism," 83–99.

[6]Jean-Christophe, "Entretiens avec Olivier Messiaen," in *Saint François d'Assise, L'Avant-Scène Opéra, Saint François d'Assise: Messiaen, Special Bilingual Program Book of the Salzburg Festival* (Paris: L'Avant-Scène Opéra, Opera d'ajuourd'hui, no.4, 1992), pp. 8–18 as quoted by Vincent P. Benitez, "Messiaen and Aquinas," in Shenton, ed., *Messiaen the Theologian*, 101.

[7]Stephen Schloesser, "The Charm of Impossibilities: Mystic Surrealism as Contemplative Voluptuousness," *Messiaen the Theologian*, 172.

[8]Ibid., 172.

[9]Ibid., 174.

[10]Rudolf Otto, *The Idea of the Holy,* tr. J. W. Harvey (London: Oxford University Press, 1923).

[11]Schloesser, "Charm of Impossibilities," 176–177.

painting," best evokes this dreamlike, fairy-tale aspect of the beyond [l'au-delà], this 'surreal' aspect of the truths of faith"[12]

Thus, surrealism is another influence on Messiaen that precludes an overly "literal" interpretion of his musical alphabet. As anyone who has seen a painting by Salvador Dali recognizes, surrealism is an attempt to combine incompatible realities.[13] Surrealism's attempt to shock is an attempt to communicate the uncanny, the world of dreams and hallucinations.[14]

The point is that Messiaen is not so naïve that he supposes that there is a literal one-to-one correspondence between the underlying message he wishes to communicate and his music. Rather, the relationship is metaphorical. In order to explicate this point, it is necessary to discuss theories of metaphor.

II

Paul Ricoeur defended a version of the interaction theory of metaphor, a viewpoint that was a reaction against the older substitution and comparison theories. Both the substitution and comparison theories located meaning at the level of the individual word. The focus on the word as the unit of meaning is found in Aristotle and in ancient rhetoricians such as Quintilian. The substitution theory holds that a metaphor is a mere rhetorical decoration and can be replaced by an equivalent literal term or terms. Thus, "Robert is a fox" can be replaced with "Robert is crafty" without any loss of meaning. The comparison theory holds that a metaphor is a comparison between two disparate terms. Thus, Terence's phrase, "Man is a wolf" compares human beings to wolves. This theory reduces to the substitution theory since it also holds that the word used metaphorically can be replaced with a literal term without loss of meaning.

Surrealism is another influence on Messiaen that precludes an overly "literal" interpretation of his musical alphabet.

The substitution and comparison theories are deceptively strong, since the examples used to illustrate them are usually trite and overused metaphors. "Man is a wolf," referring to the fact that human beings can engage in rapacious and violent behavior, has been used so much that substitution seems easy. However, a second look reveals that there is a loss of meaning with substitution. First, there are similarities between humans and wolves of which readers do not typically

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[12]Olivier Messiaen and Claude Samuel, *Olivier Messiaen: Music and Color: Conversations with Claude Samuel* (Milwaukee: Hal Leonard Corporation, 2003), p. 223. See also C. S. Lewis, "Myth Become Fact," in Walter Hooper, ed., *God in the Dock: Essays on Theology and Ethics, in The Timeless Writings of C. S. Lewis* (Grand Rapids, Mich.: Family Christian Press, 2004), pp. 341–344; and J. R. R. Tolkien, "On Fairy-Stories," in *The Monsters and the Critics and Other Essays*, Christopher Tolkien, ed. (London: George Allen and Unwin, 1983), pp. 109–161.
[13]Schloesser, "Charm of Impossibilities," 177.
[14]Ibid., 178.

take account, and these similarities are almost indefinite. True, wolves are carnivorous predators. It is also true that wolves take care of their young and can show tender affection for them, as can human beings. Wolves also live in a strict hierarchical order and are fiercely loyal to their packs, characteristics similar to some human beings. There is an open-endedness about similarities that clashes with the reductionist substitution theory.

A second problem for substitution and comparison views is that not only do similarities play a role in the meaning of a metaphor, differences do as well. In comparing a human being to a wolf or a fox, there are an indeterminate number of differences that may come into play into the reader's mind. There will probably be individual differences between what people see in a metaphor as well as similarities. This is incompatible with a substitution or a naïve comparison view of metaphor.

A third problem is that both the substitution and comparison theory presuppose that the locus of meaning is at the level of the individual word. Yet this is never the case in a natural language; meanings are specific only with sufficient surrounding context. Sometimes the sentence is sufficient to set the limits to word meaning, so at the very least, the sentence is the level of meaning. Often, though, a paragraph or more of text is needed to determine how a word is used in a particular passage. This fact is in tension with the idea that isolated words can be compared in meaning without taking into account the larger context.

Fourth, metaphors can give insight into reality, something that could not occur if they are only ornamental. In this respect they are similar to models in science. Thinking of the "flow" of electricity in terms of a "current" is a useful model. However, the current is not precisely like the current of a river because electrical current does not flow faster downhill. In literature, a good metaphor or series of metaphors can increase understanding of particular human emotions, a particular scene in nature, or of a particular animal or person. Take, for example, the last stanza of Donald Justice's poem, "Sadness."

> Sadness has its own beauty, of course. Toward dusk,
> Let us say, the river darkens and looks bruised,
> And we stand looking out at it as through rain.
> It is as if life itself where somehow bruised
> And tender at this hour; and a few tears commence.
> Not that they *are* but that they *feel* immense.[15]

It is practically impossible to express the sense of a world out of kilter as a person who is terribly sad via literal language alone. Justice's poem does this well, since to someone sad, depressed, grieving, the river does "look bruised" and life feels "bruised," and tears "feel immense." We look at life "as if through rain." This simile reveals that a good simile is inadequately described as a mere comparison since it functions in the same way as a good metaphor; one hardly notices the "like" or "as."

An alternative to the substitution and comparison theories of metaphor is the interaction theory, developed by such thinkers as the literary critic I. A. Richards, the analytic philosopher Max Black, and the phenomenologist, Paul Ricoeur.[16] This theory holds

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[15]Donald Justice, *New and Selected Poems* (New York: Alfred A. Knopf, 1995), p. 25.

[16]I. A. Richards, *The Philosophy of Rhetoric* (Oxford: Oxford University Press, 1936); Max Black, *Models and Metaphors: Studies in Language and Philosophy* (Ithaca, N.Y.: Cornell University

that new meaning is created by a metaphor that was not present before. This meaning is more than the sum of the parts of a metaphor and is therefore irreducible. Metaphor enlarges our stock of meanings and can provide insight into aspects of reality inexpressible through literal language.

Among the best-developed interactions theories of metaphor is found in Paul Ricoeur. Ricoeur notes that, taken as literal, a metaphor is a logical contradiction. However, the mind attempts to make sense of the contradiction. A metaphor is a kind of "seeing as" (as Black emphasized). As such it attempts to "see" an opaque reality through the mind's attempt to resolve a contradiction. "Man is a wolf" is literally a contradiction. The terms of the metaphor, the "tenor and vehicle" (I. A. Richards) or the "focus and the frame" (Max Black) clash, apparently destroying meaning, yet the mind attempts to build a new meaning on the ruins of the contradiction (Ricoeur).[17] I. A. Richards notes that the greater the tension between the tenor and vehicle of the metaphor, the greater the struggle of the mind to try to connect the two.

For Ricoeur, what is central is the *resolution* of the tension of the metaphor. He believes that the action in metaphor takes place in predication, at the "copula of the verb to be. The metaphorical 'is' at once signifies both what 'is not' and 'is like.'"[18] Predication, of course, occurs at the sentence-level, so Ricoeur holds that meaning is borne not by an individual word but by the sentence.[19] On the ruins of the contradiction what was formerly considered to be "unlike" are now considered to be "like," and a new semantic situation is formed, new meanings that were not present before the metaphor was created. A good metaphor, therefore, is irreducible to literal language without significant loss of meaning. This resolution in terms of "congruence" of what was previously a "semantic impertinence" is a continuous process of moving back and forth between similarities and differences in the terms of the metaphor.[20] Thus the creation of metaphor is a work of art that should count as "creation," the same as other works of art.

The interaction theory, especially in Ricoeur's formulation, seems well-suited to Messiaen's ideas on music and meaning. The creation of meaning from the ruins of a contradiction is similar to the surrealists' attempts to juxtapose contradictory visual images in a way that increases insight, especially into a dream world. The indirection of metaphor suits the symbolist influence behind Messiaen's music. However, although Messiaen would probably find major points of agreement with Ricoeur's version of the interaction theory of metaphor, there are problems with Messiaen's attempts to do this through music, some of which I have already noted

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Press, 1962); Paul Ricoeur, *The Rule of Metaphor: Multi-Disciplinary Studies in the Creation of Meaning in Language*, tr. Robert Czerny with Kathleen McLaughlin and John Costello, S. J. (London: Routledge and Kegan Paul, 1978).

[17]Richards, *Philosophy of Rhetoric*, 125.

[18]Ricoeur, *The Rule of Metaphor,* 7.

[19]Paul Ricoeur, "The Metaphoric Process as Cognition, Imagination, and Feeling," in *Philosophical Perspectives on Metaphor,* ed. Mark Johnson (Minneapolis: University of Minnesota Press, 1981), p. 229.

[20]Ibid., 232.

(for instance, the inability of the average listener to get any message from Messiaen's works without the relevant content from his detailed liner notes). A more significant problem is the question, "How does music refer?" Art in general is often said to "show, not tell," but how does it "show"? In his early work, the *Tractatus Logico-Philosophicus*, Ludwig Wittgenstein claims that the most significant aspects of reality cannot be "said" but must be "shown," and his examples of "showing" include art and religion.[21] But for Wittgenstein, such showing goes beyond meaningful speech, and one should legitimately wonder how anything literally "senseless" can reveal anything. Perhaps art can act as a metaphor; it can create new meaning by our contrasting the work of art with the external world, and through the clash between the two remodel our view of reality, perhaps thereby gaining some insight into reality.

The situation is more difficult in the case of music since an instrumental piece does not have language in the sense of words. Could there be a way to extend the insights of Richards, Black, and Ricoeur to allow music to do the kinds of things Messiaen intends it to do? George Lakoff and Mark Johnson have proposed an influential theory of "conceptual metaphors" that guide human beings' views of the world.[22] Useful as their theory is in raising possibilities for bringing in theories of myth and symbol in world view, it would be helpful to find a theory that can focus more on the specificity of Messiaen's musical pieces. I will focus on the southern writer Walker Percy's views on language as a way to provide such a theory.

Percy is working from the theory of signs known as semiotic theory, and his version stems from the American philosopher Charles Sanders Peirce. He claims that with the development of human language, the formerly dyadic relationship between objects in nature and between an organism and its environment became triadic. As an example, he cites the first time Helen Keller was able to identify the string of letters Anne Sullivan had signed into Helen's hand "W-A-T-E-R" as the substance water. Since each relation involves three terms, each relation is irreducibly triadic. The exchange of signs that occurs is also irreducibly social. Percy does not limit this use of symbols to language; he also presents paintings and music as examples.[23] Following Ferdinand de Saussure, Percy says that, "a sign is a union of signifier (the sound-image of a word) and signified idea (the concept of an object, action, quality)."[24] Both signified and signifier "are interpenetrated, so that the signifier becomes, in a sense, transformed by the signified."[25] Percy holds, along with Owen Barfield, that when people first name a thing, this transformation is felt strongly,

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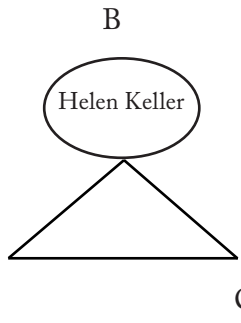
[21]Ludwig Wittgenstein, *Tractatus-Logico-Philosophicus* (London: Harcourt, Brace, and Company, 1922).

[22]George Lakoff and Mark Johnson, *Metaphors We Live By*, 2nd ed. (Chicago: University of Chicago Press, 2003.

[23]Ibid. Percy would be sympathetic to Wittgenstein's opposition to the existence of a private language. See Ludwig Wittgenstein, *Philosophical Investigations*, tr. G.E.M. Anscombe (New York: Macmillan, 1953), ¶¶244–271.

[24]Percy, *Lost in the Cosmos*, 102.

[25]Ibid., 103.



Signifier (*significant*): W-A-T-E-R spelled in her hand by Miss Sullivan

Referent (*signifié*): perceived liquid flowing over hand

Figure 3: Triadic Communication[26]

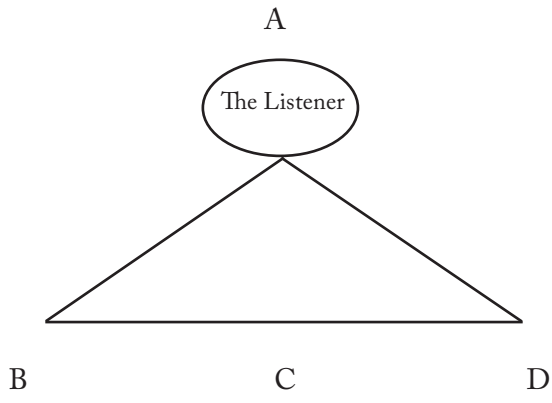
and then language devolves to the mundane, to the literal, over time.[27] Thus every noun, when first naming an object, is metaphorical in the sense that a particular string of letters naming the object literally is not the object named. The particular string of letters differs from language to language, of course; the referent of "W-A-T-E-R" is the same as the referent of A-Q-U-A (Latin) or A-G-U-A (Spanish). The particular alphabet or pictograph system does not change the referent of a word referring to the substance water. In any case there is an implicit contradiction between the string of letters which is not the substance water *naming* it "water." "W-A-T-E-R" is not literally water, but the mind must make sense of this apparent contradiction, through which meaning is created that was not present in the language before. Language functions like metaphor, and it lays out the αληθεια, to use the Greek term Martin Heidegger uses, of things.[28] Returning to the original condition of naming can result in the mind looking at reality in an insightful way. Often it is the literary artist who does this through language, but the plastic arts, including music, may be able to do so as well.

Returning to music, it is clear that a particular piece of music or even a portion of a piece of music can evoke specific feelings. There are techniques musicians can use to communicate a particular mood or emotion, for example the choice of a minor or a major key in which to write a piece. If one wants to evoke a happy mood, a major key, though not enough in itself to induce a happy mood, seems to be a necessary condition for doing so. A minor key, however, often evokes a feeling of dread or grief (e.g., grief in Chopin's Funeral March from his Second Piano Sonata, written in B-flat minor), though it may be used to create a mood of mystery and transcendence. (There are certainly exceptions—Tchaikovsky's First Piano Concerto was also in B-flat minor, and it is definitely not a sad piece.) Messiaen used a variety of methods, including his "langage communicable," to show through his music the sense of the transcendent realities to which

[26]Walker Percy, *Lost in the Cosmos: The Last Self-Help Book* (New York: Farrar, Straus & Giroux, 1983), p. 97.

[27]Owen Barfield, *Poetic Diction: A Study in Meaning* [1928] (Middletown, Ct.: Wesleyan University Press, 1984) and *Saving the Appearances: A Study in Idolatry*, 2nd ed. (Middletown, Ct.: Wesleyan University Press, 1988).

[28]Martin Heidegger, *On Time and Being*, tr. Joan Stambaugh (New York: Harper Torchbooks, 1972), p. 70.



Signifier 1 (plus)	Signifier 2	Referent 2
Performance of Mediations on the Mystery of the Holy Trinity	Messiaen's Liner Notes	The Holy Trinity

Figure 4: Quadratic Communication

it pointed. Now a musical note, like a word, only "makes sense" in context. To say that a musical passage evokes a passage from Aquinas turns a triadic relation into a quadratic relation, at least for the person who uses Messiaen's liner notes to guide the experience of listening to one of his musical pieces. This relationship can be diagrammed as follows in Figure 4.

