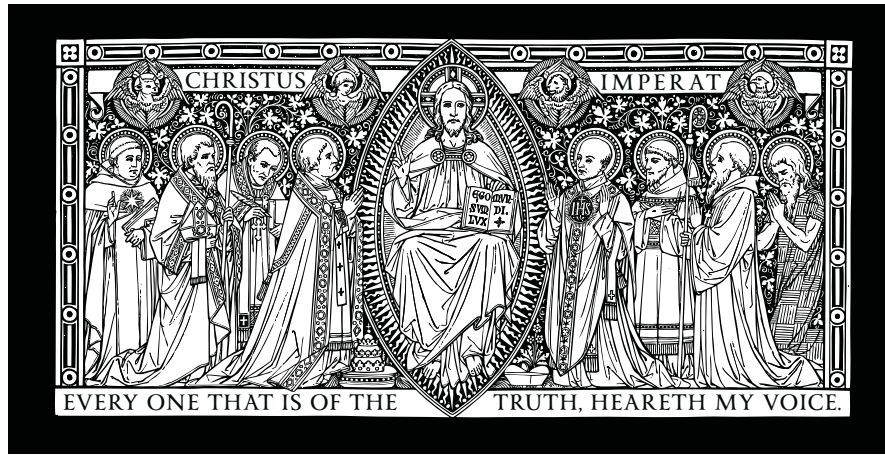

Sacred Music

Fall 2017 | Volume 144, Number 3

Editorial

Gestures | William Mahrt 3

Articles

Enchanting Spanish-Language Liturgy in the United States: Experiences, Observations, and a Roadmap for the Future | Very Rev. Bryan W. Jerabek 8

A Parish Orchestra and Conservatory for a Diverse Neighborhood | Lisa Knutson 21

From Indianapolis to Nigeria: A Narrative of Experience of a Church Music Apostolate in the Onitsha Diocese | Rev. Jude Orakwe 28

Introducing Gregorian Chant to an American Catholic Congregation | Kurt Poterack 34

Document

Introduction to the Russian Edition of *Theology of the Liturgy* | Pope Benedict 40

Repertory

The Communion Antiphon *Beatus servus*: An Expressive Commixture | William Mahrt 42

Review

Olivier Messiaen: Texts, Contexts, and Intertexts (1937–1948) by Richard D. E. Burton | Aaron James 45

CMAA Announcements 49

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Editorial

Gestures

Physical gestures and postures represent and even effect proper interior dispositions appropriate to the various parts of the sacred liturgy.

by William Mahrt

Gesture is an integral part of liturgy. Far from being body and soul in a state of tension, the human being is an integration of the physical and spiritual, a composite of body and soul, "an invisible inside and a visible outside linked by a dynamic relationship."[1] This is the basis of gesture in the liturgy.[2] Physical gestures show forth externally what is present internally, and *vice versa*: a physical gesture can reinforce things hidden in the interiors of the soul. Gesture in liturgy is a means of making evident and differentiating some of the basic realities of the liturgy. Just as gestures express the dynamic relationship between interior and exterior, so they express and effect the active communal relation between members of the congregation. Common gestures form a bond which joins the congregation in common action.

Just as music, particularly Gregorian chant, aids in the differentiation of the parts of the liturgy, so our posture in the liturgy reinforces the differences between its parts. We stand when we join in communal prayer, whether the collects, which pull together and summarize the prayers of individuals of the community, or the chants of the Ordinary of the Mass, by which the whole congregation, celebrant and people join in hymns of petition, praise, and confession of belief. The standing posture expresses our address to God and aids in joining in the singing. Standing is an active posture, and it expresses our common action; all doing it together aids in forming the sense of community.

We stand for the entrance procession, partly out of respect for the priest who

[1]Jean-Claude Schmitt, "The Rationale of Gestures in the West: Third to Thirteenth Century," in *A Cultural History of Gesture*, ed. Jan Bremmer & Herman Roodenburg (Ithaca: Cornell University Press, 1999), pp. 59–70.

[2]Eloquent discussion of these topics can be found in Joseph Cardinal Ratzinger, *The Spirit of the Liturgy* (San Francisco: Ignatius Press, 2000), especially in Part IV, Chapter 2, "The Body and the Liturgy," pp. 171–224; and in Romano Guardini, *Sacred Signs* [1911], tr. Grace Branham (St. Louis, Mo.: Pio Decimo Press, 1956; reprint, 2015).

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

will celebrate the liturgy, but also partly as an expression of our own participation in the procession. If the procession moves around or through the church, it symbolically incorporates the entire congregation in its action, an action of purposeful motion to the focal sacred place of the liturgy, the altar, where the congregation, as members of the Mystical Body of Christ, will attentively join in Christ's offering of the Sacrifice. We also stand for the Gospel; just as in a court, when the judge enters, all stand, so when the Lord becomes present in the Gospel, we stand out of respect.

But we kneel when it comes to the central act of offering the Sacrifice of the Mass, the Canon, or the Eucharistic Prayer. In Europe, where not every church traditionally had chairs or pews, the congregation stands for parts of the Canon, kneeling only for the elevation. But in the United States, it has been the decision of the bishops' conference that the posture for the entire Canon should be kneeling. If, in fact, we are to kneel for the consecration and elevation of the Blessed Sacrament, is it not appropriate for this posture to accompany the entire action of the Canon? Kneeling represents, even effects, the adoration of the real presence of Christ, Body and Blood, Soul and Divinity, which adoration is a necessary preparation for receiving him in the Sacrament.

We sit when we listen to the Word of God in the lessons, in the meditation chants which complement them, and the homily which is an integral part of the Liturgy of the Word. Sitting is a posture of repose; it requires no activity or attention and allows us to give our full concentration to what we hear. Not only that, in this posture of repose, we are able best to achieve a state of recollection, a true interior silence and receptivity, in which the words of the scripture and the music of the chants resonate deeply in our consciousness, where we make them our own. This is its own kind of liturgical activity, of active participation. It is worth repeating the words of St. John Paul II:

> Active participation certainly means that, in gesture, word, song and service, all the members of the community take part in an act of worship, which is anything but inert or passive. Yet active participation does not preclude the active passivity of silence, stillness and listening: indeed, it demands it. Worshippers are not passive, for instance, when listening to the readings or the homily, or following the prayers of the celebrant, and the chants and music of the liturgy. These are experiences of silence and stillness, but they are in their own way profoundly active. In a culture which neither favors nor fosters meditative quiet, the art of interior listening is learned only with difficulty.[3]

A scarce but most impressive posture is prostration: at the beginning of the liturgy on Good Friday, the ministers all fall flat on their faces and remain for a period of time, expressing abject submission to Christ on the occasion of his death. This is one of the most memorable aspects of the whole Good Friday liturgy. In the ordinations to the priesthood, deacons prostrate while the

[3]Pope St. John Paul II, *Ad limina* address to the Bishops of Washington, Oregon, Idaho, Montana, and Alaska, October 9, 1998 <http://w2.vatican.va/content/john-paul-ii/en/speeches/1998/october/documents/hf_jp-ii_spe_19981009_ad-limina-usa-2.html>.

Litany of the Saints is sung, another impressive gesture.

Kneeling is a posture, but akin to it is the action of genuflection. The bending of the knee is a symbol of acknowledgement of the higher standing of the person to whom the genuflection is made. In the Middle Ages, it was an act of subordination to a ruler, but now, the presence of the greatest King of all in the tabernacle is appropriately acknowledged by bending the knee, expressing a drastic difference, humility, adoration. This has been a common practice among Catholics since time immemorial, but it is not always practiced now.

It used to be that the priest who celebrated Mass facing the tabernacle, genuflected at a number of important points in the Mass. But when facing the people, the tabernacle is often behind him. It has been thought that the focus of attention should be upon the action at the altar, and so now, as prescribed by the GIRM, the priest is to genuflect upon arriving at and departing from the altar at the beginning and end of Mass and at the elevations. Otherwise, when priests pass in front of the tabernacle, though it is not prescribed, they simply bow. This seems logical, but now, it seems, that members of the congregation are imitating the priest and bow instead of genuflecting, whether in or outside of the Mass. But the bow is often used as a gesture of respect between equals, not appropriate for the Blessed Sacrament. Bowing before the Blessed Sacrament certainly does not apply outside of the Mass, and there is a question of whether it applies to the laity at all. Surely, if one is crippled, or has arthritis, the bow can replace the genuflection. Bowing is an important part of the liturgy: inside or outside of the Mass, the custom has been to bow at the mention of the name of Jesus. In the Mass, this includes the name of the saint of the day. But there are bows that emphasize significant words in the Ordinary of the Mass. For instance, in the Credo at the words "Et incarnatus est ex Maria Virgine, et homo factus est," the congregation bows in awe of the mystery of the incarnation expressed by those words. Traditionally, the congregation knelt at those words, and even in the ordinary form, they still do on two days: March 25, the Annunciation, and December 25, Christmas, days on which the incarnation is the most vivid.

In the extraordinary form, during the Gloria, the priest makes a bow at the intonation of the Gloria, and a bow is made at several further points: at "Adoramus te," "Gratias agimus tibi," "Jesu Christe," and "Suscipe deprecationem." In the Credo, the priest bows at "Deum" in the intonation, and a bow is made at "Jesum Christum," and "simul adoratur." A sign of the cross is made at the end of both the Gloria and Credo. In the Sanctus, the priest bows as he says "Sanctus" and makes the sign of the cross at the Benedictus. At the Agnus Dei, the gesture of striking the breast is made three times. If Pope Benedict's *Summorum Pontificum,* authorizing a wider use of the extraordinary form has as one of its purposes, holding up a mirror to the ordinary form for the sake of the recovery of elements of the sacred, would it not be appropriate to take back these gestures in the recitation and singing of the Ordinary of the Mass also in the ordinary form?

Incensation is a most significant gesture of the liturgy. Incense itself is an oblation: it is the immolation of a precious material. And it is a sign of prayer; from the Psalm we have this symbolism: "let my

prayer ascend, O Lord, as incense in thy sight."[4] It marks the sacredness of the altar at the introit and offertory, and of the Gospel and the Blessed Sacrament. Since the altar represents Christ, it would seem that incense is always used as a sign of reverence for a person. The most formal incensation takes place at the offertory, when the priest incenses the altar, walking completely around it, or when that is not possible, walking back and forth before it; the deacon then takes the censer and incenses the priest; the rest of the ministers are incensed in descending hierarchical order, including the congregation; this is, in fact, one of the ways the congregation is taken up into the sacred action—they are marked as a "holy nation," "a people set apart."[5]

The incensation of the altar is an example of a circumambulation—a walking entirely around a sacred object as a means of marking its sacredness. The swinging of the thurible has traditionally been done in such a fashion as to allow the chains of the thurible to clank against the body of the thurible. This is a small detail of the ritual that bears a significance. In addition to the visual effect of the motion of the priest and the rising of the smoke of the incense as well as the olfactory effect of the fragrance of the incense, there is the auditory effect of the rhythmic clanking of the chains of the thurible. In the Eastern Church, this auditory effect is so important that there are bells on the thurible, so that it makes a pronounced rhythmic expression of the action. Priests of the West sometimes seem to think that this sound is an accident and try to avoid letting the chains come into contact with the thurible, depriving the rite of one of its expressive elements. It might be claimed that the "noise" of the thurible conflicts with the offertory chant being sung. Quite the contrary, it is a completely independent and independently perceptible element; the ear can separate it out from the music, without any loss to either element. The only loss occurs when a mistaken sense for purity reduces the richness of the action.

Walking can also be a purposeful sacred gesture. Entering a church should be a matter of a certain transformation. One walks up the steps to the door of the church, and this suggests elevation of spirit as well as body. The door marks the threshold of the sacred, and we who enter should be aware of the transformation that occurs as we cross it, a transformation from being a private person to joining the great cloud of witnesses here on earth to exercise a sacred action together. Holy water aids in this transformation, being a reminder of baptism our original entrance into the church. Upon entering the nave, the panoply of stained glass windows and rest of the interior architecture remind us of heaven, since the church building is itself a type of heaven. We look to the altar as we move up the nave, and we see a principal reason that the building is sacred: the altar where the Sacrifice of the Mass will be celebrated and the tabernacle, where Christ himself resides. We genuflect and take our place in a pew imbued with the sense of the sacredness of the place and inspired to participate in sacred activities, whether communal or individual. It might be useful to remind ourselves of this on occasion.

Walking in procession is a more formal way to approach something sacred. Most processions have the elements of both cir-

[4]Ps. 140 (141):2.

[5]1 Peter 2:9, Deuteronomy 14:2.

cumambulation and moving to a goal. Circumambulation is processing around a sacred object, for examples, the altar, the whole congregation, even the whole church on the outside, as we still frequently do on Palm Sunday.[6] This procession moves to the goal of the altar inside the church, and this is a paradigm of all entrance processions. I advocate an entrance procession on Sundays which goes from the sacristy down a side aisle, across the back of the church and up the central aisle to the altar. If the procession is led by a cross and thurifers and includes various ministers in appropriate vestments, it is moving to see it making orderly and purposeful motion to the focal point of the liturgy, incensing the altar and thereby marking it as the most sacred place in the building and the goal of the procession. When the procession is beautiful, the congregation's most appropriate participation is to observe and be moved by it and to anticipate the action which is to come at the altar; in this participation the congregation is symbolically taken with the procession to the altar, where they as members of the Mystical Body of Christ will be participants in His sacrifice.

Singing is one of the most essential of gestures of the liturgy. It gives a procession a sense of order and purpose and leads to the goal, adding an element of beauty and motion to the proceeding. Its text and particularly its melody differentiate each day from the others. Once a procession is experienced accompanied by music, whether sung by a choir or congregation, it is difficult to imagine it without music.

Singing orders the congregation's participation. A simple example is the dialogue between priest and people before the prayer over the offerings, "orate fratres," (Pray, brethren). When it is spoken, there is often someone who rushes to finish before everyone else, while others take their time, being a little behind most of the people. When this dialogue is sung, the music orders the delivery of the text in such a fashion that everyone does it together.

The rhythmic motion of the preface dialogue makes an effective musical introduction to the preface, whose music makes a further effective introduction to the Sanctus,[7] whose melody in turn makes an effective preparation for the silence of the Canon in the extraordinary form; also the singing of the Eucharistic Prayer in the ordinary form makes a congruent continuation of that melody. The variety of styles of Gregorian chant corresponds to the variety of postures—rhythmic chants for the motion of the introit, melismatic chants for meditation at the gradual, recitative chants for the priest to lead the congregation in a collect, silence for kneeling at the Canon, and so forth.

All of these postures and gestures together form a liturgy whose beauty is made concrete by incorporating the whole worshiper, body and soul, into the sacred action. ❖

[6]The medieval Sarum Rite held a procession around the outside of the church on Palm Sunday, Easter, Ascension, Pentecost, and Corpus Christi. The Easter Sunday liturgy of the Byzantine Rite includes a procession three times around the outside of the church.

[7]It is commonly understood that the melody of the Sanctus of Mass XVIII is a direct continuation of the music of the preface, and its narrow range allows a congregation to continue at whatever range the priest has sung the preface. It is less frequently recognized that many Sanctus melodies have beginnings that are musically congruent with the preface.

Articles

Enchanting Spanish-Language Liturgy in the United States: Experiences, Observations, and a Roadmap for the Future

What are the challenges and opportunities present in ensuring the sacred character of music and liturgy for the Spanish-speaking immigrant population?

by Very Rev. Bryan W. Jerabek

One of the greatest challenges and opportunities in the Catholic Church of the United States at this time is that of responding to the spiritual needs of the Spanish-speaking immigrant community. I have speculated before, in the context of my own Diocese of Birmingham in Alabama, that if we only had the resources, we should probably have a weekly Spanish Mass—if not an entire Hispanic ministry program of some sort—in every single one of the more than fifty parishes in our largely rural diocese: the Latino population is just that numerous. The need is immense, and we are simply incapable of responding to it on the scale that we might wish.

One of the areas of Hispanic ministry that tends to suffer the most in the parishes where we do offer it—and I'm sure that I speak to the situation well beyond the confines of my own diocese—is that of liturgy and especially of liturgical music. In this regard, I hope to propose some solutions here, particularly with regard to liturgical music. I therefore intend to outline some of the observations that I have made, good and bad, in my own experience of work-

This address was given as a conference paper on March 11, 2017 as part of the "Gregorian Chant in Pastoral Ministry and Religious Education" conference held at St. Joseph's Seminary (Dunwoodie) in New York.

Father Jerabek is a priest of the Diocese of Birmingham in Alabama, currently serving as Rector of the Cathedral of St. Paul in Birmingham, Chancellor of the Diocese, and Judge on the Marriage Tribunal. He received his License in Canon Law from the Pontifical College of the Holy Cross in Rome.

ing in Hispanic ministry as a parish priest. I then would like to address a call that was made in the so-called Aparecida document concerning cultural enrichment. Finally, I will propose some concrete solutions or initiatives.

There is also perhaps the need to make a few disclaimers. When I speak of the Hispanic or Latino people, I am largely referring to those who have immigrated to this country and have not really assimilated culturally: they have their own stores and restaurants, they speak Spanish at home and often-broken English outside, and they look to worship in their native language. In addition, it should be clear that I am not dealing with political or legal issues here; I may take certain realities for granted that in other circles or contexts might be the subject of discussion or debate.

Observations at Spanish Mass

The Latino people who are in our parishes often exhibit an incredible and beautiful faith. Even though some are under-educated and under-catechized, they have such a great faith—especially in the Holy Eucharist. When you go to Mexico and see an image of Our Lady of Guadalupe in a church, you very likely also see an inscription nearby that says *Non fecit taliter omni nationi* (He has not done thus for all nations). This quotation from Psalm 147 refers to the singular grace that God bestowed upon the Americas by sending his holy mother to introduce the gospel here in the year 1531. That special grace continues to bear fruit in a deep and intuitive faith on the part of so many who come to the United States from Mexico and points south. What priest has not been edified upon hearing the people spontaneously proclaim, "My Lord and my God!" when he raises the host at Mass? It happens frequently thus at Masses in Spanish.

This people also has great energy: no doubt this comes from their survivor mentality, the majority of them having risked life and limb to come to this country. Indeed, many have suffered a great deal, not only in the deplorable conditions of their homelands, but also through the process of coming here, and so many other things besides. A priest-friend recently commented to me about how a good number of his Latino parishioners would probably live in the church if he let them; it was something of an exaggeration, of course, but is indicative of just how enthusiastic and energetic they can be about participating in the life of the church. As the psalmist exclaims, "Lord, I have loved your house, the place where your glory abides."[1] Many of our Hispanic people embody the psalmist's sentiment and love the life of their local parish church.

My Spanish-speaking parishioners have also been some of my best singers—not necessarily in tone quality or repertoire, but certainly in willingness to sing and gusto in so-doing. While some of our English Masses have little participation when it comes to hymns or antiphons, I regularly have found that Latinos tend to have less inhibition about singing at Mass and truly enjoy that part of their church experience. Of course, with singing often comes clapping and other gestures, so catechesis is needed as well to ensure proper liturgical decorum. What is almost always clear, however, is that there is much good will and good intention behind what they bring to their worship, as well as a willingness to be taught.

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[1]Psalm 26:8.

What priest has not been edified upon hearing the people spontaneously proclaim, "My Lord and my God!" when he raises the host at Mass?

Let us turn now to some of the music regularly encountered in Spanish-language liturgy in the parishes. Overall, the repertoire in most parishes I have served has been extremely limited. Within that scant repertoire, there tended to be a mix of beautiful and charming folk songs and newer compositions of questionable value. Some of the most common newer hymns that were heard contained theological errors, whether of liberation theology or some other heresy. Very little of the music that I have mentioned was suited for the sacred liturgy. Amongst my parishioners there has been no knowledge of chant, apart from widespread use of the eighth psalm tone for the responsorial psalm. There has been no knowledge of the propers of the Mass, either; indeed, words like "antiphon"—*antífona* in Spanish—would not have been understood by most without further instruction.

In many places the music is also enshrouded in a performance mentality. The various choirs or music groups often set up large speakers that supersede the parish PA system and then proceed to raise the volume quite high. The group is placed in the sanctuary or beside it—at least this is very common in my diocese. Among certain groups of Latinos, I have noticed also a tendency to form liturgical "bands" for which they even produce CDs, have logo shirts that they wear to Mass, and go to other parishes and events to perform. The band members play by ear, none or almost none of them knowing how to read music or chord symbols. This presents real challenges when asking them to learn something new, and explains also why many parishes with Spanish Masses are seemingly in a musical rut that is even greater than what is often found in English Masses.

A few years back, when the new translation of the English Mass was promulgated and the "big three" liturgical publishers and others were putting out their new Mass settings, Jeffrey Ostrowski published an article in which he demonstrated how one of the popular compositions, the use of which was being encouraged in many dioceses, had strong similarities to the "My Little Pony" theme.[2] If such English settings are banal, similarly problematic is the Our Father set in Spanish to Simon and Garfunkel's "Sound of Silence," which is heard at some Spanish Masses. Another "favorite" is the Gloria that is set to the tune of the "Battle Hymn of the Republic," complete with its familiar refrain. The irony is surely lost on those who use this tune at Spanish Masses in Southern parishes . . .

Besides other parody settings, there is the bigger problem of the words of the liturgical text very often having been changed to suit the melody or perhaps even

[2]Jeff Ostrowski, "Why Can't We Use Secular Music During Mass?" *Views from the Choir Loft* <http://www.ccwatershed.org/blog/2014/feb/13/Dan-Schutte-Mass-of-Christ-The-Savior/>.

the poetic sensibilities of the songwriter. Overall, the greatest victims of parody and/or text alteration tend to be the Gloria and the Sanctus. With regard to the latter, I quote here now, in translation, just the first half of one of the settings that enjoys popularity in some places:

> Holy, holy, holy, God of the universe.
> Holy, holy, holy is our King Yahweh.
> Holy, holy, holy is the one who redeems us,
> for my God is holy and the earth is full of his glory.

. . . and it goes on from there. As you can see, this is neither the approved liturgical text nor a real improvement on it—not that improving invariable texts is one of our options.