Messiaen's detailed liner notes are not the same as the aspects of the Holy Trinity Messiaen wishes to show through the piece. Neither is the music the same thing as the liner notes, nor is the music itself the Holy Trinity. From multiple contradictions, then, insight arises as both music and language function metaphorically to focus the listener's mind and emotions in meditating on one of the great Christian mysteries, God as three persons and one divine substance. Even if the listener does not have the liner notes and the relation is the usual triadic one, the listener will gain a sense of transcendence from the music, and a skilled listener may hear the series of three notes at some points in the work. Even knowing the title of the piece, though, will cause the listener to reformulate thoughts and images in a way that is directed toward the Divine Trinity, the more so if one is a Christian who accepts the Trinity as a doctrine of the faith.

III

Messiaen uses multiple methods to communicate through his music what he takes to be the truths of Catholic theology, especially as expressed by St. Thomas Aquinas. In the piece on which I shall focus, the *Méditations sur Le Mystère de la Sainte Trinité*, Messiaen uses his "musical alphabet," his "langage communicable" in movements I, III, and VII, in which he musically "transcribes" three quotations from St. Thomas Aquinas. This is not the only work in which he refers to Thomistic quotations in *langage communicable* (and sometimes directly in voices); the others are "Movements IX, XII, and XIII of the oratorio *La Transfiguration de Notre-Seigneur Jésus-Christ* (1965–69), . . . and Tableau 5 (two long passages) as well as Tableau 8 (one passage) in the opera *Saint François d'Assise*."[29] A summary of the various methods he used in his works that he specifically mentions is found in the table below, using his names and descriptions for these techniques:

[29]Siglind Bruhn, "Traces of a Thomistic *De musica* in the Compositions of Olivier Messiaen," *Logos,* 11 (Fall 2008), 18.

Melodic and Harmonic Means

The progressive growth of intervals
The chord on the dominant
Ostinati
Grace notes
Extended appoggiaturas

Rhythmic Means

Rhythms immediately preceded or followed by their augmentation and sometimes
Lengthened by an added value

Modes of Limited Transposition

Harmonically employed chromatic modes whose strange color is owed to the limited number of their transpositions. . .[30]

The goal of these techniques is to "allow the heart to overflow freely." Many of these patterns are symmetrical, something with which Messiaen is fascinated, perhaps related to Aquinas's view that patterned order is evidence of goodness in an entity.[31] He uses the key of F-sharp major in musical themes exploring love, since the key "shows a perfect symmetry both in its interval structure and in its visual appearance on the piano keyboard."[32] To express transcendent love, Messiaen used the "major triad with added sixth," again expressing a complex symmetry. Obviously a particular key or chord is not literally human love or the transcendent love of

Olivier Messiaen, 1908–1992

God, but Messiaen is attempting to communicate those themes through the music. In the case of opera with an inserted text, the task is easier. Without liner notes, a skilled musician may appreciate the symmetries, but it is doubtful that the theme of love will come across. But with Messiaen's notes, the text transforms the music and the music transforms the text, so that the listener gets more out of the music as well as from Messiaen's commentary. ❖

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[30]Nigel Simeone, *Olivier Messiaen: A Bibliographical Catalogue* (Tutzing: Hans Schneider, 1998), p. 46, in Bruhn, "Traces," 22 (translation slightly emended by Simeone).
[31]Bruhn, "Traces," 23.
[32]Ibid., 24.

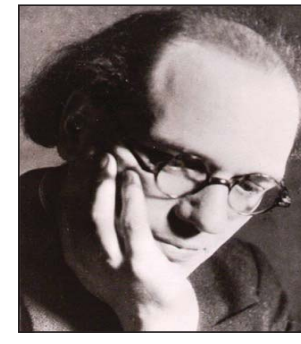
Messiaen's "Musical Theology"

Messiaen's musical language and textual commentaries raise questions about the limits of music's ability to bear and convey meaning.

by Jennifer Donelson

I. Messiaen's Commentaries

> Contemplation of the Infant-God of the crèche and gazes which are cast upon him —from the unutterable gaze of God the Father to the multiple gaze of the Church of love, passing through the incredible gaze of the Spirit of joy, by the tender gaze of the Virgin, then the Angels, the Magi, and the immaterial and symbolic creatures (Time, the Heights, Silence, the Star, the Cross.)
>
> . . .
>
> The work uses several new languages. Each piece is thus different from its neighbors in terms of style, but the same themes run from one end to the other of the *Twenty Regards*.[1]



The *Vingt Regards sur l'Enfant-Jésus* [*Twenty Regards on the Infant Jesus*] was a massive cycle of pieces for solo piano which constituted over two hours of music, and was composed by the devout French Catholic Olivier Messiaen in 1944. For the Paris première of his *Vingt Regards* on March 26, 1945, Messiaen prepared a four-page leaflet which was to be handed out to all the members of the audience; it contained short remarks on each of the pieces. The quote above opened Messiaen's four-page leaflet, and was read aloud by Messiaen himself at the concert. He also verbally interjected the poetic descriptions of the subject of each of the twenty pieces which followed into the flow of the concert. By way of example, the description which accompanied the fifth *Regard*, "Regard du Fils sur le Fils" [Gaze of the Son upon the Son] was

[1]Nigel Simeone, program notes for Steven Osborne's recording of *Vingt Regards sur l'Enfant-Jésus*, Hyperion CDA67351/2, 2002. These program notes include a full reprint of the text of Messiaen's leaflet; translation is slightly adapted here.

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> Mystery, rays of light in the night — refraction of joy, the birds of silence — the person of the Word made flesh — union of the human and divine natures in Jesus Christ.[2]

The theological mystery of the tenth *Regard*, "Regard de l'Esprit de joie" [Gaze of the Spirit of Joy] was described as

> Violent dance, joyous sound of horns, rapture of the Holy Spirit . . . the joyous love of Blessed God in the Soul of Jesus Christ.[3]

For the seventeenth *Regard*, "Regard du Silence" [Gaze of Silence], the note was

> Silence in the hand, an upside-down rainbow . . . each silence of the Manger reveals music and colours which are the mysteries of Jesus Christ.[4]

Indicative of the integral connection Messiaen frequently stressed between human man's love and God's love for man is his commentary on the fifteenth *Regard*, "Le baiser de l'Enfant-Jésus" [The Kiss of the Infant Jesus]:

> At each Communion, the Infant Jesus sleeps with us, close to the gate; then he opens it onto the garden and comes forth in a blaze of light to embrace us.

These descriptions from the concert, a rather strange mixture of images, are relatively tame, however, compared to the way in which Messiaen was frequently expressing himself during the 1940s in his technical writings, interviews, lectures accompanying concerts of his music, and especially the author's notes at the beginning of the printed scores. These descriptions, in Messiaen's own quirky style, contained both poetic images of some Divine mystery, as well as technical descriptions of the music. Consider the description of the sixth *Regard*, "Par Lui tout a été fait" [Through Him all things were made] from the 1947 Durand publication:

> Abundance of space and time; galaxies, photons, contrary spirals, inverted lightning: by Him (The Word) was Everything made . . . in an instant, creation reveals to us the luminous shadow of His Voice.
>
> This is a fugue. The subject is never presented in the same manner: from the second entrance its rhythm and registers are changed. Note the revelry where the top voice treats the subject in non-retrogradable rhythm, reduced to the right and to the left, where the bottom voice repeats fortissimo a fragment of the subject in growing asymmetry. A mixture of values, both very short and very long (infinitely small, infinitely large). Reprise of the fugue in retrograde, à la crab. Mysterious stretto. Theme of God fortissimo: victorious presence, the face of God behind the flame and boiling. Creation resumes and chants the Theme of God in a canon of chords.[5]

The première of the *Vingt Regards* was

[2]Nigel Simeone, program notes.

[3]Ibid.

[4]Ibid.

[5]Olivier Messiaen, *Vingt Regards sur l'Enfant-Jésus*, (Paris: Durand, 1947), II (author's note).

Messiaen's first major première since the August 1944 liberation of Paris, and only his second time to be heard in the prestigious Salle Gaveau.[6] As with many concerts at the venue, the audience was a cross-section of the Parisian musical elite who were anything but unified in their conception of that to which post-war French culture and music ought to aspire. Liberated Paris was in the midst of a power struggle for cultural leadership.[7] This struggle was marked by decades of contentious debate about music, frequently characterized by a sharp dividing line between the religious and nationalist Right and the Republican, universalist Left, and all the more divided in the interwar years by the recent emergence of the neoclassicist brand of nationalism.[8] Those at the première represented schools of thought searching for a new way, neoclassical or otherwise, which would provide a clear path for the future of French music.

Among other factors, Messiaen's idiosyncratic manner of speaking about his music and Catholic faith sparked a public war about his music, carried out in Parisian newspapers and journals, which came to be known as "the Messiaen affair." In this debate we see the Parisian musical audience, together with Messiaen, grappling with the limits of music's ability to bear and convey meaning, particularly theological meaning.

While a few called into question the musical merits of Messiaen's compositions,[9] there was general agreement that his works were praiseworthy and deserved to be taken seriously.[10]

What the reviewers achieved near unanimity in, however, was their disdain for the commentaries. A critic going by the name Clarendon compared their style to a comedic or sarcastic parody.[11] Another, Fred Goldbeck, sensed a shameful artistic pride in commentaries which seemed blatantly to trumpet a declaration of the success of the music in depicting subjects that many believed bizarre or un-depictable: "Rarely ... has an artist himself spoken thus of his art. By comparison, Wagner is very humble and effacing." He goes on to say that the style of Messiaen's music is comparable to the programmatic music of Liszt and Debussy, but

[6]Jane Fulcher, *The Composer as Intellectual* (New York: Oxford University Press, 2005), p. 308.

[7]Leslie Sprout, "The 1945 Stravinsky Debates: Nigg, Messiaen, and the Early Cold War in France," *The Journal of Musicology*, 26 (2009), 89.

[8]For a thorough study of these debates, see Jane Fulcher, *The Composer as Intellectual and French Cultural Politics & Music: from the Dreyfus Affair to the First World War* (New York: Oxford University Press, 1999).

[9]For example, Georges Auric, "*La Musique: Vingt Regards sur l'Enfant Jésus*," *Les lettres françaises*, April 7, 1945; Bernard Gavoty ("Clarendon"), *Le Figaro*, April 3, 1945, translation in Hill and Simeone, Messiaen (New Haven: Yale University Press, 2005), p. 144; Fred Goldbeck, "Périls de l'Ingéniosité," *Le temps Présent*, April 6, 1945.

[10]Roland-Manuel, "Olivier Messiaen et ses *Vingt Regards sur l'Enfant-Jésus," Combat,* April 3, 1945, in Hill and Simeone, *Messiaen,* 145–146; Yves Baudrier, "Olivier Messiaen," *Volontés*, April 11, 1945, translation in Hill and Simeone, *Messiaen,* 147; "Y a-t-il un "Cas Messiaen," *Le Littéraire*, April 20, 1946, in Hill and Simeone, *Messiaen,* 166–167.

[11]"One would like this regard to be lucid and free of easy mockery. The alarming commentaries of Messiaen suffice in sum, and one would think a transcription of them a parody." Clarendon, *Le Figaro*, April 3, 1945.

that these composers were more successful in evoking non-musical content because the connection between music and program was masked rather than unabashedly spelled out in commentaries preceding every piece.[12] In his review, Marc Pincherle, a prominent musicologist, indicated that the effect of Messiaen's commentary on the audience was disconcerting, causing listeners to further doubt the effectiveness and success of a highly symbolic music when words seemed perpetually necessary to explain it.

> [Messiaen] increasingly inhabits a phantasmagorical universe to which we do not have a key . . . every [symbol] is quite enigmatic for us, and he translates these into a highly individual musical language into which we must be initiated by his printed and spoken commentaries. They don't sit well together. I hope very much that Messiaen will . . . soon give us a work to applaud which needs nothing except the music, seeking a path to the All-Powerful by its musical virtues alone.[13]

One reviewer, however, did point to the admirable language of Messiaen's commentaries, indicating that they were a positive companion to the music and helpful to him in understanding the symbols employed in the work. For this reviewer, Claude Chamfray, they seemed to prove that Messiaen's music is capable of directing all its energy to pointing beyond itself to the mysteries it claimed to depict:

> Olivier Messiaen presented this complex work himself, with words and phrases which, like his music, were charged with feeling and poetry. He shows again here what has already been demonstrated beyond doubt, that in his music everything is symbolic and can be explained.[14]

The debate reached a feverish pitch by October of 1945 when Bernard Gavoty, a former pupil of Marcel Dupré like Messiaen,[15] wrote a seventeen-page article in the Jesuit journal *Études*, delivering severe criticism, justified, he thought, by the influential position of Messiaen. He devotes a substantial portion of the article to a discussion of Messiaen's commentary, finding it be a sort of musical suicide. Gavoty states, "He is a remarkable musician, misled by literary exultation. Hasn't he written: 'It is dangerous to speak of oneself?'[16] How very true!" Gavoty draws attention to the nature of music as imprecise in terms of its ability to bear meaning, and contrasts this with Messiaen's search for a musical language which is precise, as well as his use of verbal and written texts, thus arguing that Messiaen's goals are inimical to the nature of music itself. He also decries the way in which the commentaries dogmatically declare to the audience Messiaen's own interpretation of his music as gospel truth, leaving no room for individual interpretation. He likens Messiaen's mode of presentation to that of an architect who takes someone on a tour

[12]Fred Goldbeck, *Les temps Présent,* April 6, 1945.

[13]Pincherle, *Les Nouvelles littéraires*, April 12, 1945, in Hill and Simeone, *Messiaen,* 146.

[14]Claude Chamfray, *Arts*, April 6, 1945 in Hill and Simeone, *Messiaen*, 146.

[15]Christiane Spieth-Weissenbacher, "Bernard Gavoty," *Grove Music Online*.

[16]Olivier Messiaen, *Technique de mon langage musicale*, tr. John Satterfield (Paris: Leduc, 1956), p. 7.

He often preferred that his music be called "theological" rather than "mystical."

of his own building, making sure to point out every nook and cranny. Gavoty further states that if the technical descriptions Messiaen gives are at all useful, it is really only for professionals that they are so and have no place in the concert itself.[17]

II. Messiaen's "Musical Theology"

What was Messiaen, in fact, trying to achieve? He says this:

> The first idea I wanted to express, the most important, is the existence of the truths of the Catholic faith. . . . The illumination of the theological truths of the Catholic faith is the first aspect of my work, the noblest, and no doubt the most useful and most valuable—perhaps the only one I won't regret at the hour of my death.[18]

He went about this goal in a way which reflected his affection for the precise theology of the works of St. Thomas Aquinas. He often preferred that his music be called "theological" rather than "mystical," deliberately eschewing music which would create only a hazy, vague impression of being religious in nature. He says of his work, "I'm a devout man and I love the sound, solid gifts of the Faith . . . I've done theological work. . . . I've tried to bring the realities and the mysteries of the Faith into my music."[19] Here, we see Messiaen asserting the notion that "theological music" can contribute to man's intellectual knowledge of God, an idea which seems romantic and unachievable to modern sensibilities which have been conditioned by centuries of emphasis on the emotional, passionate, and evocative impact of music. For someone like Messiaen who valued the intellectual and cultural heritage of the medieval Church, however, the notion of music as a branch of science, a real means of speculation, a systematic method for the construction of knowledge, is not at all surprising. The music and theory which medieval, speculative musicians produced, in fact, operates on the same principle: music is constructed in a way which reflects the order and meaningfulness of creation, a rationality embedded in it by the mind and will of the Divine Creator—or, as Messiaen put it, "a music which may touch upon all subjects without ceasing to touch upon God."[20] Moreover, this order in both the created world and music is knowable by the human intellect.

We see that Messiaen's manner of doing "musical theology" has three elements

[17]Bernard Gavoty, "Musique et Mystique: Le 'Cas' Messiaen," *Les Études*, October 1945.

[18]Olivier Messiaen and Claude Samuel, *Music and Color: Conversations with Claude Samuel*, tr. E. Thomas Glasow (Portland, Amadeus Press, 1994), p. 20.

[19]Olivier Messiaen and Almut Rößler, *Contributions to the Spiritual World of Olivier Messiaen*, tr. Barbara Dagg and Nancy Poland (Duisburg, West Germany: Gilles & Francke, 1986), p. 89.

[20]Messiaen, *Technique*, 8.

(aside from the listener): the musical sound itself, the corresponding theological mystery associated with the musical sound, and the allusion (via commentary) to a profusion of other extra-musical symbols which likewise point to the theological mystery.[21]

It would seem that Messiaen was employing the specificity of verbal language and other symbols to compensate for the deficiencies of the musical language.