A final observation about music at Spanish Mass concerns the instruments used. Guitar and piano are the most common, perhaps accompanied by other instruments such as tambourines or other percussion. Pope St. Pius X called such instruments "noisy or frivolous" in *Tra le sollecitudini*,[3] yet today there is a rethinking in some circles as to whether their use may be permitted whenever a certain level of musical skill and quality may be achieved. In any case, considering the current "situation on the ground," in one parish that I served in there was a drum set used for the Spanish Mass, with the same predictable beat applied to most every tune. Since the pipe organ remains the liturgical instrument *par excellence*, it is notable that it is so routinely absent from so many Spanish Masses. Part of this may indeed be the language barrier and a fear of not communicating well on the part of the organist or singers; in many cases there may be a willing organist, but with the problem that the music typically used at many Spanish Masses simply does not sound correct with that instrument.

Since the pipe organ remains the liturgical instrument par excellence, *it is notable that it is so routinely absent from so many Spanish Masses.*

In the face of these various challenges and problems, a busy parish priest or erstwhile music director may hardly know where to begin. Often, what these immigrant peoples have in fact brought with them are the liturgical experimentation and other abuses that were prevalent or common in their countries at the time that they left. Problems that we generally worked through in the English-language liturgy world some twenty or thirty years ago appear to us anew, now in Spanish. And while there is a gradual availability of better Spanish-language resources (for example, I know that some are working on a Spanish propers project), yet there is still a long way to go. And in any case, we find that simply imposing these resources on the people does not fix the problem.

[3]Pope St. Pius X, Motu Proprio, *Tra le Sollecitudini* (1903), ¶19 <https://adoremus.org/1903/11/22/tra-le-sollecitudini/>.

I remember when, in my first assignment, I decided that I would have the Spanish-language choir sing the Sanctus and Agnus Dei of Mass XVIII (i.e., the easiest setting, promulgated by Pope Paul VI as one that every parish should know).[4] This choir was led by a volunteer who did not read music and did not have any particular musical training, so I had to step in and lead the way in this initiative. Knowing that the Italianate ecclesiastical Latin pronunciation that we typically prefer in this country would be as unfamiliar as the Latin itself, I prepared phonetic texts that I thought would make learning easier.[5] I burned CDs for them to listen to and so hopefully assimilate the text and melody. I rehearsed with them. Ultimately, they sang it—begrudgingly. They never liked doing so, and I suspect that within minutes of my transfer from that parish, that setting disappeared from their repertoire.

Whenever we did Spanish Mass settings, on the other hand, I insisted on certain ones that corresponded correctly to the liturgical text. At the time the main resource we had was the *Flor y Canto* hymnal[6] and, after I vetted the various Mass settings that were provided for correct words and other criteria, there were very few remaining for us to use.[7] But in that matter also, my initiative to regulate the liturgical music was not met with great comprehension. The fact that it was the church's approved text did not appear to them to be a compelling enough reason for omitting other illicit settings that they might have preferred. It became clear to me that there was a missing link in my efforts to improve the music sit-

[4]Cf. Bl. Pope Paul VI, Letter, *Voluntati obsequens* (1974) <https://adoremus.org/2007/12/31/Voluntati-Obsequens/>.

[5]At the time, I was ignorant of the fact that Ecclesiastical Latin was historically pronounced more or less according to the phonetic structure of each major European language; in retrospect, I might have taught them using standard Spanish pronunciation instead of the Italian.

[6]Published by Oregon Catholic Press.

[7]One has to vet carefully all metrical Spanish Mass settings, for they are not always consistently faithful to the official liturgical texts across the entire setting. For example, paging through OCP's *Flor y Canto* hymnal, the *Misa Juan Diego* is textually correct in the Gloria and Sanctus (leaving aside the issue of a refrain-Gloria), but the Agnus strays from the approved text by adding seven verses of tropes. The *Misa San Pablo*—again, leaving aside the issue of refrain-style Gloria—is fine in both the Gloria and the Agnus but inserts an extra (i.e., a fourth) "santo" ("holy") in the Sanctus. The *Misa de la Aurora* has all of the correct words in Gloria, Sanctus, and Agnus—except that it adds an "alleluia" after the "amen" at the end of the Gloria, which is then repeated (it is also a refrain-style Gloria). The Sanctus and the Agnus of the *Misa Melódica* (OCP) are both textually accurate and easy to play and learn. A refrain-Gloria that is faithful to the liturgical text and has an easy-to-learn melody is from the *Misa San José*, also published in *Flor y Canto*. It is very difficult to find a Gloria that does not have a repeating refrain and does not use psalm tones for the "verses" between the refrain. I have noticed that many Hispanic choirs initially find the free rhythm of psalm tones quite intimidating, used as they are to singing according to metrical rhythms. I am not aware of any through-composed Spanish-language Glorias, but I admit that my knowledge of what has been published in recent years is very limited. See below for my suggestion concerning choral resource gathering.

uation; that missing link was a catechetical vision and then a more earnest and patient effort to realize it. In any case, I was called to take on a new assignment and so my attempts at reform with that parish ended.

Indications for Improvement

The liturgical expectations and preferences of our Hispanic immigrant people reflect in part the ecclesial crisis of the churches from which they originally hail. These are often rural parishes that are visited only rarely by a priest. Village catechists keep the faith alive, but in the end the level of catechesis is low. Many of the people in these places do not receive much of an education, either being unable to afford it or having to work instead. They are therefore in a self-perpetuating situation: there is really little hope of improvement, apart from emigrating to the United States, Canada, Europe, or any number of other places. Here in this country there are new opportunities. But one often stays with what one knows, unless called out of it by another. In this case, it is the parish priest and those who work with him who have the greatest opportunity to call the people to higher and more decorous forms of worship.

The Bishops in Latin America have recognized the crisis in their midst and have sought to respond to it in various ways. The Aparecida document of 2007[8] was the fruit of meetings and committee work within the CELAM—Latin American episcopal conferences—conducted at the Shrine of Our Lady of Aparecida in Brazil. The assembly was opened by Pope Benedict XVI, who was there on an apostolic visit. This document is very lengthy,[9] with a general thrust towards missionary discipleship for all the baptized as agents of the New Evangelization. Pope Francis—then Cardinal Bergoglio—was among its principle redactors, and he has cited and praised the text multiple times during his papacy also.[10] I do not

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[8]V General Conference of the Bishops of Latin America and the Caribbean, Concluding Document (2007) <http://www.aecrc.org/documents/Aparecida-Concluding%20Document.pdf>.

[9]For a brief overview of the Aparecida document and a positive review of it, see George Weigel, "Light from the South," *First Things* <https://www.firstthings.com/web-exclusives/2012/06/light-from-the-south>.

[10]See, for example: Pope Francis, *Homily at the Shrine of Our Lady of Aparecida* (July 24, 2013) <http://w2.vatican.va/content/francesco/en/homilies/2013/documents/papa-francesco_20130724_gmg-omelia-aparecida.html>; Pope Francis, Post-Synodal Apostolic Exhortation, *Evangelii gaudium* (2013) <http://w2.vatican.va/content/francesco/it/apost_ex-

intend to undertake a critique of this document, though I would contend that it really does not assign liturgy its proper place or devote to it the attention that it needs. But I do wish to quote one paragraph that is helpful with respect to our task of asking how to improve Spanish-language liturgy in our parishes here in the United States.

Paragraph 500 of the Aparecida document gives the following concrete indication:

> It is crucial that liturgical celebrations incorporate into their expressions artistic elements that can transform and prepare the assembly for the encounter with Christ. Appreciating the spaces of the existing culture, including the church buildings themselves, is an essential task for evangelizing culture. Along these lines, the creation of Catholic cultural centers should be encouraged. They are especially needed in the poorest areas, where access to culture and augmenting respect for the human is all the more urgent.

One of the things that impresses me about this paragraph is that it has a proper vertical reference: the liturgical celebration is to facilitate the encounter with the Lord Jesus, and the artistic elements of the celebration can help with this. One supposes that the bishops, reflecting upon the state of many parish liturgies they had celebrated, recognized that there was not sufficient reference to solid artistic elements to facilitate that all-important encounter, and that many liturgies were, in fact, quite horizontal in nature.

Then there is the encouragement to promote Catholic cultural centers, especially in the poorest areas. But shouldn't every Catholic parish be a sort of cultural center, where there is beautiful art and architecture to provide a fitting setting for the beautiful celebration of the sacred liturgy? This beautiful art would, of course, include the use of the chants and great works new and old from the church's artistic tradition. This is the goal and it is to include the poor. Perhaps there is the problem in many of our churches of there being a lack of good art or architecture. But we can at least address the area of liturgy—and particularly, liturgical music.

In his opening address at Aparecida, Pope Benedict had recalled the historical impact of the Catholic faith on the cultures of the various Latin American countries:

> Faith in God has animated the life and culture of these nations for more than five centuries. From the encounter between that faith and the indigenous peoples, there has emerged the rich Christian culture of this Continent, expressed in art, music, literature, and above all, in the religious traditions and in the peoples' whole way of being, united as they are by a shared history and a shared creed that give rise to a great underlying harmony, despite the diversity of cultures and languages.[11]

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hortations/documents/papa-francesco_esortazione-ap_20131124_evangelii-gaudium.html>; Pope Francis, *Discourse during the Meeting with Clergy at Caserta* (2014) <http://w2.vatican.va/content/francesco/it/speeches/2014/july/documents/papa-francesco_20140726_clero-caserta.html>, among others.

[11]Pope Benedict XVI, *Opening Address at the Fifth General Conference of the Bishops of Latin America and the Caribbean* (2007) <http://w2.vatican.va/

Indeed, the missionaries who evangelized the American continent and their successors had great success in fomenting authentic Christian culture. The movie "The Mission" captures this aspect well, as it shows how missionaries taught beautiful music to the indigenous people. Think, for example, of the great Mexican baroque music, which would have been enjoyed by rich and poor alike in its time—though it is now a distant memory, compared with what we hear in many parishes. Think of the great art of the Cuzco School in Peru, adorning churches visited by the rich and the poor and helping both to come to a deeper appreciation of the faith. These historic examples remind us that we should not assume that higher forms of culture are beyond the reach of those who otherwise lack education or formation: we can help them to learn to appreciate and embrace it.

The Latin American bishops were therefore, in a certain sense, encouraging a return to tradition. And they were certainly not the first to do so. In the various great sacred music documents of the last century or so, from *Tra le Sollecitudini*[12] to *Musicam Sacram*[13] and others,[14] the popes have repeatedly exhorted us to return to what was beneficial in the past: for example, to form chant *scholae* and to perform the great works of polyphony; to have qualified singers who can help make the riches of our musical tradition available to all. I maintain that this is, moreover, what the people really want, even if they do not yet realize it. Singing upbeat, popular pieces like "Santa María del Camino" at a Sunday Mass is comfortable and accessible; singing chant is not. And yet, over and over again, whenever I have had Latino parishioners come to one of my English Masses—Masses where we observe sacred silence, where the pipe organ is played, where we sing Gregorian chant, and perhaps where even a choir sings a motet—they have told me how much they appreciated it. And that, even if they did not really understand the language!

The missionaries who evangelized the American continent and their successors had great success in fomenting authentic Christian culture.

But this really brings us back to the beginning, where I mentioned my own history of having tried to impose things like parts of the chanted Mass ordinary on the Hispanic choir in one of my parishes. It

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content/benedict-xvi/en/speeches/2007/may/documents/hf_ben-xvi_spe_20070513_conference-aparecida.html>.