In terms of the music itself, Messiaen was on a search for precision in musical language which would be a fitting and specific symbol of something greater than itself. For example, he explores again and again the notion of a non-retrogradable rhythm, a rhythm that is like a palindrome, the same backwards and forwards. Although music is moving forwards in time, through the memory and imagination, the listener can hear the rhythm both forwards and backwards, and come to the central point where the two directions meet. Messiaen found this musical technique particularly effective as a symbol for the eternal nature of God; the central point of the non-retrogradable rhythm is, like eternity, a single, all-encompassing moment of "now." In this way, the musical symbol aids the intellect in meditating on and understanding the nature of God, who dwells in eternity. This is just one small example of what Messiaen developed into a broad palette of musical techniques at his disposal for doing musical theology. This lifelong search culminated in the development of his "communicable language," a musical alphabet Messiaen employed in his *Meditations on the Mystery of the Holy Trinity* to quote passages from Thomas Aquinas' *Summa Theologiæ*. A large portion of the musical techniques he developed can be thought of as approaching verbal language, insofar as he continuously attempted to defy the usual non-specific, suggestive, and non-precise manner in which music bears meaning. He aimed instead to speak with a greater precision, daring to search for the precision possible in verbal communication.[22]

In the act of performance, the theological mysteries were given voice in the musical sounds by virtue of the fittingness and symbolic specificity of the musical techniques employed. Messiaen tried to communicate this specificity to an audience, which otherwise might have understood it only vaguely, by means of spoken or written commentaries about the theological content, musical techniques used, and other extra-musical content which likewise symbolized the mystery at hand. In this way, it would seem

[21]Cf. Figure 4 in the article by Michael Potts in this issue.

[22]Jennifer Donelson, "Messiaen: Musical Language" in *New Catholic Encyclopedia, Supplement, 2011*, ed. Robert L. Fastiggi, Vol. 2 (Detroit: Gale, 2011), pp. 546–547.

that Messiaen was employing the specificity of verbal language and other symbols to compensate for the deficiencies of the musical language, thus seemingly declaring the inadequacy of the music to communicate the intended meaning. Surprisingly though, Messiaen seemed to trust in the precision he built up in the musical sound itself, and employed the evocative and poetic element of words in a way which seemed to dilute the ability of words to be precise in their meanings. The poetic style, structure, and content of his commentaries do not flow according to discursive reasoning, preferring instead to assemble a mélange of images, symbols, and techniques. Messiaen performs a reversal of roles in his "musical theology," asserting the vitality of the precision of musical language, and subverting the trusted precision of spoken language through the imprecision of poetic language so that the two meld together in a complementary whole. The "musical theology" is thus worked out as in a meditation, in the passing of time, lingering on the divine mystery through the rich confluence of musical sounds and poetic language.

III. Messiaen's Music through the Lens of Sacramentality

Messiaen saw his commentaries as integral to his manner of composing "theological music," thus explaining why he continued to provide them in spite of harsh criticism that they were unhelpful, of poor literary style, and annoying. But didn't his critics have a point that, if his music was well-crafted, moving, and interesting in and of itself, words were superfluous at best? As they pointed out, at their worst, they were a sort of sign that pointed to the music's impotence to stand on its own.

He often speaks of "dazzling" the listener.

On many ocassions, Messiaen makes it clear that he, like many critics, thought that his music could stand on its own,[23] and that an intellectual understanding of all the elements of the music was not necessary for music to achieve its "goal."[24] Messiaen's persistence in commenting on his works seems, therefore, to point to deeper questions about his ideas on the ontological nature of his music as "theological music."

He often speaks of "dazzling" the listener[25] as the objective of his music, an act which focuses on the effect of his art on the listener. In his lecture at Notre Dame in 1977, Messiaen presents a description of "colored music," a category of music to which he assigns certain parts of his repertoire. An explanation of his idea of "colored music" is worthy of a longer discussion, but for the purposes of this article it is helpful to note that by labeling something as "colored music," Messiaen singles out particular passages of his oeuvre which are intended to be extraordinarily beautiful and have a profound impact on listener because of their

[23]Almut Rößler, *Contributions to the Spiritual World of Olivier Messiaen* (Duisburg, West Germany: Gilles & Francke, 1986), p. 135.

[24]Samuel and Messiaen, *Music and Color*, 83.

[25]Messiaen, *Technique*, 21; *Messiaen and Samuel,* 83.

beauty. One of the possibilities of this type of music is a "breakthrough to the beyond," the invitation to the listener, extended by music, to have faith.[26]

Is it, perhaps, that Messiaen's "theological music" functions like a sacramental, albeit without the expressed approbation of the church? Here, Messiaen is essentially saying that the physical matter of sound (which delights the senses and, in turn, the intellect) can not only symbolize theological truths with a profound degree of symbolic precision, thus drawing the mind to the contemplation of divine mysteries—it can also somehow effect in the listener a moment of grace particularly through its beauty, which has a compelling effect on the intellect and heart. This effect is possible when the music theory and symbolism underlying the sonorous beauty are not fully comprehended, but comprehension does play an active role in drawing the listener more fully into the meaning and experience of the music, making it more likely that the listener participates in the moment of grace afforded by the music. This is because the effecting of "grace" in this scenario is not *ex opere operato* like the sacraments of Baptism or the Eucharist, but perhaps more akin to the *ex opere operantis* of a sacramental. Since the spiritual disposition and understanding of the one using/performing the sacramental affects whether one receives the graces contained therein, in this model outlined above, it seems that Messiaen's use of commentary contributed to the overall effect of the music, helping prepare his audience to receive the grace promised by the divine mysteries represented in the music, and thereby extending to them an invitation to faith. It may be that Messiaen, recognized that many in his audience, because of the influence of secularism or other competing philosophies, lacked faith and were unfamiliar with at least some aspects of Christian theology. Especially for those who didn't understand, he wanted to offer words as a method of catechesis, engaging their minds in the theological content of the music, and then hoping to win over their hearts through the musical merit of his works.

This functioning of music as a sort of "sacramental" is possible by virtue of the Incarnation, which made Christian art possible.[27] In Christian art the material world is enabled to convey both something of God's likeness and glory, as well as an invitation to the life of grace by disposing the heart of the receiver to this grace. This ability is further augmented when the material employs effective, fitting symbols and language, and is molded into a beautifully splendorous form, reflecting the perfection of God's own beauty. Indeed, this manner of understanding Christian art is similar to how the churches of the East continue to speak of the role of icons in the spiritual life, as Pope John Paul II pointed out in his *Letter to Artists*.[28] The 2006 concluding document of the plenary assembly of the Pontifical Council for Culture also highlighted this opening

[26]Olivier Messiaen, "Lecture at Notre-Dame," 4 December, 1977, tr. Timothy J. Tikker (Paris: Leduc, 2001), p. X.

[27]See St. John Damascene, "Defense against Those Who Attack the Holy Images" in *Three Treatises on the Divine Images*, tr. Andrew Louth (Crestwood, N.Y.: St. Vladimir's Seminary Press, 2003), pp. 29–31.

[28]See Pope St. John Paul II, *Letter to Artists*, ¶8, <http://w2.vatican.va/content/john-paul-ii/en/letters/1999/documents/hf_jp-ii_let_23041999_artists.html>

of the heart to grace through the beauty of art.[29] It states, "The *via pulchritudinis*, in setting out the pathway of the arts, leads to the *veritas* of the faith, Christ Himself become 'by the Incarnation, the icon of the invisible God.'"[30] Section C of the document also draws out a particularly helpful quotation from the *Compendium of the Catechism of the Catholic Church*:

> The image is also a Gospel preaching. In all ages, artists have offered the events marking the mystery of salvation with the splendour of colours and in the perfection of beauty for the contemplation and admiration of the faithful. This is an indication of how, today more than ever with our civilisation of the image, a holy image can express much more than words themselves, for its dynamism of communication and transmission of the gospel message is more efficacious.

The competent church musician, like Messiaen, looks for music to use in the liturgy which shares these characteristics—music which uses intellectually compelling musical language and symbols, and is dazzlingly beautiful. While Messiaen saw a place for only some of his oeuvre in the liturgy (he preferred chant), certainly this notion of music having a "sacramental" character—of disposing the heart to receive the Gospel, is particularly potent for the church musician, and it is something that deserves to be explored more thoroughly. Further, though Messiaen's words were initially met with nearly universal disdain, performers and audiences now for the most part find them compelling and interesting, or at least an important component of the overall effect of Messiaen's music. It is rare to attend a concert now where Messiaen's commentaries are absent from the printed programs or spoken words of the performer. Perhaps this spoken catechesis modeled by Messiaen paves a path forward for reflection on how to help those unfamiliar with the Catholic theology embedded in the Church's treasury of sacred music understand the divine mysteries it contains, and how to open their hearts to faith through its artistic beauty. In our teaching and rehearsals, we, like Messiaen, can offer a profusion of images, allusions, and symbols, captivating minds and hearts, and offering the opportunity to be profoundly moved by the theological meaning, intellectual and artistic depth, and cultural significance of the integral music of the Roman rite. As we've seen with Messiaen, the music is capable of standing on its own and is compelling in its own right, but perhaps for some choirs and congregations a verbal catechesis may prove effective. ❖

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[29] *The Via Pulchritudinis: Privileged Pathway for Evangelisation and Dialogue*, Concluding Document of the Plenary Assembly of the Pontifical Council for Culture, 2006, <http://www.vatican.va/roman_curia/pontifical_councils/cultr/documents/rc_pc_cultr_doc_20060327_plenary-assembly_final-document_en.html#_ftnref25>

[30] St. John Paul II, *Letter to Artists*, 12 and 8, as quoted in Ibid.

A Critique of Contemporary Church Music in Light of the Characteristics of Sacred Music

Does music in a "popular" style exhibit holiness, goodness of form, and universality?

by Peter Kwasniewski

Whenever the popes speak about sacred (i.e., liturgical) music, the first quality they put forward is holiness or sanctity, which they describe as worthiness of or suitability for the celebration of the sacred mysteries of Christ, and freedom from worldliness or even that which is suggestive of the secular domain. The fathers of the Council of Trent frowned upon the use of secular melodies even when transformed into the style of sacred music, and St. Pius X fought valiantly against the influence of Italian opera. It was not that such music was not good as far as the rules of composition were concerned; it was that the music carried strong associations with celebrating the goods of this life ("wine, women, and song," one might say), and not the heavenly goods of the life to come. If the musical style is borrowed from the outside world and brings into the temple worldly associations, it profanes the liturgy and harms the spiritual progress of the faithful.

Liturgical music should not only be but also *seem* to be exclusively connected with and consecrated to the liturgy of the church. It is not enough for a type of music to have been written for the sake of performance in a church; it is crucial that it be felt or experienced as associated with divine worship.[1] To some extent, this will be a matter of cultural conditioning: some people will know more about liturgy and its panoply of fine arts than others. But as followers of Jesus Christ, the incarnate Word who extends his real presence throughout space and time, we acknowledge as a principle of faith that there are hallowed traditions of prayer, ceremonial, and music, slowly matured over many centuries, that practically "cry out" Catholicism—signs that identify us and bind us to each other and to Our Lord. In more than three decades of singing experience in a variety of churches and settings, I

[1]To put it in the language of the moral theologians, a good intention is not enough; the end must also be right, as well as the circumstances of the act.

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have been astonished by the way in which Catholics, even relatively "unchurched" or uncatechized ones, immediately recognize Gregorian chant as distinctively Catholic and, more often than not, appreciate some presence of it in the liturgy. As has been observed many times, when Hollywood wishes to "evoke Catholicism," it typically brings in visuals of beautiful churches and a soundtrack of plainchant.

When we hear chant, there is no ambiguity or ambivalence about what it is or what it is for.

The reason why Gregorian chant is held up as the supreme model of sacred music and the normative music of the Roman Rite is not difficult to find. It is music that grew up together with the liturgy, fraternal twins from the cradle. It is the musical vesture of the words of divine worship, the servant of its actions. Its exclusive function is to chant God's words to us, and our words to him and about him, having no other realm or purpose.[2] When we hear chant, there is no ambiguity or ambivalence about what it is or what it is for; it breathes the spirit of the liturgy and cannot be mistaken for secular music in any way. Something similar is true about the pipe organ, which, after a thousand years of nearly exclusive use in churches, is so completely bound up with the ecclesiastical sphere that its sound equates with "churchliness" in the ears of most people.[3] For the long line of popes who have commented on sacred music, these strong and deep associations are good and important.

It follows that music with a "double identity," music that involves teleological and tropological ambiguity, is problematic. Many contemporary church songs are religiously-themed songs in "popular" style, as one can see by examining the chord sequences, the shape of the melody, the particular use of syncopation, the style of the singing with which it is marketed, and the ease with which percussion could be added. We can develop this critique if we look at the three criteria enunciated by Pope Pius X and expounded by Pope Pius XII: holiness or sanctity, goodness of form or artistic soundness, and universality (which one might also think of as catholicity).[4]

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[2]See Marc-Daniel Kirby, O.Cist. (now Dom Mark Kirby, O.S.B.), "Sung Theology: The Liturgical Chant of the Church," in Stratford Caldecott, ed., *Beyond the Prosaic: Renewing the Liturgical Movement* (Edinburgh: T&T Clark, 1998), pp. 127–48. See also my articles at OnePeterFive <http://www.onepeterfive.com/why-gregorian-chant-and-why-sung-by-the-people/; http://www.onepeterfive.com/song-befits-the-lover-understanding-the-place-of-gregorian-chant-in-the-mass/>.

[3]At least in the West and in those parts of the world touched by western Christian influence—which, after the Age of Exploration, includes nearly the entire face of the earth.

[4]Pius X's Motu Proprio *Tra le Sollecitudini* (1903) and Pius XII's Encyclical Letter *Musicæ Sacræ Dicsiplina* (1955) take up these points

Holiness

Sacred music is not to have any reminiscences of secular music, either in itself or in the manner in which it is performed. Consider this thought experiment: play a random sampling of contemporary American church music for someone who does not speak English, and ask (in his own language, of course) what he thinks the songs are all about. He might reasonably assume that they were secular love songs. A different way of running the same experiment: take the same piece of music, substitute lyrics about falling in love or world peace, and see if the words are incongruous with the musical style. In contrast, think of the absurdity of singing such lyrics to the music of a Gregorian chant, Palestrina's "Sicut cervus," a Bach chorale, or Duruflé's "Ubi caritas."[5]

Moreover, the instrumentation and technique all by itself, with the use of strummed guitars and/or piano, strongly conveys the atmosphere of secular music, since these instruments originated in and are still associated with a variety of styles that have in common their *extra-ecclesiastical nature:* the Romantic concert-hall repertoire, jazz, early rock, and contemporary folk. The style of popular Christian singing is one of its most significant issues. The voice slides from pitch to pitch, with the scooping and warbling that derive from jazz and pop styles. In its origins, this manner of singing was intended to be a more passionate, "realistic" style, as opposed to the highly trained and therefore "artificial" voices of operatic singers. But it is no less opposed to the pure tone and lucid harmony aimed at in polyphonic ensembles and the tranquil unanimity aimed at in unison chanting, both of which symbolize the unity and catholicity of the church.

Goodness of Form

Generally speaking, songs in the "praise and worship" genre feature simple, at times simplistic, melodies and harmonies, and express a narrow emotional range. They are lacking or weak in some of the qualities that are essential to the liturgy and therefore also to sacred music: grandeur, majesty, dignity, loftiness, transcendence. Whatever function they may have, they do not express or evoke their divine subject or the human person's spiritual nature with appropriate musical means. The regular metrical beat and the predictable, sentimental melodies suggest a confinement to earthliness and the comfort of familiarity, as opposed to the free-floating word-based rhythms and the soaring, at times capricious, modal melodies of traditional chanting, which so well evoke the eternity, infinity, and "strangeness" of the divine.

If someone were to object that the Holy Eucharist is a humble sacrament, given

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most explicitly, but there are numerous parallels in Pius XI, Paul VI, John Paul II, and Benedict XVI.

[5]I am aware that great composers such as Josquin des Pres and Orlando di Lasso composed secular motets in a style that would strike many listeners today as reminiscent of church or concert-hall music. But this, I think, reveals the benign and purifying influence of Christianity at its cultural height, when all of the fine arts were affected and elevated by the noble standards set in the sacred domain. Since daily life was more of a unity, sacred and secular music were able to share a greater kinship. Bach's secular music is as well-crafted, and with much the same aesthetic, as his sacred music. Something similar could be said of Monteverdi, Vivaldi, Handel, or Bruckner.

under the signs of simple bread and wine, and that humble music, décor, and ceremonial is more appropriate than something elaborate and rich, the response would be that this is never the way the church has acted, whenever she has been free to express her innermost nature. Her liturgy in the first centuries had, of necessity, to be relatively simple, since Christians were a bitterly persecuted minority who had to meet in secrecy, without shrines or temples of their own. After the legalization of Christianity by the Emperor Constantine, the liturgy moved out of the homes and catacombs into great basilicas, and all of its latent doxological energies were released. The very basis of the Christian cult, the Word made flesh—the splendor of the eternal Father irrupting into our world of sight, sound, taste, touch, and smell—furnished the best (indeed irresistible and illimitable) reason for incarnational worship, for outward and upward expansion in regard to its publicity, formality, solemnity, and glory.

> If we must needs confess that no other work can be performed by the faithful so holy and divine as this tremendous mystery itself, wherein that life-giving Victim, by which we were reconciled to the Father, is daily immolated on the altar by priests, it is also sufficiently clear, that all industry and diligence is to be applied to this end, that it be performed with the greatest possible inward cleanness and purity of heart, and outward show of devotion and piety.[6]

> Like the woman who anointed Jesus in Bethany, *the Church has feared no 'extravagance,'* devoting the best of her resources to expressing her wonder and adoration before the *unsurpassable gift of the Eucharist*. . . . With this heightened sense of mystery, we understand how the faith of the Church in the mystery of the Eucharist has found historical expression not only in the demand for an interior disposition of devotion, but also *in outward forms* meant to evoke and emphasize the grandeur of the event being celebrated.[7]

Universality

If St. Pius X is correct, music that has the first two features (holiness and artistic soundness) will have the third quality, universality—it will in some way be accessible to all believers and recognized as appropriate for the liturgy. This is the trickiest quality of the three, because some cultures are so primitive or uneducated that initially they may not have "ears" to appreciate the sanctity and beauty of a certain type of music that other Catholics already take for granted as sacred. On the other hand, Benedict XVI is of the opinion that the great music of the Western tradition has a universal power to move souls;[8] he is therefore

[6]Council of Trent, Session XXII.

[7]Pope St. John Paul II, Encyclical Letter, *Ecclesia de Eucharistia*, ¶48–49. See the catena of classic texts in Bishop Athanasius Schneider's "The Treasure of the Altar: The Ineffable Majesty of Holy Communion," available in English translation at the Rorate Caeli weblog. One might also meditate on Raphael's famous painting, the *Disputa*, as an "icon" of how we should think about the glory and holiness of the Most Blessed Sacrament.

[8]As evidence, consider the immense enthusiasm generated by the music of composers like Bach and Mozart around the globe, even in cultures far removed from Europe. Some of the best

also of the opinion that the greatest sacred music has an inherent power to speak to God-thirsting souls and to convert them to Christ. Certainly we can see in the historical record that Gregorian chant and polyphony were welcomed and taken up by peoples to whom European missionaries preached, leading to amazing examples of inculturated but recognizably Catholic music, a blend of the European aesthetic with native colors and accents.[9]

A test for whether a style of music proposed for church is truly universal is to ask whether imposing it on a foreign country or people would be a kind of imperialism. With Gregorian chant, the answer is in the negative, because, like Latin, chant belongs to no single nation, people, period, or movement: it developed slowly from ancient times to more recent centuries, across the entire map where Christianity was planted; its composers are predominantly anonymous; it is the native musical clothing of the Latin-rite family of liturgies (something that cannot be said of polyphony, as praiseworthy as it is). In short, wherever the Latin liturgy traveled throughout the world, there too Gregorian chant traveled, and it has never been perceived as anything other than "the voice of the church at prayer."

In contrast, the *style* of Praise & Worship songs is obviously contemporary, American, and secular. If missionaries were to impose these songs on some indigenous tribe elsewhere in the world, it would be comparable to asking them to dress, eat, and talk like Americans. It is, in that sense, comparable to jeans, Coca-Cola, and iPhones.

A test for whether a style of music proposed for church is truly universal is to ask whether imposing it on a foreign country or people would be a kind of imperialism.

But What about Emotions?

A student once objected to me that St. Augustine considers affection of the heart so essential a component of prayer that if one's heart is not stirred, one is not truly praying—even if one has the right thoughts and the right intention. Out of this patristic axiom, my interlocutor extrapolated the conclusion that emotionally rousing music, such as one finds in Praise & Worship,

contemporary interpreters of both composers are Japanese, Korean, and Chinese, for whom Western music is an entirely foreign import. Surely this is one of the best demonstrations of the universality of the uniquely rich heritage of music born from the fusion of Greco-Roman art with Christian culture.

[9]SAVAE (San Antonio Vocal Arts Ensemble) has done a great service in recording many programs of Catholic music from Central America that display this marvelous confluence; Chanticleer has done the same with some of the music of the Spanish in California. There is, in fact, a great wealth of properly inculturated sacred music that is nevertheless strongly characterized by the qualities on which the popes insist.

is helpful for animating prayer, perhaps even necessary for some people or in some circumstances.

Let us admit, for the sake of argument, that Augustine is right on this point—although no Father or Doctor of the Church can be assumed to be automatically right about everything.[10] Nevertheless, we cannot assume that *our* conception of what he is referring to as the "affection of the heart" is what *he* meant by it. Nor can we assume that Augustine would have approved of contemporary Christian music, given that he famously objected to what he considered to be the "sensuality" of Ambrosian liturgical chant, which would doubtless not have seemed especially emotional by today's standards. In the *Confessions* we see him struggling with whether or not music should have *any* role in liturgy, because of the danger that it may draw too much attention to itself or to its performer. He finally concludes that it can and should have a role, but only if it is extremely restrained. A beautiful singing of a psalm might lead to tears, but these are the tears of the spiritually sensitive. Augustine's "affection of the heart" is a gentle movement of the heart towards the divine and away from reliance on the senses and the appetites of the flesh. The words of a modern Byzantine commentator about icons apply just as well to music for church, which ought to have an iconic function: "Icons lift our soul from the material to the spiritual realm, from a lower level of being, thought, and feeling, to a higher level."[11]

We have to be extremely careful how we conceive of the involvement of the emotions in worship. Unless we are sleeping or totally distracted, our emotions will inevitably be engaged in some way, at some level. It is not really a question of an emotionless state versus an emotional state, but a question of whether the emotional state we are in is (1) one of self-contained boredom, (2) an excitation and agitation of feeling, or (3) the quiet intensity of looking and listening for the truth above and beyond oneself. The first and the second differ in the degree of activity, but they do not differ in regard to whether there has been a genuine transcendence of oneself and one's worldly frame of reference.

The Need for Sobriety

A culture predisposed to think everyone should be "on a high" via athletics, drugs, sex, or rock concerts will likewise incline people (whether openly or implicitly) to think that prayer and worship ought to be the same way. One should feel "on a high"! Sacred music has never aimed at such an emotional high. In fact, it has conscientiously avoided it, to guard against the danger of fallen man becoming submerged in (and so, limited by) his feelings. As Dom

[10]After all, some opinions in St. Augustine's works, abstracted from mitigating factors, became the germs of Lutheran, Calvinist, and Jansenist heresies. Even the Church's Common Doctor of theology, St. Thomas Aquinas, was a material heretic regarding the Immaculate Conception.

[11]See Constantine Cavarnos, *Guide to Byzantine Iconography* (Belmont, Mass.: Institute for Byzantine & Modern Greek Studies, 1993), pp. 241–245. See also the wonderful little book *Reflections on the Spirituality of Gregorian Chant* by Dom Jacques Hourlier, tr. Dom Gregory Casprini and Robert Edmonson (Orleans, Mass.: Paraclete Press, 1995).

Gregory Hügle, O.S.B., observes:

> Divine Providence has arranged that liturgical music should be austere and unyielding to personal whims; the sentiments of profound reverence mingled with fear and love break the snares which Satan has laid for the church singer.[12]

Sacred music gently moves man's emotions in order to foster the intellectual activities of meditation and contemplation. This approach corresponds to the advice of the spiritual masters of all ages, who, while recognizing that emotion (feeling, passion) has a legitimate value and place in human life,

Sacred music gently moves man's emotions in order to foster the intellectual activities of meditation and contemplation.

are cautious when it comes to stoking it or tapping into it for the ascent of the mind to God. Emotion is more likely to have a clouding or distracting effect than a clarifying or concentrating one; it can lead to an illusion of self-transcendence that is evanescent and disappointing.

In this connection, it is interesting to note that Flannery O'Connor considered sentimentality "an excess, a distortion of sentiment, usually in the direction of an overemphasis on innocence." By presenting a "shortcut to lost innocence," sentimentality obscures the difficult path of asceticism that is the Christian way. In O'Connor's words:

> We lost our innocence in the fall of our first parents, and our return to it is through the redemption which was brought about by Christ's death and by our slow participation in it. Sentimentality is a skipping of this process in its concrete reality and an early arrival at a mock state of innocence, which strongly suggests its opposite.[13]

On this Fr. Uwe Michael Lang comments: "A timely antidote against the spiritual sentimentality of much present musical practice can be found in the earlier Christian tradition with its insistence on sobriety in liturgical music."[14]

The Fundamental Problem with Praise & Worship

To summarize our critique: "Praise & Worship" music is not suitable for liturgical use. Its style reinforces a false conception of the church's liturgy (Mass, Divine Office, other sacramental rites) as communal gatherings in which subjective feelings, informality, and spontaneity play a large role. In reality, as Guardini and Ratzinger show, the liturgy is characterized by objectivity, formality, and unspontaneity—and only thus

[12] *The Caecilia*, 61, no. 1 (January 1934), 36.

[13] Quoted in Uwe Michael Lang, *Signs of the Holy One: Liturgy, Ritual, and Expression of the Sacred* (San Francisco: Ignatius Press, 2015), p. 144.

[14] Ibid.

is it capable of being for us the fixed principle of our thoughts and actions, the rock on which we can build our interior life, the infinitely pleasing worship that is offered not so much by us as by our High Priest, and by us in union with him.[15]

The Mass, in particular, must not be so weighed down with sentimentality and subjectivity that its essence is clouded by its accidents and we lose sight of what it actually is: the mystical re-presentation of the supreme sacrifice of Christ on Calvary. We know this truth *only* by faith-informed intellects, and never by a psychosomatic faculty, whether it be the external senses, the imagination, or the emotions. We participate in this objective, public, solemn offering primarily by uniting our mind and will to the prayers of the priest and to the realities they point to. At the same time, the "externals" of the liturgy should lead our minds and hearts in the direction of the faith-perceived mystery, so that what we sense and what we believe do not seem to be at odds, but rather in harmony. The sensible elements of the liturgy are meant to evoke and gesture towards the imperceptible mystery, inviting us to make acts of faith, hope, and charity in the presence of Our Lord's redeeming sacrifice, and to seek to participate in it most intimately by receiving holy Communion. All of this is something that totally transcends the emotional realm as such, and while it is true that the Lord sometimes grants strong emotions to individuals as an encouragement or prompting or consolation, we simply cannot connect with the essence of what is taking place except through our intellect and will properly cleared, focused, and directed.

The Mass, in particular must not be so weighed down with sentimentality and subjectivity that its essence is clouded.

Moreover, there cannot be a place for contemporary pop-inspired or pop-influenced music in the liturgy because it violates several of the principles repeatedly given in authoritative church documents. The fact that many priests and bishops do not enforce these rules and do not seem to care is beside the point, just as the fact that most Catholics dissent from *Humanæ Vitæ* (including many members of the clergy) does not justify contraception. Many Catholics are in a state of deep ignorance, habitual disregard, and sometimes outright disobedience, and we must plainly admit that the current crisis of identity, doctrine, and discipline in the church is an unsurprising result.

I would go further and say we need to be moving away from the fashion or fad

[15]For a fuller treatment of its problematic theological, liturgical, and psychological assumptions and consequences, see Fr. Christopher Smith's articles "Why Praise & Worship Music Is Praise, But Not Worship" <http://www.catholiceducation.org/en/culture/music/why-praise-and-worship-music-is-praise-but-not-worship.html> and the follow-up article <http://www.chantcafe.com/2015/09/lets-revisit-praise-and-worship-music.html>

of using music derived from contemporary popular styles for *any* liturgical or devotional activity. We would do well in adoration, for example, to return to a much greater role for silence and a consistent use of simpler chants. Silent prayer, combined with chant, allows people of very different temperaments, personalities, ages, situations they are going through on a given day, etc., to be united in prayer in a way that can be adapted to the needs of each. Vocal prayer, or a more "stirring" form of music, while those things can have their place in the Christian life, do not facilitate group prayer (*a fortiori*, liturgical prayer) in the way that silence and chant do.[16]

Isn't This Just a Matter of Taste?

At this point an objection usually arises: "Well, that's your opinion, but I guess we just disagree. *De gustibus non disputandum*."

This, too, is a false position that cannot stand up to serious scrutiny. As we learn from Plato and Aristotle, there are qualifications on the basis of which some people can and will make better judgments than others in matters of virtue, science, and aesthetics.[17] Aristotle saw that the closer a man lives to the golden mean, the better he can judge what is deficient or excessive. For his part, Plato saw that those who have the wisdom of age are, *ceteris paribus*, better judges of what is good for youth than youths are. Those who have more knowledge, training, and experience in the realm of sacred music, liturgy, and theology (for all three are necessary) will have better and more trustworthy opinions and judgments. Such people—Pope Benedict XVI is a shining example—have developed a sensitive ear and a reliable taste for what is better and worse, more or less suitable, according to the principles of art, liturgy, tradition, and the magisterium.

Consequently, we should take their opinions and judgments most seriously, and not fall prey to a form of voluntarism whereby, because we *like* something, or are *accustomed* to it, we will bend over backwards to try to find arguments in favor of it, or fall prey to a form of nominalism whereby we end up wanting to deny principles or essences in favor of what we think are self-evident facts. Voluntarism and nominalism were two of the main intellectual elements of the Protestant Reformation and can be said to be the reasons, historically, for the downfall of Western realist philosophy. When you add voluntarism and nominalism together, you end up with relativism. We should be on our guard against importing this trio of -isms into our life of prayer and worship, nor should we even dally with them.

It is beyond dispute, too, that as a cul-

[16]Romano Guardini makes a similar point about liturgical prayer in general: "Prayer is, without a doubt, 'a raising of the heart to God.' But the heart must be guided, supported, and purified by the mind. . . . If prayer in common, therefore, is to prove beneficial to the majority, it must be primarily directed by thought, and not by feeling. It is only when prayer is sustained by and steeped in clear and fruitful religious thought, that it can be of service to a corporate body, composed of distinct elements, all actuated by varying emotions. . . . Dogmatic thought brings release from the thralldom of individual caprice, and from the uncertainty and sluggishness which follow in the wake of emotion." *The Spirit of the Liturgy*, tr. Ada Lane (New York: Sheed & Ward, 1935), ch. 1.

[17]We can also add spirituality to the list. All this is hard to swallow in our egalitarian era.

ture our general musical level has declined, and this has negatively affected the artistic quality of music in every genre, from radio songs to movie scores to Broadway shows to church compositions. Hence, we should favor masterpieces from the past in order to educate and elevate our taste and know what is the "gold standard" to look to when evaluating new pieces or when attempting ourselves to add to the treasury of sacred music. What is needed, in short, is a lifelong discipleship to great sacred music. We must apprentice ourselves to the masters if we wish to enter into the discipline, assimilate it, and eventually produce fruits worthy of the Divine Majesty and the Christian soul, which is *capax Dei*—capacious enough to receive God Himself.

It is beyond dispute that as a culture our general music level has declined, and this has negatively affected the artistic quality of music in every genre.

Is the Church's Traditional Music Too Hard?