[12]Cf. Pius X, Motu Proprio, ¶27.

[13]Cf. Second Vatican Council, Instruction On Music In The Liturgy, *Musicam Sacram* (March 5, 1967), ¶¶18—21.

[14]E.g., Pope St. John Paul II, *Chirograph for the Centenary of the Motu Proprio "Tra le sollecitudini" on Sacred Music* (2003) ¶¶8-10 <http://w2.vatican.va/content/john-paul-ii/en/letters/2003/documents/hf_jp-ii_let_20031203_musica-sacra.html>.

really did not work—at least, not the way I did it then. They might appreciate it when others sing such pieces, but having to try it themselves involved change and insecurity. I probably moved too quickly. Moreover, it is almost certain that I did not catechize enough. And that catechesis should have extended to the rest of the congregation also, so that they would recognize when their choir sang something from the church's treasury of music and in their own way express appreciation to their family members and friends who sang in the choir.

A question then arises about liturgical inculturation. The Aparecida document speaks in a generally positive and uncritical manner of this reality.[15] But it can be easily observed that a misguided inculturation process has been applied to the liturgy in many places, from the use of unworthy music—some examples of which are given above—to the use of native dances and dress without the proper adaptation of these to the sacred rites. The examples are manifold. In his excellent and important address at the Sacra Liturgia Conference in London in July 2016, Robert Cardinal Sarah made some insightful remarks in this regard, which I quote here at length:

> I am an African. Let me say clearly: the liturgy is not the place to promote my culture. Rather, it is the place where my culture is baptised, where my culture is taken up into the divine. Through the Church's liturgy (which missionaries have carried throughout the world) God speaks to us, He changes us and enables us to partake in His divine life . . . .
>
> Nevertheless, it seems incumbent to be very clear on what we mean by inculturation. If we truly understand the meaning of the term as an insight into the mystery of Jesus Christ, then we have the key to inculturation, which is not a quest nor a claim for the legitimacy of Africanization nor Latin Americanization nor Asianization in substitution of a Westernization of Christianity. Inculturation is neither a canonization of a local culture nor a settling into this culture at the risk of making it absolute. Inculturation is an irruption and an epiphany of the Lord in the depths of our being . . . .
>
> [Inculturation] is not essentially realized in the use of local languages, instruments and Latin American music, African dances or African or Asian rituals and symbols in the liturgy and the sacraments. Inculturation is God who descends into the life, into the moral behaviour, into the cultures and into the customs of men in order to free them from sin and in order to introduce them into the life of the Trinity. Certainly the Faith is in need of a culture so as to be communicated. This is why Saint John Paul II affirmed that a faith that does not become culture is a faith that is dying: "Properly applied, inculturation must be guided by two principles: "compatibility with the gospel and communion with the universal Church." (Encyclical Letter, *Redemptoris Missio*, 7 December 1990, n. 54).[16]

[15]Cf. Latin American Bishops' Aparecida Doument, e.g., ¶¶94 & 99b. For a more critical viewpoint in the same document, cf. ¶479.

[16]Robert Cardinal Sarah, *Keynote Address at the Sacra Liturgia Conference in London* (July

The good Cardinal does not, therefore, rule out the incorporation of "native" elements into the sacred liturgy; at the same time, such elements should not be the starting point for proper liturgy either, which, in the Latin Church, always retains a certain Roman character regardless of where it is celebrated. Any eventual incorporation of "native" elements, therefore, is subject to the church's discernment—not to merely local initiative.

The then-Cardinal Ratzinger, in his seminal work, *The Spirit of the Liturgy*, effectively takes this consideration a step further:

> Whenever people talk about inculturation, they almost always think only of the liturgy, which then has to undergo often quite dismal distortions. The worshippers usually groan at this, though it is happening for their sake . . . . The first and most fundamental way in which inculturation takes place is the unfolding of a Christian culture in all its different dimensions: a culture of cooperation, of social concern, of respect for the poor, of the overcoming of class differences, of care for the suffering and dying; a culture that educates mind and heart in proper cooperation; a political culture and a culture of law; a culture of dialogue, of reverence for life, and so on. This kind of authentic inculturation of Christianity then creates culture in the stricter sense of the word, that is, it leads to artistic work that interprets the world anew in the light of God.[17]

In other words, the alleged inculturation of the sacred liturgy seen in some areas of the Spanish-language liturgy world may often indicate a failure to go deeper and to transform the entire culture in the light of Jesus Christ. The liturgy becomes an easy target, a place for facile creativity. When the culture has been transformed, on the other hand, authentic and organic Christian expressions naturally arise from it. From the foregoing, it is urgent that we recover the truly Roman spirit of the sacred liturgy—with all of its noble simplicity—and allow it to shape and form our Latino people according to its proper genius.

Some Practical Suggestions

Therefore, having reflected upon my own experiences and observations at Spanish Mass, as well as on the guidance of the church, I would like to propose some concrete initiatives that we might undertake going forward, so as to help Spanish-language liturgy in the United States start to catch up to the great strides that have been made in recent years in the liturgy of our "Anglo" communities—or, at least, in certain places that are starting to have a knock-on effect.

The first suggestion is spiritual in nature. It concerns the interior life. If you have not read the classic book, *The Soul of the Apostolate* by Dom Jean-Baptiste Chautard, O.C.S.O.,[18] I strongly encourage it for priests and seminarians, and I think musicians could greatly

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5, 2016) <http://www.catholicherald.co.uk/news/2016/07/12/full-text-cardinal-sarah-at-sacra-liturgia-conference/>.

[17]Joseph Cardinal Ratzinger, *The Spirit of the Liturgy* (San Francisco: Ignatius Press, 2000), pp. 200–201.

[18]Dom Jean-Baptiste Chautard, O.C.S.O., *The Soul of the Apostolate* (Trappist, Ky.: Abbey of Gethsemani, 1946; reprint, Rockford, Ill.: TAN Books, 1974).

benefit from it also. Remember what the psalmist said: "If the Lord does not build the house, in vain do its builders labor."[19] It does not matter how many good ideas we get from articles, conferences, or methods that we learn; ultimately we have to bridge the gap between theory and practice in a prudent manner, and we need God's help in this if we will have lasting results. We know what the Lord wants in the area of sacred music, at least in general terms, for all of the recent popes have taught us so—to say nothing of an ecumenical council. If this renewal is what he wants, then we can be confident that he will guide us in it. But let us be sure to seek his guidance out. Each one of us needs to cultivate a strong interior life and allow the Lord to take the lead in our work for the restoration of the sacred.

There is a particular concept in Dom Chautard's book that I believe can be applied in a certain way to our own situation, as well. He speaks of the need in any apostolate to identify certain strong and healthy individuals who can lead others by word and example: he calls them "shock troops."[20] These are individuals who are well-grounded in their faith and in prayer and who have a capacity for leadership, thus being able to influence their peers toward the desired result and effectively reach those whom the priest (or, by analogy, the music director) alone cannot reach. In every Hispanic ministry situation I have worked in, I have encountered a few individuals like this; again, recall what I said earlier about the eagerness and energy of so many of these good parishioners. Often, they are only too eager to help the priest or those whom the priest indicates. These are precisely the types of people to whom we must dedicate special attention, forming in them first of all what we hope to form in the larger group. With their zeal and enthusiasm, they can have a splendid effect on the larger group.

The second suggestion, then, concerns resources: to wit, we need better resources. Many of us, I am sure, regularly consult the Musica Sacra/CMAA web site, as well as the Choral Public Domain Library, Cantica Nova, Corpus Christi Watershed, and others. What was only available in isolated parishes here and there in the past is now available to many, thanks to these sites. But they are still greatly lacking in Spanish-language materials. Several seminaries are now doing great work in teaching more elevated forms of Spanish-language liturgy and music to the next generation of priests.[21] But we need the resources that they and others are developing and teaching to be made available on a wider scale, especially for the benefit of those of us whose training was less than optimal.

Even if and when such resources are more widely available, there will still be the challenge of instituting them on a parish level. There needs to be a sort of "Best Practices Guide" that chronicles how different priests and music directors have gone about restoring the sacred, step-by-step. This is lacking, I think, even for the English- and Latin-language liturgy world. Any such guide must help a priest or music director to articulate a comprehensive vision, which

[19]Psalm 127:1.

[20]Cf. *Soul of the Apostolate*, 160ff. However, the theme surfaces multiple times throughout the work.

[21]To mention two by name, St. Joseph's Seminary in Yonkers, New York and the Pontifical College Josephinum in Columbus, Ohio.

he can then hand on to his people. In my mind, this vision would begin with trying to broaden their ecclesial vision: Hispanic immigrants tend to come from small villages where almost all of their family lived—they may have a very provincial mentality, this even extending to their understanding of the church, which might be mostly limited to the parish or local level. So I would begin my catechesis by catechizing on the universality of the church and our place in it.

That universality extends in space, but the next step would be to teach on how it extends in time also: it connects us back to saints and sinners in all the preceding generations, all throughout the world. Latinos have a great love for the saints and many of their countries boast of several home-grown heroes of the faith; we worship in union with them also. From there it becomes easy to introduce the various liturgical topics, including that of liturgical music. For example, let's say that I decided to do what many parishes have done in their English or Latin Masses, namely, begin by introducing the communion antiphon in place of, or in addition to, a hymn: then I would do so on a Sunday when an ancient antiphon was used (even if it was on a different Sunday or feast in the old Missal and calendar), and would preach about how on whatever Sunday or feast in the year 1531, St. Juan Diego might have heard that same chant at a solemn Mass—albeit in Latin. Or how St. Rose of Lima likely sang this same Agnus Dei that we are, on a Sunday when I introduced a Latin ordinary or a part thereof.

This particular focus of music really must form part of a larger catechesis on the liturgy itself. I remember when I first realized that many immigrants, who had little education in the faith or otherwise, often used the word "Mass" (Misa) to describe any sort of church ceremony. They would ask me if they could schedule a "Mass" for their child's baptism, but as I spoke with them I realized that they really did not expect there to be a baptism within Holy Mass. They simply meant "ceremony." This equivocation of "Mass" and "ceremony," however, points to a general lack of understanding about what the Mass is and how it differs from the other sacraments and rituals of our faith. An ideal "Best Practices Guide" along the lines of which I have been speaking would include a series of simple and direct catecheses on the Mass and sacred music in Spanish, which could serve as base material for homilies and other teachings.

A great opportunity for embarking upon such a catechesis would be when the United States edition of the *Misal Romano* is finally published. Until now, we have always used the Mexican edition of the Missal, which is deficient in many ways—from the almost-complete lack of musical notation, to a liturgical calendar that does not fully align with our national calendar. The new U.S. edition of the *Misal Romano* is supposed to remedy these deficiencies and, if I have understood correctly, introduce some tweaks to the translation as well (such as correcting the translation of "pro multis"). It will thus provide an occasion for any priest and those who work with him to make some fanfare and awaken interest. The publication of this new missal has been announced as proximate on more than one occasion in recent years; hopefully it will in fact be published soon.[22]

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[22]In fact, the November 2016 number of the U.S. Bishops' Committee on the *Liturgy Newsletter* confirms that the needed *recognitio* from

The time has come to promote more widely a restoration of the sacred in our Spanish-speaking communities.