When my son, who was no child prodigy, was five years old, he could sing all the Marian antiphons (*Salve regina*, *Alma redemptoris Mater*, *Ave regina caelorum*, *Regina cæli*); by the time he was six, he could sing the *Missa Orbis factor,* the *Missa De angelis,* and other chants familiar in our church, without being able to read the music. My daughter was the same way. Since children are gifted learners by their ears and many chants have captivating melodies, children quickly pick up these chants if they live in communities that prize them.

That, indeed, is how tradition was and is always passed down: naturally, painlessly, through a common treasuring of traditional things and a common use of them. In the heyday of the Gregorian chant revival before Vatican II, Justine Ward had inspired schools throughout the world to teach chant to thousands of children. There were famous congresses at which several thousand boys and girls would chant the Ordinary of the Mass. All of this could easily have kept growing and continued well into our day, propelled by Vatican II's encomium of chant, but the 1960s and 1970s were not a propitious time for the preservation of tradition.

If we look East to the Byzantine sphere, we can still find congregations accustomed to singing liturgical texts in three or four harmonized parts. This is common throughout the Eastern Christian world, and Western Christians quickly pick it up, as I experienced firsthand in Austria at the International Theological Institute, and as I have seen at Wyoming Catholic College whenever a visiting priest offers Byzantine liturgies.

At Taizé in France, an ecumenical monastery of sorts, large congregations of worshipers, Catholic and Protestant, sing repetitious Latin and vernacular chants, harmonizing in four parts. Visitors pick up

these songs quickly and never forget them. While I do not consider Taizé music to be artistically excellent, one may count in its favor that it succeeds in avoiding triteness and excessive emotionalism, and seems capable of fostering interior prayer rather than working up the concupiscible or irascible appetites.

Truly, the capacity of the human soul for great music is limitless. We should not underestimate either the capacity or the need for excellence in this domain. No one should ever assume that young people today cannot become cultured or have a wide intellectual purview, as if being primitive is an unavoidable condition of modern youth. It is a social and cultural *choice* we have made in creating the artificial post-World War II category of "the teenager." In reality, as Guardini asserts:

> A fairly high degree of genuine learning and culture is necessary in the long run, in order to keep spiritual life healthy. By means of these two things spiritual life retains its energy, clearness, and catholicity. Culture preserves spiritual life from the unhealthy, eccentric, and one-sided elements with which it tends to get involved only too easily. . . . [The church] desires, as a rule, that spiritual life should be impregnated with the wholesome salt of genuine and lofty culture.[18]

The church has an obligation to immerse her children into her own heritage, from birth onwards. As Jean Piaget demonstrated, the early years of a child are the "cultural womb" that completes the process of gestation. All Catholic children should be singing the *Salve Regina* and the *Gloria* by the age of five or six. A failure to give this heritage of beauty and spiritual strength to the little ones so prized by Our Lord is a kind of high treason against the supernatural polity of the People of God.

All Great Things Are Demanding

Fr. Samuel Weber makes a crucial point: there is need for hard work and discipline any time something great is at stake. Indeed, we regularly expect such commitment from business people and sports teams—but will we not expect it of music ministry? Is that arena really so much less demanding and worthy of our attention, care, and effort? "Speaking from experience," says Fr. Weber,

The church has an obligation to immerse her children into her own heritage, from birth onwards.

> I would agree that Gregorian chant may require a greater discipline, more attention and sacrifice of time and energy in order to "make it happen" in our parishes. But difficulty is not a real impediment. In our American society we greatly value sports. I'm a Green Bay Packers fan myself, rabid, actually. I'm really grateful to the Packers for all the hours they spend

[18] *Spirit of the Liturgy*, ch. 1.

> in practice and preparation for their games. All the sacrifices they make. It's worth it. The payoff is really something awesome. We, the fans, would settle for no less. Doesn't this same expectation apply to the things of God? It really isn't that hard to understand, is it?
>
> St. Augustine taught the people of Hippo: *Cantare amantis est.* Singing is characteristic of a lover. If the supreme love is, as we believe, between Christ, the Bridegroom, and the Church, his Bride—can any effort be spared to express this love in true beauty? Is any sacrifice too much? We don't have to guess at the song. This tremendous Lover of ours tells us the song that he wants to hear from our lips and our hearts. This is our Catholic faith. What more need be said? Let us begin![19]

But why is it that, in Fr. Weber's words, "we don't have to guess at the song"? Because Our Lord Jesus Christ, through the church's tradition and her magisterium, "tells us the song that he wants to hear from our lips and our hearts." The problem of poor church music will be overcome when, and exactly to the degree that, ecclesiastical tradition (part of the very essence of Catholicism) and magisterial teaching are embraced with respect, humility, and gratitude. The single greatest problem of the church of our time is the loss of *any* conception or idea of tradition, much less the kind of knowledge and appreciation of it that a healthy condition of Catholicism presupposes.

The worst thing would be for a society to have no laws whatsoever. But the second worst thing is to have good laws and not to follow them or even to know that they exist. The latter, alas, is the current condition of the Catholic Church in regard to far too many aspects of her life. The consistent legislation on sacred music affords a notable example of law unknown, ignored, or held in contempt. A society whose members routinely violate its laws is in a perilous condition and certainly cannot be said to be flourishing.

The single greatest problem of the church of our time is the loss of any *conception or idea of tradition.*

Let us begin, if we have not yet started; let us continue, if we have already begun; let us bring to perfection all that concerns "the holy, awesome, immortal and life-giving mysteries of Christ,"[20] for the glory of God and the sanctification of the people. Perfection is an elusive goal, never entirely reached in this life; but just as we must strive for the fullness of charity, so too must we strive for the fullness of divine worship, in which that charity is powerfully nurtured and beautifully confessed. ❖

[19]At<https://www.ewtn.com/library/Liturgy/zmusicword.htm>, accessed March 30, 2016.

[20]Divine Liturgy of St. John Chrysostom.

Documents

Address of the Holy Father Francis

To Participants at the International Conference on Sacred Music Clementine Hall, Saturday, March 4, 2017

Dear brothers and sisters,

I am happy to meet all of you who have come together in Rome from various countries to participate in the conference on "Music and Church: Cult and Culture, Fifty Years after *Musicam Sacram*," organized by the Pontifical Council for Culture and the Congregation for Catholic Education, in collaboration with the Pontifical Institute of Sacred Music and the Pontifical Liturgical Institute of the Sant'Anselmo Athenaeum. I greet you cordially, starting with Cardinal Gianfranco Ravasi, whom I thank for his introduction. I hope that the experience of encounter and dialogue that you live during these days, in common reflection on sacred music and particularly on its cultural and artistic aspects, will prove fruitful for ecclesial communities.

Half a century after the Instruction *Musicam Sacram*, the conference has wanted to explore, from an interdisciplinary and ecumenical point of view, the current relationship between sacred music and contemporary culture, between the musical repertoire adopted and used by the Christian community and prevailing musical tendencies. A prominent feature has also been reflection on aesthetic and musical formation, both of clergy and religious and of laity involved in pastoral life, and more directly in scholae cantorum.

The first document issued by the Second Vatican Council was in particular the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*. The council fathers wisely drew attention to the difficulty for the faithful in participating in a liturgy whose language, words, and signs they no longer understood fully. To make the fundamental lines traced by the constitution concrete, instructions were issued, among which, indeed, is the one on sacred music. Although new documents of the magisterium have not been produced since then on the topic, there have been various important pontifical interventions that have oriented reflection and pastoral commitment.

And the preface of the aforementioned instruction is still very current: "Liturgical worship is given a more noble form when it is celebrated in song, with the ministers of each degree fulfilling their ministry and the people participating in it. Indeed, through this form, prayer is expressed in a more attractive way, the mystery of the liturgy, with its hierarchical and community nature, is more openly shown, the unity of hearts is more profoundly achieved by the union of voices, minds are more easily raised to heavenly things by the beauty of the sacred rites, and the whole celebration more clearly

Translation by Richard Chonak.

prefigures that heavenly liturgy which is enacted in the holy city of Jerusalem." (¶5)

Several times the document, following the indications of the council, shows the importance of the participation of the whole assembly of the faithful, defined as "active, conscious, full," and also underscores very clearly that the "true solemnity of liturgical worship depends less on a more ornate form of singing and a more magnificent ceremonial than on its worthy and religious celebration" (¶11). Therefore, it is a matter, above all, of participating intensely in the mystery of God, in the "theophany" that is fulfilled in every eucharistic celebration, in which the Lord makes himself present in the midst of his people, called to really participate in the salvation carried out by Christ, dead and risen. Active and conscious participation consists, then, in knowing how to enter deeply into this mystery, knowing how to contemplate it, to adore and receive it, to perceive its meaning, thanks in particular to religious silence, and to the "musicality of the language with which the Lord speaks to us" (Homily at S. Marta, December 12, 2013). Reflection on the renewal of sacred music and on its valuable contribution moves in this perspective.

On this subject, a double mission emerges, which the church is called to pursue, especially toward those who work under various titles in this sector. In a sense, it is about protecting and valuing the rich and manifold patrimony inherited from the past, using it with balance in the present and avoiding the risk of a nostalgic or "archeological" vision. On the other hand, it is necessary to make sure that sacred music and liturgical chant are fully "inculturated" in the artistic and musical language of the present day; to know, that is, how to incarnate and translate the word of God in chants, sounds, harmonies that move the hearts of our contemporaries, and also create a suitable emotional climate that disposes them to faith and supports the reception and full participation in the mystery being celebrated.

Certainly the encounter with modernity and the introduction of vernacular tongues in the liturgy has raised many problems: of languages, of musical forms and genres. Many times a certain mediocrity, superficiality, and banality has prevailed, to the detriment of the beauty and intensity of the liturgical celebrations. For this reason, the various protagonists of this sphere, musicians and composers, directors and choristers of scholae cantorum, animators of the liturgy, can give a precious contribution to the renewal, especially in quality, of sacred music and liturgical chant. To support this journey, it is necessary to promote an adequate musical formation, including for those who are preparing to become priests, in dialogue with the musical currents of our time, with the demands of various cultural areas, and in an ecumenical attitude.

Dear brothers and sisters, I thank you again for your involvement in the sphere of sacred music. May the Virgin Mary, who in the Magnificat, sang the merciful holiness of God, accompany you. I encourage you to not lose sight of this important objective: to help the liturgical assembly and the people of God to perceive and participate, with all their senses, physical and spiritual, in the mystery of God. Sacred music and liturgical chant have the task of giving us a sense of the glory of God, of his beauty, of his holiness that enwraps us like a "luminous cloud."

I ask you please to pray for me and I cordially impart to you the Apostolic Blessing. ❖

A Statement on the Current Situation of Sacred Music

On Sunday, March 5, to mark the fiftieth anniversary of the church's Instruction on Music in the Liturgy *Musicam Sacram*, over two hundred musicians, pastors, and scholars published this declaration.

We, the undersigned—musicians, pastors, teachers, scholars, and lovers of sacred music—humbly offer this statement to the Catholic community around the world, expressing our great love for the church's treasury of sacred music and our deep concerns about its current plight.

Introduction

Cantate Domino canticum novum, cantate Domino omnis terra (Psalm 96): this singing to God's glory has resonated for the whole history of Christianity, from the very beginning to the present day. Sacred Scripture and Sacred Tradition alike bear witness to a great love for the beauty and power of music in the worship of Almighty God. The treasury of sacred music has always been cherished in the Catholic Church by her saints, theologians, popes, and laypeople.

Such love and practice of music is witnessed to throughout Christian literature and in the many documents that the popes have devoted to sacred music, from John XXII's *Docta Sanctorum Patrum* (1324) and Benedict XIV's *Annus Qui* (1749) down to Saint Pius X's Motu Proprio *Tra le Sollecitudini* (1903), Pius XII's *Musicæ Sacræ Disciplina* (1955), Saint John Paul II's *Chirograph on Sacred Music* (2003), and so on. This vast amount of documentation impels us to take with utter seriousness the importance and the role of music in the liturgy. This importance is related to the deep connection between the liturgy and its music, a connection that goes two ways: a good liturgy allows for splendid music, but a low standard of liturgical music also tremendously affects the liturgy. Nor can the ecumenical importance of music be forgotten, when we know that other Christian traditions—such as Anglicans, Lutherans, and the Eastern Orthodox—have high esteem for the importance and dignity of sacred music, as witnessed by their own jealously-guarded "treasuries."

We are observing an important milestone, the fiftieth anniversary of the promulgation of the Instruction on Music in the Liturgy, *Musicam Sacram,* on March 5, 1967, under the pontificate of Blessed Paul VI. Re-reading the document today, we cannot avoid thinking of the *via dolorosa* of sacred music in the decades following *Sacrosanctum Concilium*. Indeed, what was happening in some factions of the church at that time (1967) was not at all in line with *Sacrosantum Concilium* or with *Musicam Sacram*. Certain ideas that were never present in the council's documents were forced into practice, sometimes with a lack of vigilance from clergy and ecclesiastical hierarchy. In some countries the treasury of sacred music that the council asked to be preserved was not only not preserved, but even opposed. And this quite against the council, which clearly stated:

> The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy. Holy Scripture, indeed, has bestowed praise upon sacred song, and the same may be said of the fathers of the Church and of the Roman pontiffs who in recent times, led by St. Pius X, have explained more precisely the ministerial function supplied by sacred music in the service of the Lord. Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship.[1]

The Current Situation

In light of the mind of the church so frequently expressed, we cannot avoid being concerned about the current situation of sacred music, which is nothing short of desperate, with abuses in the area of sacred music now almost the norm rather than the exception. We shall summarize here some of the elements that contribute to the present deplorable situation of sacred music and of the liturgy.

1. There has been a loss of understanding of the "musical shape of the liturgy," that is, that music is an inherent part of the very essence of liturgy as public, formal, solemn worship of God. We are not merely to sing *at* Mass, but to *sing the Mass.* Hence, as *Musicam Sacram* itself reminded us, the priest's parts should be chanted to the tones given in the missal, with the people making the responses; the singing of the Ordinary of the Mass in Gregorian chant or music inspired by it should be

We cannot avoid being concerned about the current situation of sacred music, which is nothing short of desperate.

encouraged; and the Propers of the Mass, too, should be given the pride of place that befits their historical prominence, their liturgical function, and their theological depth. Similar points apply to the singing of the Divine Office. It is an exhibition of the vice of "liturgical sloth" to refuse to sing the liturgy, to use "utility music" rather than sacred music, to refuse to educate oneself or others about the church's tradition and wishes, and to put little or no effort and resources into the building up of a sacred music program.

2. This loss of liturgical and theological understanding goes hand-in-hand with an embrace of secularism. The secularism of popular musical styles has contributed to a desacralization of the liturgy, while

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

the secularism of profit-based commercialism has reinforced the imposition of mediocre collections of music upon parishes. It has encouraged an anthropocentrism in the liturgy that undermines its very nature. In vast sectors of the church nowadays there is an incorrect relationship with culture, which can be seen as a "web of connections." With the actual situation of our liturgical music (and of the liturgy itself, because the two are intertwined), we have broken this web of connection with our past and tried to connect with a future that has no meaning without its past. Today, the church is not actively using her cultural riches to evangelize, but is mostly used by a prevalent secular culture, born in opposition to Christianity, which destabilizes the sense of adoration that is at the heart of the Christian faith.

In his homily for the feast of Corpus Christi on June 4, 2015, Pope Francis has spoken of "the Church's amazement at this reality [of the Most Holy Eucharist]. . . An astonishment which always feeds contemplation, adoration, and memory." In many of our churches around the world, where is this sense of contemplation, this adoration, this astonishment for the mystery of the Eucharist? It is lost because we are living a sort of spiritual Alzheimer's, a disease that is taking our spiritual, theological, artistic, musical, and cultural memories away from us. It has been said that we need to bring the culture of every people into the liturgy. This may be right if correctly understood, but not in the sense that the liturgy (and the music) becomes the place where we have to exalt a secular culture. It is the place where the culture, every culture, is brought to another level and purified.

3. There are groups in the church that push for a "renewal" that does not reflect church teaching but rather serves their own agenda, worldview, and interests. These groups have members in key leadership positions from which they put into practice their plans, their idea of culture, and the way we have to deal with contemporary issues. In some countries powerful lobbies have contributed to the *de facto* replacement of liturgical repertoires faithful to the directives of Vatican II with low-quality repertoires. Thus, we end up with repertoires of new liturgical music of very low standards as regards both the text and the music. This is

The loss of liturgical and theological understanding goes hand-in-hand with an embrace of secularism.

understandable when we reflect that nothing of lasting worth can come from a lack of training and expertise, especially when people neglect the wise precepts of church tradition:

> On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes;

> and the more out of harmony it is with that supreme model, the less worthy it is of the temple.[2]

Today this "supreme model" is often discarded, if not despised. The entire magisterium of the church has reminded us of the importance of adhering to this important model, not as way of limiting creativity but as a foundation on which inspiration can flourish. If we desire that people look for Jesus, we need to prepare the house with the best that the church can offer. We will not invite people to our house, the church, to give them a by-product of music and art, when they can find a much better pop music style outside the church. Liturgy is a *limen,* a threshold that allows us to step from our daily existence to the worship of the angels: *Et ídeo cum Angelis et Archángelis, cum Thronis et Dominatiónibus, cumque omni milítia cæléstis exércitus, hymnum glóriæ tuæ cánimus, sine fine dicéntes.*

This disdain for Gregorian chant and traditional repertoires is one sign of a much bigger problem, that of disdain for tradition.

4. This disdain for Gregorian chant and traditional repertoires is one sign of a much bigger problem, that of disdain for tradition. *Sacrosanctum Concilium* teaches that the musical and artistic heritage of the church should be respected and cherished, because it is the embodiment of centuries of worship and prayer, and an expression of the highest peak of human creativity and spirituality. There was a time when the church did not run after the latest fashion, but was the maker and arbiter of culture. The lack of commitment to tradition has put the church and her liturgy on an uncertain and meandering path. The attempted separation of the teaching of Vatican II from previous church teachings is a dead end, and the only way forward is the hermeneutic of continuity endorsed by Pope Benedict XVI. Recovering the unity, integrity, and harmony of Catholic teaching is the condition for restoring both the liturgy and its music to a noble condition. As Pope Francis taught us in his first encyclical: "Self-knowledge is only possible when we share in a greater memory."[3]

5. Another cause of the decadence of sacred music is clericalism, the abuse of clerical position and status. Clergy who are often poorly educated in the great tradition of sacred music continue to make decisions about personnel and policies that contravene the authentic spirit of the liturgy and the renewal of sacred music repeatedly called for in our times. Often they contradict Vatican II teachings in the name of a supposed "spirit of the council."

[2]St. Pius X, Motu Proprio *Tra le Sollecitudini*, ¶3.

[3]Pope Francis, Encyclical Letter, *Lumen Fidei*, ¶38.

Moreover, especially in countries of ancient Christian heritage, members of the clergy have access to positions that are not available to laity, when there are lay musicians fully capable of offering an equal or superior professional service to the church.

6. We also see the problem of inadequate (at times, unjust) remuneration of lay musicians. The importance of sacred music in the Catholic liturgy requires that at least some members of the church in every place be well-educated, well-equipped, and dedicated to serve the People of God in this capacity. Is it not true that we should give to God our best? No one would be surprised or disturbed knowing that doctors need a salary to survive, no one would accept medical treatment from untrained volunteers; priests have their salaries, because they cannot live if they do not eat, and if they do not eat, they will not be able to prepare themselves in theological sciences or to say the Mass with dignity. If we pay florists and cooks who help at parishes, why does it seem so strange that those performing musical activities for the church would have a right to fair compensation?[4]

It is necessary that the education to good taste in music and liturgy start with children.

Positive Proposals

It may seem that what we have said is pessimistic, but we maintain the hope that there is a way out of this winter. The following proposals are offered *in spiritu humilitatis,* with the intention of restoring the dignity of the liturgy and of its music in the church.

1. As musicians, pastors, scholars, and Catholics who love Gregorian chant and sacred polyphony, so frequently praised and recommended by the magisterium, we ask for a re-affirmation of this heritage alongside modern sacred compositions in Latin or vernacular languages that take their inspiration from this great tradition; and we ask for concrete steps to promote it everywhere, in every church across the globe, so that all Catholics can sing the praises of God with one voice, one mind and heart, one common culture that transcends all their differences. We also ask for a re-affirmation of the unique importance of the pipe organ for the sacred liturgy, because of its singular capacity to elevate hearts to the Lord and its perfect suitability for supporting the singing of choirs and congregations.

2. It is necessary that the education to good taste in music and liturgy start with children. Often educators without musical training believe that children cannot appreciate the beauty of true art. This is far from the truth. Using a pedagogy that will help them approach the beauty of the liturgy, children will be formed in a way that will fortify their strength, because they will be offered nourishing spiritual bread and not the apparently tasty but unhealthy food of industrial origin (as when "Masses

[4]See Canon 231.

for children" feature pop-inspired music). We notice through personal experience that when children are exposed to these repertoires they come to appreciate them and develop a deeper connection with the church.

3. If children are to appreciate the beauty of music and art, if they are to understand the importance of the liturgy as *fons et culmen* of the life of the church, we must have a strong laity who will follow the magisterium. We need to give space to well-trained laity in areas that have to do with art and with music. To be able to serve as a competent liturgical musician or educator requires years of study. This "professional" status must be recognized, respected, and promoted in practical ways. In connection with this point, we sincerely hope that the church will continue to work against obvious and subtle forms of clericalism, so that laity can make their full contribution in areas where ordination is not a requirement.

4. Higher standards for musical repertoire and skill should be insisted on for cathedrals and basilicas. Bishops in every diocese should hire at least a professional music director and/or an organist who would follow clear directions on how to foster excellent liturgical music in that cathedral or basilica and who would offer a shining example of combining works of the great tradition with appropriate new compositions. We think that a sound principle for this is contained in *Sacrosanctum Concilium*, ¶ 23: "There must be no innovations unless the good of the Church genuinely and certainly requires them; and care must be taken that any new forms adopted should in some way grow organically from forms already existing."

5. We suggest that in every basilica and cathedral there be the encouragement of a weekly Mass celebrated in Latin (in either form of the Roman Rite) so as to maintain the link we have with our liturgical, cultural, artistic, and theological heritage. The fact that many young people today are rediscovering the beauty of Latin in the liturgy is surely a sign of the times, and prompts us to bury the battles of the past and seek a more "catholic" approach that draws upon *all* the centuries of Catholic worship. With the easy availability of books, booklets, and online resources, it will not be difficult to facilitate the active participation of those who wish to attend liturgies in Latin. Moreover, each parish should be encouraged to have one fully-sung Mass each Sunday.

The Mass, in particular must not be so weighed down with sentimentality and subjectivity that its essence is clouded.

6. Liturgical and musical training of clergy should be a priority for the bishops. Clergy have a responsibility to learn and practice their liturgical melodies, since,

according to *Musicam Sacram* and other documents, they should be able to chant the prayers of the liturgy, not merely say the words. In seminaries and at the university, they should come to be familiar with and appreciate the great tradition of sacred music in the church, in harmony with the magisterium, and following the sound principle of Matthew 13:52: "Every scribe who has been instructed in the kingdom of heaven is like the head of a household who brings from his storeroom both the new and the old."

Liturgical and musical training of clergy should be a priority for the bishops.

7. In the past, Catholic publishers played a great role in spreading good examples of sacred music, old and new. Today, the same publishers, even if they belong to dioceses or religious institutions, often spread music that is not right for the liturgy, following only commercial considerations. Many faithful Catholics think that what mainstream publishers offer is in line with the doctrine of the Catholic Church regarding liturgy and music, when it is frequently not so. Catholic publishers should have as their first aim that of educating the faithful in sane Catholic doctrine and good liturgical practices, not that of making money.

8. The formation of liturgists is also fundamental. Just as musicians need to understand the essentials of liturgical history and theology, so too must liturgists be educated in Gregorian chant, polyphony, and the entire musical tradition of the church, so that they may discern between what is good and what is bad.

Conclusion

In his encyclical *Lumen Fidei,* Pope Francis reminded us of the way faith binds together past and future:

> As a response to a word which preceded it, Abraham's faith would always be an act of remembrance. Yet this remembrance is not fixed on past events but, as the memory of a promise, it becomes capable of opening up the future, shedding light on the path to be taken. We see how faith, as remembrance of the future, *memoria futuri,* is thus closely bound up with hope.[5]

This remembrance, this memory, this treasure that is our Catholic tradition is not something of the past alone. It is still a vital force in the present, and will always be a gift of beauty to future generations. "Sing praises to the Lord, for he has done gloriously; let this be known in all the earth. Shout, and sing for joy, O inhabitant of Zion, for great in your midst is the Holy One of Israel" (Is. 12:5–6). ❖

[5] *Lumen Fidei*, ¶9.

Letters to the Editor

A Response to Wilfrid Jones

by Deacon Edward Schaefer

Wilfred Jones' article, "A Change of Panting Heart:…" in the Winter 2016 issue of *Sacred Music* gives an interesting and articulate overview of the various debates about the meaning of the term *actuosa participatio*. I would only add that the debate seems to have risen from the instant of the writing of St. Pius X's famous Motu Proprio, *Tra le Sollecitudini*. The Italian version, written first, was:

> *In particolare si procure di restituire il canto gregoriano nell'uso del popolo, affinché i fedeli prendano di nuovo parte più attiva all'officiatura ecclesiastica, come anticamente solevasi* [Especially should this Gregorian chant be restored to the use of the people, so that they may take a more active part in the ecclesiastical offices, as they did in former times].

However, the official Latin version changes the text:

> *Praesertim apud populum cantus gregorianus est instaurandus, quo vehementius Christicolæ, more maiorum, sacræ liturgiæ sint rursus participes*. [Above all Gregorian chant should be restored to the people, so that they, as Christians, again may more deeply be participants of the sacred liturgy in the way of their ancestors].

The Latin term *actuosa* does not appear in the official version of the motu proprio of St. Pius X. It is picked up by Pope Pius XI in *Divini cultus* and subsequently used by Pope Pius XII and Vatican Council II. I imagine that the translator of *Tra le Sollecitudini* must have had nightmares about possible misinterpretations of *prendano ... parte … attiva*.

There is a short chronology of the term's usage from St. Pius X up to Vatican Council II, with all the proper references, in my text *Catholic Music Through the Ages,* pp. 201ff. (Mundelein: Hillenbrand Books, 2008).

[Editor's note: Dr. Schaefer is quite right that the term stems from the motu proprio of Pope St. Pius X. But the specific formulation of the term "attiva partecipazione" occurs in a different passage than the one he quotes. It is in the introductory statement before the "Instruction" proper:

Deacon Edward Schaefer is Associate Dean for Academic and Student Affairs at the University of Florida.

Essendo infatti Nostro vivissimo desiderio che il vero spirito cristiano rifiorisca per ogni modo e si mantenga nei fedeli tutti, è necessario provvedere prima di ogni altra cosa alla santità e dignità del tempio, dove appunto i fedeli si radunano per attingere tale spirito dalla sua prima ed indispensabile fonte, che è la partecipazione attiva *ai sacrosanti misteri e alla preghiera pubblica e solenne della Chiesa*. [Filled as We are with a most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful, We deem it necessary to provide before anything else for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable font, which is the *active participation* in the most holy mysteries and in the public and solemn prayer of the Church (my emphasis)].[1]

Schaefer is probably also correct in inferring a hesitation on the part of the translator into Latin to include "attiva." The passage here was translated into Latin as

Etenim cum nihil Nobis potius sit et vehementer optemus ut virtus christianæ religionis floreat et in omnibus Christifidelibus firmior sit, templi decori provideatur oportet, ubi Christicolæ congregantur ut hoc virtutis spiritu ex priore fonte fruantur, quæest participatio *divinorum mysteriorum atque Ecclesiæ communium et solemnium precum*. [Ideed, since nothing would be preferable to Us, and We ardently desire that the strength of the Christian religion should flourish and in all things the Christian faithful should be very strong, that the dignity of the temple should be provided where the followers of Christ gather, so that by this spirit of strength it should flow from the foremost font, which is *participation* in the divine mysteries and in the public and solemn prayer of the Church (my emphasis).][2]

It is notable that the term *attiva* does not occur in this Latin translation,[3] but neither does *actuosa;* moreover, while *vehementer* (deeply) which in the previously quoted passage by Schaefer applies to participation, here translates the Italian *vivissimo,* describing the ardent desire of the pontiff. This shift confirms the direct intention to deemphasize "active" on the part of the translator, shifting slightly the emphasis from the activity of participation to its object, the sacred mysteries. Was this with the approval of the pope himself?] ❖

[1]Pope St. Pius X, Motu Proprio, *Tra le sollecitudini, Acta sanctæ sedis*, 36 (1903), 331.

[2]*Acta sanctæ sedis*, 36 (1903), p. 388.

[3]I have erroneously stated that actuosa was used in this Latin translation (*The Musical Shape of the Liturgy,* p. 147) and welcome Dr. Schaefer's correction.

Daniel DiCenso's Review of *A Sense of the Sacred* — A Response

by James Monti

In the wake of Dr. Daniel DiCenso's negative assessment of my work, *A Sense of the Sacred*,[1] expressed in his recent review,[2] I offer a reply, as best I can, for the sake of those who have read my book. It is not my intention to criticize Dr. DiCenso for his displeasure with my work, but in the interest of truth I must take issue with several of his major criticisms.

To begin with, DiCenso's claim that "Throughout the book Monti offers no attribution for his English translations" (p. 44) is untrue. In the Introduction of the book I state,

> All of the medieval liturgical texts presented as well as all of the medieval writings quoted (except for those of Saint Thomas Aquinas, Saint Ignatius of Loyola, Blessed Raymond Lull, and the Byzantine writer Nicholas Cabasilas; a ninth-century Gaelic-language treatise on the Mass; and the Middle English *Ancren Riwle*) have been translated by the author from the original Latin or, in a few instances, from a vernacular original (pp. xxii–xxiii).

DiCenso speculates as to whether in some cases I made my translations from "intermediary vernacular translations" p. 44). There was only one source that I translated from an intermediate translation of a medieval original—a fourteenth century Coptic text, in the footnote to which I expressly state that my translation is rendered from a French intermediate translation (p. 454).

DiCenso devotes considerable attention to criticizing my attribution of the *Cantatorium of Monza* to eighth century Italy, rather than describing it, as the majority of liturgical scholars evidently do nowadays, as a "ninth century North-Frankish source" (p. 43). He expresses dismay that I have done this eleven times in the course of the book. But considering that the book contains over 3400 references, "eleven times" does not seem a number of epic proportions. It doesn't seem to justify his conclusion that this has led me "to make false, sweeping claims about the stability of medieval liturgy over time and space" (p. 43).

Regarding the dating and provenance of the *Cantatorium of Monza*, my source was Dom René-Jean Hesbert's classic work, *Antiphonale missarum sextuplex*.[3] I do not deny

[1] San Francisco: Ignatius Press, 2012.

[2] *Sacred Music*, 143, no. 2 (Summer 2016), 41–45.

[3] Rome: Herder, 1935; reprint, Freiburg in Breisgau: Herder, 1967.