I could also envision training workshops not unlike those offered at St. John Cantius in Chicago for the Latin Mass—but in this case, for priests and musicians to learn how to "do" good Spanish liturgy.[23] Such workshops should take into account the needs of clergy who may not have a full grasp on the Spanish language but at least know how to pronounce it and, in any case, will need to serve the Latino population. One important skill that is to be acquired by many priests is that of singing the orations and prefaces, especially when no notation is provided, as is largely the case with the current Spanish Missal. Just as regional, national, and international sacred music conferences have taken on a life of their own in recent years, with healthy numbers and even people coming from afar to attend, so I hope that by beginning in earnest and pressing on, such Spanish liturgical music conferences might become a mainstay and attract those priests, musicians, and "shock troops" who are keen on restoring the sacred and transforming their parishes into places of beauty, decorum, and culture.

Conclusion

The Latin American Bishops at Aparecida gave a valuable indication as to what must be done to connect our worship back to something greater: namely, the great artistic tradition of the church, with all of its evangelical power. In so doing, they have effectively repeated what the church has been teaching us through her popes and an ecumenical council for the past one hundred-plus years. The saving encounter with Christ must be the focus, then, in how the liturgy is celebrated, and in particular, in the sacred music that we use. Great progress has been made in recent years in promoting a restoration of the sacred in our English-speaking communities. I commend all who do this important work! The time has come to promote this same work more widely in our Spanish-speaking communities as well. May these reflections help in some small way toward that end. ❖

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the Holy See has now been obtained, and the new Misal will be published soon <http://www.usccb.org/about/divine-worship/newsletter/upload/newsletter-2016-11.pdf>.

[23]Such conferences can provide technical know-how, which is important. But if the priest or seminarian has not entered spiritually into the liturgy and developed an authentic liturgical spirituality, there is the risk of becoming a performer.

A Parish Orchestra & Conservatory for a Diverse Neighborhood

What role can excellent music education play in the lives of those who face economic and social hardships?

by Lisa Knutson

Three years ago, I came back to work part-time for a parish that I hold very dear. It is an old missionary parish in Southern Minnesota, run by the Jesuits for almost 150 years. In 2008, after the Jesuits pulled out of parish ministries, the Institute of the Incarnate Word (I.V.E.), a missionary order with an Ignatian charism, took charge of the parish. At the same time, they began their high school minor seminary in our old convent building, which has now grown to over twenty boys attending, all of whom feel a call to the priesthood.

When I came back to work after a five-year absence, the boys had all switched from learning a band instrument to a string instrument, for the purpose of learning more sacred music. Our pastor and I sat down and talked about the possibility of opening up their orchestra to the community. Already we had several parishioners who played a string instrument, and so the Buela Youth Orchestra was begun. As our mission solidified for this community orchestra, we saw a need to reach out to those in our own neighborhood, many of whom are immigrants or in impoverished situations, by offering free musical instruction. Our hope is to win hearts for Christ through beauty.

In only our second season, we are now a free after-school string program which works in conjunction with the I.V.E. minor seminary. Local professionals give private and group instruction, and section leaders help train beginners. The parish and seminary own instruments, and lend them to students if needed. We have about forty students of varying abilities and backgrounds.

This address was given as a conference paper on March 11, 2017 as part of the "Gregorian Chant in Pastoral Ministry and Religious Education" conference held at St. Joseph's Seminary (Dunwoodie) in New York.

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Hispanic children make up nearly forty percent of our enrollment. Others come from large homeschooling families, our Catholic school which no longer has an orchestra program, or from difficult home-life situations. We even have one young-at-heart member who is eighty years old.

This fall, we celebrated the canonization of the seminary's patron saint, José Sanchez del Río, with a sung Mass for the feast of Christ the King which featured the *Misa a San Ignacio* by Domenico Zipoli, S.J. (1688–1726). The Buela Youth Orchestra, still developing its ability to play an entire Mass, played the Agnus Dei, a piece by an unknown composer from the Jesuit Reductions of Paraguay, as well as hymns, psalms, and a prelude. They also had the opportunity to experience an orchestral Mass with professional singers and string players, and some of those students would not have gone to Mass that day had it not been for their orchestral requirement.

While our program may seem to lie far beyond the bounds of a typical music program, we are, in fact, inspired by the historical mission and outreach of the church's educational work. The first centers for musical training in the Christian tradition were the *scholæ cantorum* and cathedral or monastery choir schools of the sixth century. The boys trained here were trained in singing, and utilized in the chant for the liturgical celebrations of the stational churches in Rome. In the Eastern church and to some extent in the West, these choir schools had a strong link to orphanages, affording boys who had difficult life circumstances the opportunity to learn music, in addition to grammar, rhetoric, and other subjects.[1] The choir school continued and grew throughout the middle ages, expanding to England and throughout Europe to instruct singers in sacred music. The training of youth in this system relied largely on the direction of *preceptors*, former students and head teachers under the charge of the master teacher.

Eventually universities evolved out of these schools, where the seven liberal arts included music as part of the quadrivium. In these schools was the beginning of the church's use of the pipe organ, first used as a tool for education in the sciences. Slowly, the instrument was introduced into liturgical use for the aide of singers, and gained acceptance in church worship as early as the tenth century.[2]

In the High Renaissance, colleges such as the *Collegio Romano*, the German college, and other Jesuit colleges in Munich, Graz, Vienna, Prague, Cologne, Mainz, and Augsburg became important centers for musical learning and musical instrument development in Europe. Musicians trained at the Jesuit colleges included Carissimi, the leading developer of the oratorio, the music that would largely lead to the opera. Professors at these schools also included Palestrina, Victoria, and Charpentier.

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[1]For a thorough discussion of the link between orphanages and the schola cantorum, see Joseph Dyer, "The Boy Singers of the Roman Schola Cantorum," *Young Choristers: 650–1700* (Rochester: Boydell and Brewer, 2008), pp. 19–36. For a look at the development of choir schools, see Anthony Pierce, "Choirs and Choir Schools in the History of Church Music" (Master's Thesis, Boston University, 1956) <http://hdl.handle.net/2144/11585>.

[2]Quentin Faulkner, *Wiser Than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church* (Westport, Conn.: Greenwood Press, 1996), pp. 215–219.

This relegation of musical training and artistic excellence to the secular sphere is not necessary.

Next, we consider Paris, and the development of the conservatory. Formed in 1795 as the combination of recently founded institutions, the Royal School of Singing and the National Institute of Music, it was as a secular or government school. Throughout its history, however, the links with Catholic musicians and Catholic sacred music are strong, and demonstrated through its long, illustrious list of directors, organists and composers including Dubois, Fauré, Widor, Guilmant, Dupré, Vierne, Duruflé, Saint-Saëns, Langlais, Marie-Claire Alain, Messiaen, Tournemire, and today's titular organist of Notre Dame de Paris, Olivier Latry, who is professor of organ at the conservatory.

Also worth mention is the Catholic schools movement of America in the nineteenth and twentieth centuries, and how important the role of musical education was in its essence of the educational whole. Certainly the Ward Method is the prime example of this, but even in rural Catholic schools, musical training, at least singing and basic theory, was very good. Most Catholic school children, through the 1960s, had a basic knowledge of note-reading and singing.

In contrast, consider today's practice of musical learning through lessons, conservatories, and youth orchestras or choirs. While Catholic and public school music programs are still somewhat common, programs of excellence are more rare. Most students receive their best musical training in a privatized way, and this usually comes with high cost, and little incorporation into the life of the church. The Suzuki method programs, for example, cost at least ninety dollars per month for a beginning student in our area. At the university level, the best music conservatories in our country are secular and expensive.

This relegation of musical training and artistic excellence to the secular sphere is not necessary, however. As in the past, there is a vital link between artistic education and the liturgical and missionary life of the church. And we can look to the writings of people like Pope Benedict to understand the "Way of Beauty," whereby beauty is laid down as a path for the New Evangelization. Since his motu proprio in 2007, *Summorum Pontificum,* the Canons Regular of St. John Cantius and others have produced beautiful resources and training for the sung Mass. This growing parish and order of priests have as their crest the alabaster jar, that symbol of the expensive oil poured at the feet of Jesus. This symbol makes clear the efforts of beauty to pour gifts of music and art generously at the feet of Our Lord in the sacred liturgy, sparing nothing in artistic creation. "The poor," the grateful recipients of such graces, "will always be with you," says Our Lord to the disciples in that moment. In bowing down at the feet of our Lord as the humble woman did, and pouring out our gifts of beauty to him, we are providing a service to the poor by allowing them the opportunity to lift their eyes upward to him who is Beauty itself, giving hope to troubled situations, enlightening those in darkness.

As Pope Benedict said, "The encounter with the beautiful can become the wound of the arrow that strikes the heart and in this way opens our eyes."[3] Quite possibly, our times see ugliness in ways earlier cultures had not. With the problem of pornography and human trafficking, the human body, itself highest in the order of created beauty, is debased of aesthetic value—and while the eyes see, the heart is hardened with ugliness.

Evangelizing with beauty to such a pagan culture as ours is not a new methodology. Beauty was, in fact, the common tool utilized by the missionaries of the sixteenth and seventeenth centuries in the "New Worlds." The Jesuits followed the spirituality of St. Ignatius of Loyola in the *Spiritual Exercises*, and held that every created thing, material, and sound, could be employed for the greater glory of God and the sanctification of people.

> The First Principle and Foundation
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> Man is created to praise, reverence, and serve God our Lord, and by this means to save his soul.
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> The other things on the face of the earth are created for man to help him in attaining the end for which he is created. Hence, man is to make use of them in as far as they help him in the attainment of his end, and he must rid himself of them in as far as they prove a hindrance to him. . . .
>
> Our one desire and choice should be what is more conductive to the end for which we are created.[4]

In this precept, we have the basis of what I call the "missionary school." First of all, there was a flexibility—myriad ways that beauty was used to bring about conversion, to strengthen communities, and to give the very best of available materials to almighty God in holy Mass and in daily life. The Jesuits created plays, operas, elaborate paintings for forty hours devotions, and music. They crafted beautiful architectural designs, sculptures, and ornate decorations for churches and other buildings. One of the first buildings established at a new mission was the workshop, where native people learned a trade and employed skills in the building and decoration of churches and their associated furnishings, art, sculpture, and musical instruments.

There was a diversity of instruments, languages, and functions for music. Instruments such as the harp were introduced in Paraguay by Father Antoin Sepp, S.J., and it is now their national instrument. The bagpipe was taught to the Guarani to build community and Christian culture. Organs were built in many places, especially Mexico. Compositions in the native language were developed. Compositions in Spanish helped the missionaries teach natives

[3]Joseph Cardinal Ratzinger, *Message to the Communion and Liberation Meeting at Rimini*, *"The Feeling of Things, the Contemplation of Beauty,"* 24–30 August, 2002 <http://www.vatican.va/roman_curia/congregations/cfaith/documents/rc_con_cfaith_doc_20020824_ratzinger-cl-rimini_en.html>.