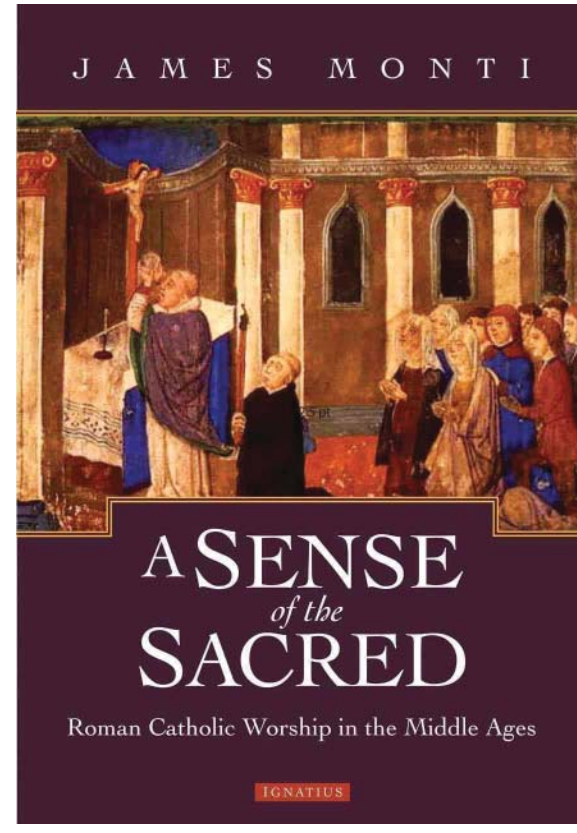
James Monti is the author of several books, including a biography of Saint Thomas More, and a regular contributor to Magnificat *and* The Wanderer.

that a majority of scholars now place the text in the ninth century, but some do still hold to the view of this manuscript as an Italian source dating to before or around the year 800—for example, Eric Palazzo in the 1998 edition of his work, *A History of Liturgical Books from the Beginning to the Thirteenth Century.*[4] Similarly, in William Storey and Niels Rasmussen's 1986 revised edition of Father Cyrille Vogel's authoritative *Medieval Liturgy: An Introduction to the Sources*,[5] a book that DiCenso himself recommends, the dating and provenance of the *Cantatorium* are given as "ca. 800; Monza [Italy]."

More importantly, I must ask whether a date difference of just one century during the first millennium—a period for which the correct dating of many a liturgical text has proved to be an inexact science—can be said to make a huge difference in charting the subsequent development of two thousand years of Catholic worship. The fact remains that by the late fifteenth and early sixteenth centuries, in the many local diocesan missals of countries across western Europe (which in my research I consulted extensively), there is a remarkable consensus in the selection of many of the collects and chants, a consensus that cannot be explained by any late medieval mandatory promulgation of a universal missal as was the case in Pope Saint Pius V's reform of 1570. The origins of this corpus of shared collects and chants can be traced back at least as far as the ninth century. I won't claim that it was already *universal* in the ninth century, but it clearly did spread far and wide over time.

[4]Collegeville: Liturgical Press, 1998, pp. 74, 79–80.

[5]Washington, D.C.: Pastoral Press, 1986, p. 359.



Moreover, my findings in this regard correspond to those of a scholar far superior to me, namely the late Laszlo Dobszay, who addresses this issue in his monograph *The Bugnini-Liturgy and the Reform of the Reform*[6]—a 2003 publication of the CMAA. Describing the historical corpus of Mass Propers as marked by a "high degree of constancy" and a "universality and continuity in space and time" (p. 99), Dr. Dobszay goes so far as to affirm

> At some point in the seventh century, the collected set of liturgical Proper chants was arranged and completed in a

[6]Musicæ sacræ meletemata, Vol. 5 (Front Royal, Va.: Catholic Church Music Associates & Church Music Association of America, 2003), p. 103.

way that linked each of them to a precisely defined day of the liturgical year.

He also observes

> The oldest choir-books of the Roman liturgy eloquently testify that the overwhelming majority of these chants belonged to fixed days, and these assignments remained untouched up until 1968.[7]

DiCenso's assertion that my account of the development of the feast of the Purification of Our Lady is out of sync with the "recent scholarship" of Joseph Dyer's 2011 essay on the subject is simply false. I invite and encourage readers to compare my account of the development of the feast over the first millennium (pp. 285–286) with that of Dr. Dyer[8]

Similarly unfounded is DiCenso's claim that my chapter on baptism gives an inaccurate picture of the medieval celebration of this sacrament because I did not consult Susan Keefe's 2002 study of Carolingian Era baptismal treatises. My presentation on baptism is focused entirely on examples of the rite from the late fifteenth and sixteenth centuries; the accompanying explanations of the rite, drawn from medieval theologians, do accurately reflect the theological understanding of the sacrament in this period. Dr. Keefe's study concerns texts only of the late eighth and ninth centuries. As she herself notes, it is as yet a largely unstudied question as to what influence these baptismal treatises exercised over the centuries that followed.[9]

DiCenso suggests more than once that I have neglected to use the most "up-to-date" critical editions of medieval texts. In reality, I made exhaustive use of many such modern editions, most notably from the *Corpus Christianorum* volumes published by Brepols, which are universally recognized as the "gold standard" in Latin scholarship. It should also be noted that some texts are simply not available, as yet, in modern editions.

There are two errors in my work that I feel I should point out to readers. On page 42 of my book, I inadvertently identify the sequence for Pentecost as *Veni Creator Spiritus* (which is not a sequence), when in fact the sequence is *Veni, Sancte Spiritus*. Also, in researching the 1509 Corpus Christi procession of Krakow, Poland, I spent a huge amount of time attempting to track down the complete text of the antiphon *Melchisedech rex Salem*; the source of my information on the Krakow procession, a 1973 article by the Polish scholar Zbigniew Zalewski, provided nothing more than the *incipit*. The only antiphon with this *incipit* that I could find was one from a fourteenth monastic breviary of Prague, and this was the text I used (p. 517). Following the publication of my book early in 2013, the Lower Silesian Digital Library of Poland (Dolnoslaska Digital Library) digitized several sixteenth

[7]Ibid., 98.

[8]"The Celebration of Candlemas in Medieval Rome," in *Music, Dance, and Society: Medieval and Renaissance Studies in Memory of Ingrid G. Brainard*, ed. Ann Buckley and Cynthia Cyrus, (Kalamazoo: Medieval Institute Publications, 2011), pp. 37–46.

[9]Susan A. Keefe, *Water and the Word: Baptism and the Education of the Clergy in the Carolingian Empire*, 2 vols. (Notre Dame, Ind.: University of Notre Dame Press, 2002), vol. 1, p. 155.

century Polish liturgical books, including the 1509 missal of Krakow. It was only then that I discovered that the antiphon sung in the Krakow procession was a text entirely unique to Poland, a hymn-length antiphon totally different from the one in the Prague breviary that I had used.[10]

DiCenso seems dismayed by my recourse to a geographically broad range of medieval liturgical texts, describing my side-by-side comparisons of these texts as "a straw man" artificially created by "cobbling together such a wild and haphazard menagerie of liturgical forms" and by doing so inventing an illusory idea of how these ceremonies were understood in their own time (p. 45), and that by presenting side-by-side liturgical texts from different parts of medieval western Europe I have constructed "an understanding of 'baptism' or 'communion' or the 'Purification of Mary' that never existed in any one time or one place" (p. 45). I would respond that he is vastly exaggerating the magnitude of differences in liturgical theology, practice, and perceptions across medieval Europe. He goes so far as to say "there was much disagreement about what constituted a 'sense of the sacred' in the Middle Ages" (p. 44). Catholics across medieval Europe all worshipped the same triune God and professed a common creed and a common understanding of the sacraments. This common faith inspired a shared sense of reverence. A genuflection before the Blessed Sacrament meant the same to a German Catholic as it did to a Spanish Catholic. The incensation of the altar meant the same to an English Catholic as it did to a Hungarian Catholic. If there was no common sense of worship, of reverence, of the sacred across medieval Western Europe, the vast multitudes of pilgrims streaming to and from Rome and Compostela would have turned these cities into theological Towers of Babel. Clearly such was not the case. In fact, pilgrimages and travel seem to have played an important role in the spread of new liturgical customs from one country to another.

DiCenso attempts to deter readers from consulting my book because, he says, "it is impossible to know when to trust Monti and when not to" (p. 45). I would reply that everything I quote, everything I cite, is copiously documented in the footnotes. Readers feeling unsure of anything in my book can go to the sources specified in my footnotes and decide for themselves.

In the end, I can only ask readers to compare his criticisms with my replies presented here. I do hope that they will seriously consider reading my book on their own, not for my sake, but rather for the sake of the rich medieval liturgical rites that are presented therein. Whatever my deficiencies are as a researcher and translator, these medieval texts nonetheless deserve to enter into our shared understanding of what it is to adore, of what it is to offer fitting worship to our God. ❖

[10]Missale Cracoviense (Krakow, 1509), fol. 146r.

News

Gregorian Chant in Pastoral Ministry and Religious Education — Conference Summary

by Mary Jane Ballou

Gregorian Chant in Pastoral Ministry and Religious Education
March 10-11, 2017
St. Joseph's Seminary (Dunwoodie)
Yonkers, New York

Over 130 musicians, scholars, music directors, priests, and seminarians spent two days together at St. Joseph's Seminary for this national conference. There were attendees and presenters from Australia and Canada, and states as diverse as Florida, South Dakota, and California. Priests attending included diocesan priests, a Dominican, and an Oratorian. The conference's stated objectives were as follows:

> What role does the church's treasury of sacred music play in contemporary pastoral ministry and religious education? How does one build a sacred music program of excellence which serves as an integral part of the sacred liturgy and is also effective both in drawing souls to Christ and forming people in the Catholic faith? This national conference will bring together clergy, seminarians, scholars, musicians, teachers, and Catholic school administrators to consider the place of Gregorian chant and excellent choral music in the life of the Catholic Church in America today. The conference seeks to inspire attendees with ideas for starting or continuing to develop sacred music programs of excellence in Catholic parishes and schools.

> The conference organizers also hope to encourage discussion about the vitality and necessity of beauty and sacred music in the catechesis and formation of Catholics, as well as in the evangelization of non-Catholics and non-practicing Catholics.[1]

[1]http://dunwoodiemusic.org/conference

Dr. Mary Jane Ballou is a music director and writer from St. Augustine, Florida.

This was not a conference for dreamers but a conference for doers. The question was not so much "how things should be," but "how do we get from where we are to where we know we want to be." There were keynote addresses, a plenary lecture, twenty-five conference sessions running concurrently with thirty-six speakers, a banquet, celebrations of Solemn Lauds and Vespers, and two Solemn Masses. Luncheon on Saturday featured a panel discussion addressing how pastors can encourage excellence in sacred music programs.

Dr. Jennifer Donelson was the organizer of this conference and accomplished the Herculean task of scheduling, coordinating, and arranging it all, as well as presenting her own address at the conference banquet. Everything rolled along smoothly. Even a snowfall on the evening preceding the conference only served to delight those of us from southern climes.

The liturgical celebrations were the "glue" that brought all the participants together, as well as demonstrating the possibilities of beautiful reverent liturgy in a variety of musical styles.

Sung Divine Office and Solemn Masses

The liturgical celebrations were the "glue" that brought all the participants together, as well as demonstrated the possibilities of beautiful and reverent liturgy in a variety of musical styles. The Mueller family schola served as cantors at Solemn Lauds, alternating with the congregation in adapted English chant. Holy Mass on Friday was celebrated in Spanish with Gregorian and Spanish chant propers and polyphonic motets sung by the St. Joseph's Seminary Schola Cantorum. Vespers that evening had two cantors leading the Gregorian chants of the congregation. On Saturday morning, the Children's Choir of St. Barnabas (Bronx), directed by Shana Mahoney, showed the facility of a youthful mixed-voice choir in traditional chant. The Solemn Mass that day was sung by the professional Schola Cantorum of St. Vincent Ferrer (Manhattan) with full Gregorian propers and Latin motets. The final Vespers on Saturday was celebrated with English chants drawn from the Dominican Rite and led again by two cantors. Again and again, the conference participants were drawn back from the theoretical, historical, or practical content of the conference proceedings to the true reason for the gathering: the uplifting of hearts and minds to the worship of God, reminding them of the way sacred music can facilitate that worship.

Plenary Address and Keynote Speeches

Msgr. Robert Skeris (Catholic University of America) delivered the plenary address to the conference on "The Theology of Worship and Its Music." With the reminder that vocal praise is useless without interior praise in the heart, he discussed the ways in which music, particularly chant,

can aid in forming that interior disposition when language, music, and liturgy combine for adoration and glorification.

For Friday's keynote address, Fr. Christopher Smith (Prince of Peace, Taylors, South Carolina) spoke on liturgical formation in Catholic schools. Beginning with the experience of Msgr. Martin Hellriegel in St. Louis in the early twentieth century, Fr. Smith pointed out the ways in which a slow catechesis, especially with children, can build an appreciation and desire for fine sacred music. With adults who may fear exposing their ignorance of things musical, the pastor and/or director can suggest "learning together" and frame the discussion in terms of the beauty, timelessness, and spiritual depth of fine sacred music. He also observed that very often music is not the real issue and it is essential to find out what is the true problem. Musicians and pastors need the patience and firm kindness of missionaries.

Mark Langley, the Academic Dean at The Lyceum in Cleveland, Ohio, spoke on Saturday afternoon about "Building a School of Singers: the Schola Cantorum as an Integral Part of the Catholic School." At The Lyceum, everyone sings whether they want to or not; there is no "opting out." All students without exception are part of the schola, as are the faculty. The result is a singing school and the gradual growth in knowledge and appreciation of fine sacred music, even among the most recalcitrant students. As part of the *Quadrivium*, music has an essential place in classical education.

Conference Sessions

There were seven one-hour conference sessions ranged across Friday and Saturday with three or four sessions running concurrently. The full schedule and biographies of the presenters are available at the conference website: <dunwoodiemusic.org/conference>. Titles of some of the sessions I moderated and/or attended will give an idea of the breadth of the presentations:

"Chant Camp for Parishes"
"Beautiful and Universal: Gregorian Chant as a Unifying Force in Multiethnic Parishes"
"Gregorian Chant in a Small Rural Parish"
"The Song of Heaven: Mystagogical Catechesis and Sacred Music
"Dominican Chant in Pastoral Ministry"
"Prophetic Voice: Gregorian Chant in *Contexto Historica*"
"Sacred Music in Latin America: Rediscovering a Treasure"
"A Sense of "Solemnity" in the Sacred Liturgy as a Mean of Catechesis and Evangelization"
"Dynamic Parallelism in Gregorian Chant"

Topics covered were as diverse as the history of the music program at Boys' Town in Nebraska, the pedagogical implications of the Ward Method of music instruction, and the pastoral care of musicians. We certainly hope that many of these presentations will find their way into print in future issues of *Sacred Music*.

Time for Meeting and Learning

Interspersed with the sessions and liturgical celebrations were meals and breaks that allowed everyone at the conference to mingle freely and learn from each other informally. This opportunity to find out how things are going far from your own bailiwick was wonderful. There were participants and

presenters from urban, rural, and suburban parishes, from parishes made up of more than one church, from cathedrals, from parishes devoted to the extraordinary form exclusively, parishes where the two forms are celebrated, to parishes where only the ordinary form of the Roman Rite is used. Everyone could share their perspectives, trials, and successes. The overall sense of this national conference emphasized the positive work being done in so many places by dedicated clergy and musicians. One could not help but come away heartened after learning all that is happening in parishes, cathedrals, and schools. Certainly, there is much more to do, but just as certainly much is being done. Kudos to Dr. Jennifer Donelson and her staff for their hard work in assembling and staging this conference and our thanks to St. Joseph's Seminary and the Archdiocese of New York for their great hospitality. ❖

Gregorian Chant in Pastoral Ministry and Religious Education — Conference Welcome

by Jennifer Donelson

Good morning, and welcome to St. Joseph's Seminary, everyone. We are delighted you're here for this two-day conference, "Gregorian Chant in Pastoral Ministry and Religious Education." We have begun the conference in prayer, prayer will mark our time together throughout the conference, and we will conclude in prayer. This is fitting for our topic, which is none other than the church's sung prayer in the sacred liturgy, and the role of that sung prayer in our pastoral and educational ministries.

This sung prayer allows us to enter into God's presence, to sing with the angels, to "participate with intensity in the mystery of God . . . that takes place in every Eucharistic celebration,"[1] as Pope Francis reminded us a week ago in his address to a conference commemorating the fiftieth anniversary of *Musicam Sacram*. The Holy Father went on to say that the church's sacred music has the goal of "help[ing] the liturgical assembly and the people of God to perceive and participate, with all the senses, physical and spiritual, the mystery of God. Sacred music and liturgical chant have the task of giving us a sense of the glory of God, His

[1]Pope Francis, "Udienza ai partecipanti al Convegno Internazionale sulla Musica Sacra, 04.03.2017," *Bolletino Vaticano* <http://press.vatican.va/content/salastampa/it/bollettino/pubblico/2017/03/04/0136/00321.html>

Jennifer Donelson is an associate professor and director of sacred music at St. Joseph's Seminary (Dunwoodie) in New York.

beauty, His holiness that surrounds us like a 'luminous cloud.'"[2]

In Pope Francis's words we hear a reiteration of Pope Pius XII's catechesis on active participation given to us in his encyclical *Mediator Dei*. Article 23 of that encyclical begins, "The worship rendered by the Church to God must be, in its entirety, interior as well as exterior. It is exterior because the nature of man as a composite of body and soul requires it to be so. Likewise, because divine Providence has disposed that [here, he quotes the preface for Christmas] 'while we recognize God visibly, we may be drawn by Him to love of things unseen.' Every impulse of the human heart, besides, expresses itself naturally through the senses."[3]

In sacred music, there is the captivation of the entirety of the human person in the act of worship. The soul, mind, emotions, and heart are oriented in love to the worship of God, and the body serves as both a physical manifestation of that worship of God in the external acts inherent to making music and to liturgical worship, as well as an aid to stir up devotion and adoration in the soul. There is a reciprocal relationship here between the interior and exterior, between the physical and spiritual senses, each perfecting the other, each teaching the other, each orienting the other.

We are gathering together for these two days to understand more deeply the teachings of the church about sacred music, to learn more about the words of the church in her documents and magisterium, to be formed by the church's treasury of sacred music by participation in the sung liturgy, to pray together, to find strength for the arduous and never-ending task of pursuing excellence in our sacred music programs, and to seek the beautiful face of Christ together. This is the sort of interior element of the conference.

But, like active participation, there is an exterior element to the reason we gather together. There is the impetus to share what we have seen with others, to proclaim the saving work of God through the beauty of sacred music. We ascend the Mount of Tabor to see the transfigured, radiant Lord, and then we descend the mountain to pick up the daily cross of laboring to make Christ more known and loved in the people we meet in our ministries, to help them likewise encounter the radiant beauty of God in the context of the sacred liturgy, in the midst of their daily struggles and burdens, and in the various situations proposed by different cultural, economic, social, and geographical settings.

Starting with Gregorian chant as the

[2]Ibid.

[3]Pope Pius XII, Encyclical Letter, *Mediator Dei*, ¶23.

"supreme model"[4] of sacred music, we will explore the interaction of this sacred treasure with the artistic imagination and cultural forces throughout history into our current day. Refracting the light of the chant through the prism of artistic creativity throughout time and the "native genius"[5] of

different cultures, we will see a colorful array of music which accords with the "movement, inspiration, and savor"[6] of the chant. We will hear and experience different types of music which have their source in Gregorian chant, either through a direct artistic lineage, or through the sharing of the liturgical spirit of the chant as it finds its home in different cultures. We will sing new compositions and modern adaptations of the chant into the vernacular languages as we strive to live up to the call of *Sacrosanctum Concilium* paragraph 36, and the ongoing efforts of bishops worldwide for the translation of the sacred liturgy into the vernacular, seeing as they do the "great advantage to the people" of experiencing the worship of God in their "mother tongue."[7] From the ecumenical perspective, we will look at what we can learn from the Anglican choral and chant tradition, from the devotion of Protestant hymnody, and from the sung liturgies of our Eastern brethren.

During these two days we will also seek a greater understanding of the interaction between the church's sacred music and our ministries, whether they be with children, families, the poor, college students, seminarians, those outside the church, those who have fallen away from the practice of their Catholic faith, or those who do not share our faith. Our time during breaks and at meals will help us to meet and talk with others about practical ways in which all these goals can be accomplished. What's more, we have an embarrassment of riches in the number of really excellent presenters gathered into this one place. We will listen to talks from people with various perspectives and backgrounds who will share with us something of how they understand this interaction between sacred music and ministry. We can ask questions, brainstorm, and develop friendships which support us in our work.

All of this requires prayer, requires the grace of God in our midst. For this reason, I want to dedicate this conference in a particular way to the maternal care of Our Lady, who beheld the beautiful face of Christ as a babe and on the cross, and who intercedes for us as we go about our daily work. ❖

[4]Pope Pius X, Motu Proprio, *Tra le Sollecitudini*, ¶3.

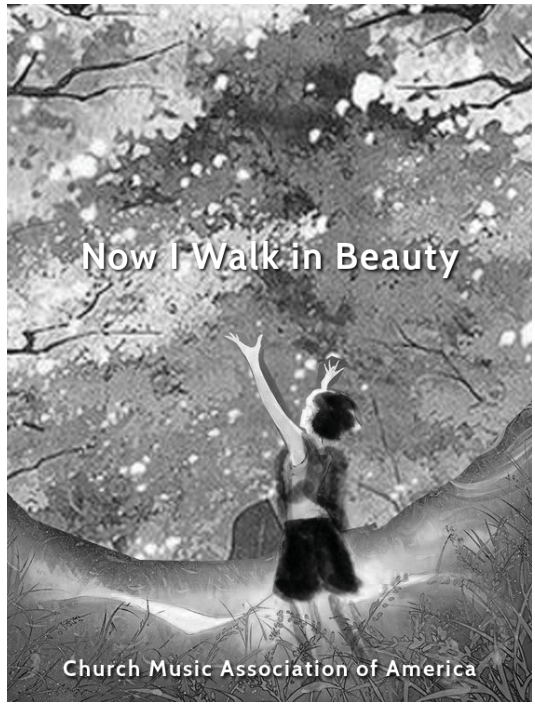
[5]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, ¶119.

[6]Pius X, *Tra le Sollecitudini*, ¶3.

[7]*Sacrosanctum Concilium*, 36.

Young voices are our future —
and you can help make it happen!

Now I Walk in Beauty



Preliminary design by Els Deckers

Teaching young boys and girls the foundations of singing—its beauty, its method, and its depth of meaning—is critical to the recovery of the sacred in our culture. For almost 100 years the Ward Method of Music Instruction has done just that.

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You can help make the new Ward Songbook project a reality through your contribution!

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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

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.

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 ____	$270	$ _____

PLEASE NOTE: Double Rooms are not available on 6/18.

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): 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)

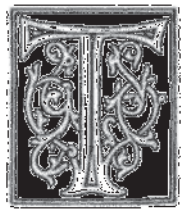
Submit Form with Payment To:

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

New Membership or Renewal Form



he Church Music Association of America (CMAA) is an association of Catholic musicians, and those who have a special interest in music and liturgy, active in advancing Gregorian chant, Renaissance polyphony and other forms of sacred music, including new composition, for liturgical use. The CMAA's purpose is the advancement of *musica sacra* in keeping with the norms established by competent ecclesiastical authority.

The CMAA is a non-profit educational organization, 501(c)(3). Contributions, for which we are very grateful, are tax-deductible to the full extent of the law. Your financial assistance helps teach and promote the cause of authentic sacred music in Catholic liturgy through workshops, publications, and other forms of support.

The CMAA is also seeking members, who receive the acclaimed journal *Sacred Music* and become part of a national network that is making a difference on behalf of the beautiful and true in our times, in parish after parish.

Who should join? Active musicians, certainly, but also anyone who favors sacred music as part of a genuine liturgical renewal in the Catholic Church.

Shipping Address:

First Name _____ Last Name _____

Email _____ Country _____

Address _____ City _____State/Prov ____ Zip _____

Payment:

☐ Check # _____ Enclosed

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

_____

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

_____

Cardholder Signature Date of Signature

_____

Name on Card (Please print) Billing Address (if different than shipping address)

___ I've enclosed my check or credit card authorization for $60 for an annual membership that includes an annual subscription to *Sacred Music* ($60 for Canada, $65 for all other non-U.S. members)

___ I've enclosed my check or credit card authorization for $300 for a full parish annual membership that comes with six copies of each issue of *Sacred Music* ($300 for Canada, $325 for all other non-U.S. members)

___ I've enclosed or authorize a credit card charge for an additional donation of $_____

Church Music Association of America
PO Box 4344 | Roswell | NM 88202-4344
gm@musicasacra.com | 505-263-6298

2017 Summer Chant Courses
Registration Details

June 26 – 30, 2017
Duquesne University
Pittsburgh, PA

Payment

Check or credit card payment must accompany registration. Registration must be postmarked on or before March 31 (Early Bird) or May 31 (Regular) and paid in full by those dates. For any registrations after that date, add $50 late fee. You may register online at http://musicasacra.com/events/cmaa-summer-courses-2017/.

Cancellation: Requests received in writing at the CMAA Office will receive a refund less the non-refundable $75 deposit. All requests for refund must be received at the CMAA office by May 31st to receive a refund. Refunds will be processed after the Chant Intensive course completion.

Member Discounts for the three CMAA Courses: With a current CMAA Parish Membership, the members' rate is offered to anyone in the parish community. If your name is not on the parish membership, include the parish name on your registration form. If you have a current CMAA individual membership, the members' rate is available to you or your immediate family; it is not transferable to others. For online registrations, you must use the member discount code to receive the member rate.

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

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

Hotel Accommodations are also available at the Marriott Pittsburgh City Center, 112 Washington Place, Pittsburgh, PA 15219, telephone: 1-412-471-4000. Rooms are available at the special conference price of $159 per room per night, plus tax, for single or double rooms, up to occupancy of four per room. Make your reservation before June 5th, 2017 to get the special group rate.

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

MusicaSacra.com

Church Music Association of America

Summer Chant Intensive Registration form

June 26 - 30, 2017 ♦ Pittsburgh, PA ♦ Duquesne University

Please print. **Early bird** registrations forms must be postmarked by **March 31, 2017**. **Regular** registration forms must be postmarked by **May 31, 2017**. If registering more than one person, fill out another form - photocopy form as necessary. You may also register on the CMAA website at:
http://musicasacra.com/cmaa-summer-courses/.
If you have not received confirmation by June 15, 2017, please contact the CMAA office (505) 263-6298 or programs@musicasacra.com.

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

Address City State/Province Zip

Daytime Phone (include area code) E-Mail Address

Parish Name (if applicable) * Parish Zip (Arch) Diocese CMAA Member Discount Code
* Parish information is only needed in the case of a Parish membership discount.

Summer Chant Intensive Registration

	Early Bird (Through March 31)	Regular (April 1 – May 31)	Late (After May 31)	
CMAA Member Registration (Includes $75 nonrefundable deposit and snacks)	**$300**	**$350**	**$400**	**$ _____**
Not yet member: Add $60 (U.S. or Canada) or $65 (All other non-U.S.) *If adding membership, use member rates.				$ _____
Non-Member Registration (Includes $75 nonrefundable deposit and snacks)	**$350**	**$400**	**$450**	**$ _____**

Meal Plan – No Pre-paid plan.
*Note: Dining Hall meals are available during regular hours on a pay-as-you-go basis.

Dorm Housing

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

Name of Roommate *(if applicable)* _____
Please note: If you do not specify a roommate and we are unable to assign one to you, you will be responsible for single rates.

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

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

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

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

Cardholder Signature Date of Signature

Name on Card (Please print) Billing Address (if different than above mailing address)

Submit form with payment to:
CMAA, P.O. Box 4344, Roswell, NM 88202 Register online at https://shop.musicasacra.com/cmaa-summer-courses-2017/

Clear Creek Monastery – Laus in Ecclesia Registration form

June 26 - 30, 2017 ♦ Pittsburgh, PA ♦ Duquesne University

Please print. **Early bird** registrations forms must be postmarked by **March 31, 2017**. **Regular** registration forms must be postmarked by **May 31, 2017**. If registering more than one person, fill out another form - photocopy form as necessary. You may also register on the CMAA website at:
http://musicasacra.com/cmaa-summer-courses/.
If you have not received confirmation by June 15, 2017, please contact the CMAA office (505) 263-6298 or programs@musicasacra.com.

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

Address City State/Province Zip

Daytime Phone (include area code) E-Mail Address

Laus in Ecclesia Registration

	Early Bird (Through March 31)	Regular (April 1 – May 31)	Late (After May 31)	
Registration (Includes $75 nonrefundable deposit and snacks)	**$325**	**$375**	**$425**	**$ _____**

Meal Plan – No Pre-paid plan.
*Note: Dining Hall meals are available during regular hours on a pay-as-you-go basis.

Dorm Housing

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

Name of Roommate *(if applicable)* _____
Please note: If you do not specify a roommate and we are unable to assign one to you, you will be responsible for single rates.

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

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

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

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

Cardholder Signature Date of Signature

Name on Card (Please print) Billing Address (if different than above mailing address)

Submit form with payment to:
CMAA, P.O. Box 4344, Roswell, NM 88202 Register online at https://shop.musicasacra.com/cmaa-summer-courses-2017/

Ward Method I: That All May Sing
Course Registration form

June 26 - 30, 2017 ♦ Duquesne University ♦ Pittsburgh, PA

Please print. **Early bird** registrations forms must be postmarked by **March 31, 2017**. **Regular** registration forms must be postmarked by **May 31, 2017**. If registering more than one person, fill out another form - photocopy form as necessary. You may also register on the CMAA website at:
http://musicasacra.com/cmaa-summer-courses/.
If you have not received confirmation by June 15, 2017, please contact the CMAA office (505) 263-6298 or programs@musicasacra.com.

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

Address City State/Province Zip

Daytime Phone (include area code) E-Mail Address

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

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

Ward Method I Registration

	Early Bird (Through March 31)	Regular (April 1 – May 31)	Late (After May 31)	
CMAA Member Registration (Includes $75 nonrefundable deposit and snacks)	**$350**	**$400**	**$450**	**$ _____**
Not yet member: Add $60 (U.S. or Canada) or $65 (All other non-U.S.) *If adding membership, use member rates.				$ _____
Non-Member Registration (Includes $75 nonrefundable deposit and snacks)	**$400**	**$450**	**$500**	**$ _____**

Meal Plan – No Pre-paid Plan.
*Note: Dining Hall meals are available during regular hours on a pay-as-you-go basis.

Dorm Housing

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

Name of Roommate *(if applicable)* _____
Please note: If you do not specify a roommate and we are unable to assign one to you, you will be responsible for single rates.

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

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

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

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

Cardholder Signature Date of Signature

Name on Card (Please print) Billing Address (if different than above mailing address)

Submit form with payment to:
CMAA, P.O. Box 4344, Roswell, NM 88202 Register online at https://shop.musicasacra.com/cmaa-summer-courses-2017/

Ward Method II: Intermediate
Course Registration form

June 26 - 30, 2017 ♦ Duquesne University ♦ Pittsburgh, PA

Please print. **Early bird** registrations forms must be postmarked by **March 31, 2017**. **Regular** registration forms must be postmarked by **May 31, 2017**. If registering more than one person, fill out another form - photocopy form as necessary. You may also register on the CMAA website at:
http://musicasacra.com/cmaa-summer-courses/.
If you have not received confirmation by June 15, 2017, please contact the CMAA office (505) 263-6298 or programs@musicasacra.com.

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

Address City State/Province Zip

Daytime Phone (include area code) E-Mail Address

Parish Name (if applicable)* Parish Zip (Arch) Diocese CMAA Member Discount Code
* Parish information is only needed in the case of a Parish membership discount.

Ward Method II Registration

	Early Bird (Through March 31)	Regular (April 1 – May 31)	Late (After May 31)	
CMAA Member Registration (Includes $75 nonrefundable deposit and snacks)	**$350**	**$400**	**$450**	**$** _____
Not yet member: Add $60 (U.S. or Canada) or $65 (All other non-U.S.) *If adding membership, use member rates.				$ _____
Non-Member Registration (Includes $75 nonrefundable deposit and snacks)	**$400**	**$450**	**$500**	**$** _____

Meal Plan – No Pre-paid Plan.
*Note: Dining Hall meals are available during regular hours on a pay-as-you-go basis.

Dorm Housing

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

Name of Roommate *(if applicable)* _____
Please note: If you do not specify a roommate and we are unable to assign one to you, you will be responsible for single rates.

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

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

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

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

Cardholder Signature Date of Signature

Name on Card (Please print) Billing Address (if different than above mailing address)

Submit form with payment to:
CMAA, P.O. Box 4344, Roswell, NM 88202 Register online at https://shop.musicasacra.com/cmaa-summer-courses-2017/

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

CHURCH MUSIC ASSOCIATION OF AMERICA

□ Please accept my gift to the CMAA Annual Fund.

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

____ I am grateful for all that the CMAA has done for me, including free online resources
____ I want to support the work and programs of the CMAA, including 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.

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

Name _____
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