[4]St. Ignatius of Loyola, *The Spiritual Exercises, A New Translation Based on Studies in the Language of the Autograph*, tr. Ludovico J. Puhl, S.J. (Chicago: Loyola University Press, 1951, 2010), p. 12.

a common language. Works in Latin were taught so that the people could learn to pray the sacred liturgy. The singing of the *Laude*—a sort of catechism in song—was always employed, complete with attractive processions of children to the church for catechesis.

"Give me an orchestra of musicians and I will convert all the Indians for Christ," is a popular saying by Manuel de Nobrega, S.J. from 1549.[5] The musical style of the missions of South America in the fifteenth and sixteenth centuries was that of adaptability to the voices and resources available. It was often complimented by the native styles, which were elevated into a larger Italian Baroque framework. Polyphonic Masses were composed for the native people and children's voices to accommodate the abilities of each place's choir. These amazing efforts, most notably by Domenico Zipoli, S.J., were an education in beauty, utilized to save souls.

In the "mission school," there was an emphasis on education in a diversity of fields, all of which worked to build a complete Christian culture. In Asian lands and the Indies, the visual arts were employed for communication with such a different culture. While the Chinese courts were impressed—or perhaps amused—by the Westerners' instruments such as the telescope and armillary sphere, they did not like Renaissance painting. Looking much too dark with all the realistic shadows and life-like representations, the Jesuits learned about the Asian culture's desire for the ideal in the after-life, represented in art. Their painting was two-dimensional, pure and clean, reflecting purity. The mutual enrichment of West and East in the field of art inculcated trust between the two cultures, and presented an opportunity for dialogue.

The Orchestra, Sacred Music, and Education

Today the orchestra, in large part, exists outside the church, and has for some time. While the church is open to the use of non-organ instruments within certain guidelines, modern composition for the Catholic Church has largely relied upon instruments like the piano and guitar rather than the orchestral instrumentation of the Baroque and Classical periods. For this reason, the use of instruments, as in times past, has largely remained controversial because of its ability (arguably more than singing alone) to introduce secular styles of music into the sacred liturgy.

In the secular world, however, the orchestra has an established place in the concert hall, and in more recent years has been the locus of musical outreach to diverse communities. In Venezuela, a nation-wide effort was made in the 1970's by Catholic Dr. Jose Antoin Abreu to save the souls of its poverty-stricken people through the art of music and the orchestra. He says,

> An orchestra is the only community that comes together with the fundamental objective of agreeing with itself. Therefore the person who plays in an orchestra begins to live the experience of agreement. And what does the experience of agreement mean? Team practice—the practice of the group that recognizes itself as interdependent, where everyone is responsible for others and the others are

[5]This saying was slightly adapted and used in the Hollywood's production of *The Mission* (Warner Brothers, 1986).

responsible for oneself. Agree on what? To create beauty.[6]

Gustavo Dudamel, perhaps the most famous conductor of our times, is from Venezuela and has seen the success of the Dr. Abreu's "El Sistema" program in his country. Today over a million young people in Venezuela are in the *nuclei* of these programs, receiving the finest music educations in the world for free, and turning from other harmful activities of poverty to the hard work and accomplishment of daily, intense, musical practice. There are thousands of these El Sistema-inspired programs popping up in poor neighborhoods around the world.[7]

Gustavo Dudamel says,

> My main goal, and it's a big one, is that every child has a chance to get close to music—as a right—that as they have access to food, health, and education, they get the chance to have art and culture—especially music.[8]

Secular musicians today sound pretty charitable! Most orchestras, like the Los Angeles Philharmonic, have some sort of outreach program for youth, especially low-income children. But as the church of Jesus Christ, whose first charge it is to love and serve God and by this means save our soul, and in this to love and serve our neighbor, we remember the words of St. Ignatius who says that "love ought to manifest itself in deeds rather than in words." "Love," he says, "consists in a mutual sharing of goods, for example, the lover gives and shares with the beloved what he possesses, or something of that which he has or is able to give; and vice versa, the beloved shares with the lover. Hence, if one has knowledge, he shares it with the one who does not posses it; and so also if one has honors, or riches. Thus, one always gives to the other."[9]

If we as musicians in the church posses not only the patrimony of the world's best musical heritage, but also the Holy Word of God infused within it, should we not share this with those who do not possess it?

Dr. Abreu says

> What do people feel (in music)? A revelation. God reveals something, something ineffable, something that cannot be penetrated by rationality, that is only penetrable by intuition. It is that young person who, penetrated by music, challenged by the musical impulse of the tasks of the orchestra, begins a psychological transformation. We must let ourselves be moved by that art that brings us together—through music, plastic arts, literature, cinema—and begin to recognize ourselves in our essences, our identity—through art, which is the only world where we can find the true revelation of our being. The authentic being is revealed through art as a bearer of beauty, goodness, and truth.[10]

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[6]Alberto Arvelo, Tocar y Luchar, DVD (Los Angeles: Cinevolve, 2006).

[7]Christine Witkowski, *El Sistema: Music For Social Change* (London: Omnibus Press, 2015).

[8]Quoted in Frank Fitzpatrick, "Why Music, Part 5: Music and Education," *Huffington Post*, December 3, 2012 <https://www.huffingtonpost.com/frank-fitzpatrick/music-education_b_2213841.html>.

[9]St. Ignatius, The Spiritual Exercises, ¶231.

[10]Arvelo, *Tocar y Luchar*.

Thinking about the missionaries' priorities for art, workshops, and building Christian culture when establishing missions in the neighborhoods they entered, let us consider what we may be able to utilize for our own "missionary schools," which are today the Catholic parishes of our communities.

In *Amoris Lætitia*, Pope Francis says something important for us as we reflect on the dwindling number of choir members, volunteers in general, and life of the average parish community, especially in rural or poverty-stricken parishes:

> Nowadays, pastoral care for families has to be fundamentally missionary, going out to where people are. We can no longer be like a factory, churning out courses that for the most part are poorly attended.[11]

Maybe one's parish does not have much. Maybe one is already being asked to do too much in one's ministry to help out an overburdened pastor. Perhaps there is a reorganization of efforts that one could consider when looking to prioritize ministries for the future.

Can we open our doors to the children of our neighborhood for the training of music? Can we allow the use of our rooms for practice rooms? Can our music staff give lessons, teaching theory and singing? Is it possible to allow for the study of instruments using our pipe organs and grand pianos?

Do we have a maintenance garage that could be utilized as a workshop for the training in liturgical arts (woodworking, metalwork, sculpting, etc.)? Perhaps we have parishioners already trained in a craft who could offer their skills to train a new generation.

The greatest mentor of the orchestral Masses in America is Msgr. Schuler of St. Agnes parish in St. Paul, Minnesota. His example, not only of musical leadership, but also liturgical, has reaped fruit for the very life of his parish, which is situated in Frogtown, a poor neighborhood. The parish has produced numerous vocations to the priesthood for the archdiocese, and is flourishing through the involvement of many young families. In an interview with Deacon Ed Schaefer regarding the Viennese Classical Masses they are so famous for, Monsignor Schuler said, "I don't think that these Masses should be sung everywhere all the time. But they should be sung somewhere, and we can sing them, so we do."[12]

Thinking about the flexibility that the missionaries have had in their work with diverse cultures throughout the ages, utilizing beauty as the way of evangelization, the question perhaps is not "what our limitations are because of our lack of resources?" but rather "what can we do for the greater glory of God?" ❖

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[11]Pope Francis, *Amoris Lætitia*, ¶230 <https://w2.vatican.va/content/dam/francesco/pdf/apost_exhortations/documents/papa-francesco_esortazione-ap_20160319_amoris-lætitia_en.pdf>.

[12]Monsignor Richard Schuler, interview by Edward Schaefer, August 2, 2003, digital recording, St. Paul, Minn., quoted in Edward Schaefer, *Catholic Music Through the Ages* (Chicago: Hillenbrand Books, 2008), p. 103.

From Indianapolis to Nigeria: A Narrative of the Sacred Music Apostolate in the Onitsha Archdiocese

The number of organizations and schools which teach and promote sacred music is on the rise in Nigeria, thanks to the initiatives of priests and bishops, combined with the love of the Nigerian people for music.

by Rev. Jude Orakwe

My first ever experience of the colloquium of the Church Music Association of America was at Indianapolis in 2014. That was about a year prior to the end of my stay in Bloomington, Indiana, where I received my doctorate on July 31, 2015 from Indiana University. Today, I am coming back for a second time, here at St. Thomas University, St. Paul, Minnesota, accompanied by two of my brother priests, at the insistence of our Archbishop, Most Rev. Valerian Okeke.

My experience of the Indianapolis colloquium left a yearning in me, the yearning to learn to offer the Mass according to the venerable *usus antiquior*, otherwise known as the *vetus ordo,* or extraordinary form. This yearning was fulfilled in Bloomington a few months before I left the United States and went back to Nigeria. Incidentally, the first pastoral assignment I was given by my Archbishop—and an urgent one at that—was to become the chaplain of a group in the Archdiocese of Onitsha presently known as St. John XXIII Liturgical Group. This is a

This address was given as a breakout session on June 20, 2017 as part of the annual CMAA sacred music colloquium.

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group of Christ's faithful that meets every third Sunday of the month for the celebration of the extraordinary form of the Mass at the mission-station of a nearby parish. Part of my initiative in accepting this assignment is to guide the group in adopting a liturgical spirituality and to foster beauty in the celebration of the sacred liturgy.

An important question arises here: what has it been like working in the fields of sacred and classical music in Nigeria after six years of intensive studies in the United States? Take note that these six years were preceded by another six years of sojourn in Europe, during which I studied Gregorian chant and ancillary courses in sacred music at the Pontifical Institute of Sacred Music in Rome. I felt on my return that there was the presumption on the part of the Archdiocese that I was coming back home to Nigeria to serve full time in the field of sacred music—and so it was.

Thus, the first task I picked up as soon as I came back to Nigeria was to insert myself into and adapt to the tremendous work already being done by some of my former students at All Hallows' Seminary in Onitsha, two of whom are here today (Fr. Patrick Orjiakor and Fr. Steve Ifeanyi). I discovered that Fr. Steve's music school, the Archbishop Valerian Okeke Music Academy, has developed vocal and instrumental music education programs for children and teenagers. Each year, the academy organizes a music festival in which the students exhibit their talents as performers of various orchestral instruments (violin, viola, cello, flute, piccolo, clarinet, French horn, saxophone) together with various genres of vocal music. Presently, this yearly event packs the halls to capacity with thousands of guests in the audience.

As these youth musical groups are springing up, there is also an intensification of music studies in our junior seminaries.

Already such schools are rapidly being replicated in various parishes of the Onitsha Archdiocese at the expressed wish of our Archbishop who—without necessarily being a theorist of the "Mozart effect"—strongly believes in the efficacy of music education in character and spiritual formation of the young. As a result, the Voice of an Angel Music Academy has been developed in another part of the city of Onitsha. I also formed the George Handel Music Academy in my parish. There are a host of others!

As these youth musical groups are springing up, there is also an intensification of music studies in our junior seminaries (All Hallows' Seminary in Onitsha and St. Joseph Seminary School in Awka-Etiti). This intensification has become distinctive under the guidance of Fr. Patrick Orjiakor who is my fourth successor as our junior seminary's music director ever since I left All Hallows in 2003 for my studies in Rome. The music formation of seminarians of St. Joseph's is under the guidance

Music in Igbo culture is seen as what Italians define as passatempo *but never as an occupation or a professional career.*

of Fr. Paschal Okonkwo, also one of my past students. Indeed, as far as our Archdiocese of Onitsha is concerned, the decree of the Constitution on the Sacred Liturgy with regard to music pedagogy in seminaries reigns supreme: "great importance is to be attached to the teaching and practice of music in seminaries."[1]

A characteristic of these music establishments in the Archdiocese of Onitsha is that they are pushed forward by the extraordinary zeal of priests involved. Among ourselves, we have an unwritten rule that whoever wants to foster music within the parish or school setting must be ready to spend much of his personal savings because our native culture, although intensely musical, has never fully accepted music as something on which somebody should spend much time or resources. Music in Igbo culture is seen as what Italians define as *passatempo* but never as an occupation or a professional career. In pre-colonial Igbo culture, only "riff-raff" would devote themselves full-time to the professional practice or even study of music.[2]

A second area in music apostolate I had to focus on was the direction of the Archdiocesan choir. In Onitsha, we have an archdiocesan choir of about two hundred singers. This Archdiocesan choir is most directly under Fr. Patrick as the principal chaplain and music director. Similarly—as the chairman of Onitsha Archdiocesan Catholic Choir Association informed me—in each of the five episcopal regions that make up the Archdiocese of Onitsha, there is also a regional choir of about a hundred singers. I am usually asked by Fr. Patrick to direct the Archdiocesan choir while he plays the keyboard or coordinates the instruments and supervises the sound system. The repertoire of the choir ranges from simple hymns through Gregorian chant to a general classical style. Latin, English, and Igbo are the languages used—the last being the local language spoken throughout the entire southeastern Nigeria.

In our Archdiocese (and in Nigeria in general), reading music is done predominantly with tonic *sol-fa* notation (movable *do*) although the use of staff notation is also prevalent especially among those who have studied Western music. The tonic *sol-fa* notation is a system of music reading that was developed and systematized by John Curwen, an English clergyman, and employed extensively by missionaries of various denominations in the musical aspects of their nineteenth- and twentieth-centuries' missionary endeavors in various parts of

[1]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, ¶115.

[2]Chinua Achebe, *Things Fall Apart* (New York: First Anchor Books, 1959/1994), c. 1.

Africa.[3] The *sol-fa* system "involves the use of the first letters of the solfège scale (*do, re, mi, fa, sol, la, ti*) as mnemonics to help the singers to learn and mentally conceptualize the melody in order reproduce the required pitches while singing the lyrics."[4]

Someone would ask, how does a Nigerian choir sound? This is a reasonable question because sometimes it may be quite easy to imagine that African music is basically drumming and dancing. I also remember a funny experience I had in Italy after playing the organ at a Mass. A lady approached me and exclaimed something like: "we are used to hearing about the Africa of elephants but not quite about the Africa of playing the organ." Perhaps, some clips of a video will help in giving answer to this important question.

Next, I received from the Archbishop the major assignment of founding the Shanahan Institute of Music. The Archbishop's directive for the erection of the institute follows the instruction of the Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (¶115): "It is desirable . . . to found higher institutes of sacred music whenever this can be done." The institute meets on Saturdays since many of the students are adults—school teachers, university students, workers, and traders. We project the music formation to last for three years with the possibility of the students acquiring a diploma at the end. In this work, Fr. Steve, Fr. Patrick and other priests—who have the American equivalent of a master's degree in theology and are gifted with talent and musical experience from their junior seminary formation years—assist. The aim of the institute is to open the students to the study of music, ancient and modern, Western and African, vocal and instrumental. We basically train the students so that they in their turn would be able to train others.

Nigerians really love and cultivate music—church music, western or African. But the idea of dedicating oneself full-time to its studies is bit of a novel idea.

What courses do we teach? In the first year the following courses are taken: Solfège, Choral Rehearsal, Basic Theory of Music, Fundamentals of Gregorian Chant, Keyboard Basics, Voice, Latin, Liturgy/Liturgical Musicology. In the next two years, the courses to be taken before the award of diploma are: Choral Ensemble, Harmony and Counterpoint, Gregorian Semiology, Piano Study, History

[3]Clara Henderson, *Dance Discourse in the Music And Lives of Presbyterian Mvano Women in Southern Malawi* (Ph.D. diss., Indiana University, 2009), p. 223.

[4]Jude Orakwe, *Joyful Noise And Violent Prayer: Music and Charismatic Worship Performance in Nigerian Catholic Communities in Rome, Italy* (Ph.D. diss., Indiana University, 2015.), p. 212.

of Music, Liturgical Musicology, African Music, Instrument (with the choice made by the student), Music Informatics, (Ethno) musicology, Form and Analysis, and General Musicianship. Apart from the regular activities of the institute, we organize an annual seminar for members of the Catholic Choirs of Onitsha Archdiocese.

Do we have successes? I can say that the greatest success we have registered so far is our ability to convince the children of our music academies and the adult students of our music institute that there is genuine need for dedicating quality time to the systematic study of music. This is pretty counter-cultural. Nigerians really love and cultivate music—church music, western or African. But the idea of dedicating oneself full-time to its studies is bit of a novel idea. I teach music in the university and know the amount of humiliation some of my students are subjected to at the hands of their fellow students. The business or entrepreneurial bent of a typical Igbo person is culturally irreconcilable with "wasting" time in professionally studying and performing music, an activity that has been philosophically defined as "economically useless."

But our children are almost everyday in our parishes—whether we are there or not—studying their music and trying to figure their way through playing the various instruments, sometimes *on their own*, because in Nigeria, professional study and pedagogy of instruments is still an emerging reality. Our adult students also show great interest in what they are learning, although the academic challenge is great for some of them since they are older. They are challenged when, for example, I happen to shock some of them by mentioning some Latin terminologies used in the study of Gregorian chant like *torculus initio debilis* or *scandicus quilismaticus*! Nevertheless, I am particularly aware that many of them feel empowered by taking a course in the Latin language.

Are there challenges? We have a good number of them. Perhaps some of the challenges we face may be similar to what a church musician may also have to grapple with here in the United States. But some of our difficulties may be specifically peculiar to our Nigerian terrain. As I have already indicated, it is pretty difficult cultivating church/Western music in a formal way as some of us are presently doing because formal/professional music study is easily perceived in Igbo culture as economically useless. Although we may sometimes receive some measure of material support from our pastors and the people of God, there are just some limits we cannot cross in our requests or demands. For example, for all the zeal we may have for cultivating music, none of us would have the audacity to request from his immediate superior the funds to purchase something like a French horn. Such funds don't exist, you might be told. I imagine that this may not be so different from what can happen in certain parishes in the United States, especially if the pastor is not very artistically-inclined.

Or imagine me requesting one of my parishioners for a donation to purchase an upright piano! He or she will think I'm being crazy in making such "an outrageous request." So, in our work in the archdiocese, we can hardly have an upright piano or any such costly musical instruments unless one hits a jackpot like Fr. Patrick did when one of the senior priests of our archdiocese (who was formerly a professor at St. Mary of the Lake Seminary Mundelein) donated his grand and upright pianos to the minor

We rejoice to see the liturgical sensitivity of our choir members and church musicians grow.

Seminary on his return to Nigeria. But I have the dream that, by Divine Providence, we shall be able to arrive at whatever target we set for our music schools and establishments even if it might be matter of years. Presently, we succeed in fostering the music apostolate in our various archdiocesan institutions by making the sacrifice of our personal resources added to whatever support or subventions we may receive.

To conclude, I must confess that those of us engaged in the music apostolate in the archdiocese really feel fulfilled. We fill fulfilled in the sense that it gives us joy to see the progress our students are making not only in the field of music but also in other areas of Christian and human living. We rejoice to see the liturgical sensitivity of our choir members and church musicians grow. We feel encouraged by seeing their spiritual and moral lives mature. Above all, we are happy to see some of our children perform a quantum leap in their general academic performance. In line with this, we feel powerfully propelled in our pursuit of this apostolate by the ideas expressed in these lines drawn from E. G. Schellenberg:

> Music lessons [are] unique . . . because of their focus on a particular combination of factors, such as hours of individual practice, learning to read music, attention and concentration, timing, ear training, sight reading, constructive feedback from the instructor, and exposure to music. Thus, positive transfer effects to nonmusical domains, such as language, mathematics, or spatial reasoning, could be . . . unique for individuals who take music lessons. On the other hand, music lessons are likely to improve many *general* skills, such as attending to rapidly changing temporal information, honing skills of auditory stream segregation, developing the ability to detect temporal groups, becoming attentive to signals of closure and other gestalt cues of form, developing emotional sensitivity and expressiveness, and developing fine motor skills. These general skills should be particularly likely to transfer to a variety of nonmusical domains.[5]

Schellenberg's position as stated above is significant enough and has much relevance in any discussion about general benefits of music instruction and this includes church music. We will go back from this colloquium; even more powerfully and positively charged to do more and greater things for the growth of the liturgical music apostolate in our archdiocese. ❖

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[5]E. G. Schellenberg, "Music and Nonmusical Abilities," *Annals of the New York Academy of Sciences*, 930, (June 2001), 355–371, here 367–368.

Introducing Gregorian Chant to an American Catholic Congregation

What underlies the sense that worship should be as brief and as silent as possible?

by Kurt Poterack

> [W]henever rites . . . make provision for *communal* celebration involving the presence and active participation of the faithful, this way of celebrating them is to be preferred, so far as possible, to a celebration that is individual and quasi-private.[1]

I offer two vignettes, one from before Vatican II, and the other after Vatican II.

Sometime in the late 1940's, the English Catholic author Evelyn Waugh, was seen attending Mass at Westminster Cathedral. This was unusual because he was not a resident of London and thus this was not his parish church; he might have been in London on business. At any rate, the particular Mass he attended was the High Mass with the cathedral's famous men and boys choir singing a Renaissance polyphonic mass setting. According to the observer, it was during the choir's singing of the Gloria that he looked to his side and saw, across the aisle, the famous author. However unlike most of the people in the congregation, who were prayerfully engaged in the choir's beautiful rendition of the Gloria, Mr. Waugh had a pained, unpleasant expression on his face. Suddenly, Waugh observed a priest go to a side altar to say his daily Mass. According to the observer, Evelyn Waugh immediately got up and went to that side altar where the priest was, to assist at his Mass. The priest, relatively quickly, finished his private Mass while the High Mass was still in progress. Then Evelyn Waugh, having just fulfilled his Sunday obligation, left the cathedral smiling.

[1]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, ¶27, emphasis added.

This address was given as a conference session on March 11, 2017 as part of the "Gregorian Chant in Pastoral Ministry and Religious Education" conference held at St. Joseph's Seminary (Dunwoodie) in New York.

Dr. Kurt Poterack is the Director of the Christendom College Choir and Schola Gregoriana. He also serves as the coordinator of the college's Beato Fra Angelico Fine Arts Program.

Many decades later, in October 2016, I was helping celebrate the sung Sunday Vespers at the college where I teach. Our Vespers is simple—in the vernacular, sung out of the Mundelein Psalter, with me leading it from the pews, and the other ten to twenty people responding. Still, it is the public prayer of the church and our chaplain presides over it. At any rate on this one particular Sunday, I noticed in our midst a young lady not singing along with the rest of us, but engrossed in her small private prayer book. After about ten minutes—while Vespers was still proceeding—she closed her prayer book, crossed herself, genuflected, and walked out of the chapel. She had the smile of someone who had just completed an important obligation of the day.

What was interesting to me was that this college-aged girl was just about young enough to have been one of Waugh's great geat grand-daughters. I am certain that she was not, but she was definitely young enough to have been a friend of a great grandchild of his. And yet over the distance of almost seventy years, and on two different sides of the Atlantic Ocean, these two people seemed to share a common outlook, a set of assumptions about how a Catholic should worship God—and these assumptions were practiced rather nonchalantly in the midst of other Catholics who were worshipping God in a somewhat different manner. These assumptions, however, are not limited to these two people. I have encountered them many times among Catholics today. What are these shared assumptions, and how do they relate to the introduction of Gregorian chant to a Catholic congregation?

In my opinion, identifying and discussing these assumptions is an important step toward a successful introduction of Gregorian chant to any congregation. It is important to understand a context and the limitations (or challenges) that are a part of that context. So, first I will look at this context and then proceed to recommendations as to how to get a congregation to sing chant.

Admittedly, the two examples that I gave at the beginning were rather striking—some would even say extreme—illustrations of a type of behavior. Nonetheless, I think that the clarity of these examples makes them good starting points for understanding behavior patterns that go back to our European forbears and persist among many American Catholics today. In a nutshell, I think that there are two basic assumptions about worship that many American Catholics hold. They are that the worship of God, ideally, should be: 1) as *private* as possible; and 2) to a lesser extent, as *brief* as possible—but, as you will see, I think this needs some nuancing. So, let us explore these before we proceed to any solution concerning the introduction of Gregorian chant to a typical congregation.

First, let us deal with the notion that the worship of God should ideally be as private as possible. Let me begin, ironically, by looking at the most quintessentially "American" of Protestants: the Evangelicals. While there are certainly different types of Evangelicals with different types of worship it is not unusual for there to be an Evangelical worship service that will go for several hours—not brief at all!—but in which there may be no communal worship whatsoever. There will often be an hour-long sermon by the pastor, and there also will be a series of "testimonies" by individuals; sometimes there also will be musical

performances by individuals or choirs, even skits—but there may not be a single hymn or even a prayer recited in common (e.g., an Our Father). And sometimes these are mega-churches with congregations of up to a thousand people. However, these people are in essence present as a thousand individuals being exhorted to encounter Christ privately.

I sometimes stun my Catholic students by saying that, if you want to understand the origins of modern American religiosity, that of the hand waving, come-to-Jesus evangelical Protestant, there is a *sense* in which you have to go back to the Catholic devotional life of the late Middle Ages. It certainly did not come out of the Orthodox East. The late Dom Gregory Dix, High Church Anglican liturgical scholar, is well worth a look in this regard. He traced the emergence of this privatized Protestant piety largely to the popularity of low Mass in the second millennium: "[t]he old corporate worship of the Eucharist is declining into a mere focus for the subjective devotion of each separate worshipper in the isolation of his own mind. And it is the latter which is beginning to seem to him more important than the corporate act."[2] Dix also contends that the purpose of early Protestant worship, that is, "stimulating devout emotions and reactions in the minds of worshipers," is actually quite reminiscent of the tone of "the fifteenth century (catholic) devotional books for the use of the layfolk at low Mass."[3]

Now, of course, some Protestant groups—what we would today call "mainline" Protestants—preserved a sense of "corporate worship" among themselves for centuries. Otherwise we wouldn't have the great hymn-singing tradition of Lutherans or the wonderful tradition of choral Anglican Evensong. However, in the fertile soil of American individualism—and prescinding from the important difference of sacramental doctrine for the moment—one could reasonably inquire if *devotionally* there is really that much to distinguish the individual Evangelical's "Me and Jesus" from the individual Catholic's "Me and Jesus (albeit Jesus in the Blessed Sacrament)."

According to Dom Gregory Dix, the effect of frequent low Masses in the Middle Ages was that as the "part of the individual layman in that corporate action [of the Mass] had long ago been reduced from 'doing' to 'seeing and hearing' . . . [the layman then retreats] . . . within himself to 'thinking and feeling.' . . . [and from there] [h]e is even beginning to think that overmuch 'seeing' (ceremonial) and 'hearing' (music) are detrimental to proper 'thinking and feeling.'"[4]

And this—believe it or not—gets us to the notion that the worship of God should ideally be as brief as possible. Now we all know how some Catholics treat Sunday Mass as a legalistic obligation that they want to get over with as quickly as possible—like a visit to the dentist or the DMV—and I think that we all would agree that this is a bad thing. However I think something much more complicated is going on in many cases. What seems at first to be impatience with length is really something else.

Let me give an example.

Years ago at a parish where I was

[2]Dom Gregory Dix, *The Shape of the Liturgy* (Westminster, England: Dacre Press, 1945), p. 599.

[3]Ibid., 600.

[4]Ibid., 599.

employed, someone came to me with a complaint about the length of a weekday Mass. He asked whether it was really necessary for us to have sung the Gloria. I replied that, since the Gloria was required on that particular day, we had to do it anyway, so we might as well have sung it. He then asked why we couldn't have just recited it. Still thinking that brevity was his real concern, my reply was that a sung Gloria only added about an extra minute to the Mass as opposed to a recited Gloria. He didn't disagree with my point, but didn't seem persuaded either.

Later, I observed this very same person as part of a group organizing a rosary to be recited right after the Mass. This rosary, when implemented, took about twenty minutes to recite. So, he was campaigning to add twenty minutes to the end of the Mass, without any qualms, but when it came to sung prayer, he wanted to quibble over one minute. Time itself did not seem to be the issue. From what I could discern, it was time spent doing something at Mass (i.e., singing) which he considered inessential, distracting or, perhaps, even unpleasant. While this is, again, an extreme example, it is important for what it seems to reveal. I certainly got the impression that what it really came down to was that he felt he couldn't "think and feel" as Dix said, or better yet, "contemplate and reflect" while singing the Gloria, as opposed to while reciting the much longer rosary—which to me is a very sad thing.

As sad as it is, however, this example does offer us some sort of an "ecumenical" common ground: *contemplation*—something that we would both agree is a good thing. That this man didn't think music was an avenue for contemplation nor that communal participation could go together with his personal contemplation in the liturgy was the sad thing to me. I suspect that many American Catholics are like this, to one degree or another.

So, I think that it is important to understand that we are dealing with a certain sensibility, an unstated set of assumptions about how to worship God that goes back centuries; and these assumptions center upon the notion of the Mass as being a kind of back drop for the individual's contemplation. This is present in different degrees in different people—young as well as old—and it is something that has to be engaged respectfully and thoughtfully. However, along with the musically illiterate culture in which we live, it hampers our ability to assist Catholics in recovering their role as participants in the corporate worship of the Mystical Body of Christ by means of its sacred music.

So now, let us finally begin with some practical recommendations.

- Let us start with the simplest, most non-threatening thing for a congregation—singing the simple responses, such as "Amen" and "Et cum spiritu tuo." This is, of course, the first of the "degrees of participation," recommended in the 1967 instruction Musicam Sacram in its article 29. For those not familiar with the degrees of participation, in a nutshell, they involve gradually leading the congregation from singing simple responses to increasingly more difficult chants. The next step would be parts of the simpler Mass Ordinaries known as the Missa

Primitiva or the Jubilate Deo Mass of Pope Paul VI, both of which have that very easy to learn Kyrie from Mass XVI.

• This gets me to the *second* recommendation. In order to begin by having the congregation sing the simplest responses regularly, such as "*Amen*," the person to whom they are responding has to sing, too; and, of course, that would be the priest. So, the involvement of the clergy is indispensible. The music director cannot do it all by himself convincingly. It is very important that the congregation does not see this as a "pet project" of the music director; rather that it is something that the celebrant is fully behind. Therefore, I would urge priests and seminarians to learn how to sing these simple parts of the Mass in both English and Latin and practice them regularly at least at the main Mass on Sundays and Solemnities. As the most recent edition of the General Instruction of the Roman Missal says in article 40:

> Although it is not always necessary (e.g., in weekday Masses) to sing all the texts that are in principle meant to be sung, every care should be taken that singing by the ministers and the people not be absent in celebrations that occur on Sundays and on Holydays of Obligation. . . However, in the choosing of the parts actually to be sung, preference is to be given to those that are of greater importance and especially to those which are to be sung by the Priest . . . with the people replying.

So what the second half of this quotation is referring to is that first degree of participation that I noted in *Musicam Sacram* of the simple responses to the priest. These are actually referred to as "of greater importance" even though they are *musically* simpler than just about anything else in the chant repertoire. They should come first *liturgically*, laying the foundation for the other chants.

• Now, when we get to those other more challenging chants—the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, Agnus Dei)—I have a recommendation. Especially for the longer prayers, like the Gloria and the Credo, I recommend that the organ accompany them. This is my *third* recommendation. I know that chant purists would balk at this suggestion, but few congregations are made up of purists—let alone professional vocalists. The fact is that most ordinary people need that support when they are learning the chants, and they need it afterward, as well—especially on the long chants—to stay on pitch and to keep the tempo moving. You can remove the accompaniment occasionally but ultimately, entropy kicks in and the pitch sags and the tempo drags. No one is happy with that, including the congregation itself.

• My *fourth* recommendation is to have the printed music available, whether in hymnals, hand outs, worship aids—whatever you want to call them—make sure that they are within easy reach of the people. And yet, be ready to accept that many congregants will never touch them—ever. I call it "hands free worship"; many Catholics seem to be of this persuasion. Whether a congregant can read music or not, the basic up and down of the

printed notation helps them. However, sadly, many just don't want to be bothered. I have seen this with my own eyes so many times. (I see *everything* from the choir loft!) Now this doesn't mean that they won't sing, it just means that many in the congregation will sing when *they* are ready and on *their* terms. This means employing the old-fashioned approach, before musical notation was invented, of learning a new piece aurally and by means of constant repetition. So, don't have any illusions that you are going to teach a typical congregation all eighteen chant Masses—or even half of that—in one year's time!

• My *fifth* recommendation is: patience. Rome was not built in a day. Most people are open to singing the Mass, however you have to go slowly and at the their pace. Often you do have to challenge them, true, but in general you have to know and respect your congregation. If you continually ask too much of them, they will silently protest by keeping their mouths clamped shut. Even if you do everything right, some people will still gripe and complain—and most of us church music directors have a few emotional bumps and bruises resulting from these encounters. However, every once and awhile the hard work pays off, and you get to enjoy the fruits of your labor—sometimes in unexpected ways.

A few years back, we had a guest celebrant for my college's graduation Mass, a Mass that always occurs on a Friday. So, there is normally no provision for the Creed. We made it very clear on the liturgy sheet that we weren't going to do the Creed, and there was no request from the celebrant to do it. However, perhaps inspired by the traditional Latin music up to that point the celebrant unexpectedly intoned Credo III. I did not have the organ accompaniment with me, I was totally unprepared, but without missing a beat the graduating seniors sang Credo III back to him with incredible strength, staying in tune, keeping the tempo, and singing it completely from memory.

Without realizing it, I had prepared them for this very moment through frequent repetition of Credo III at Sunday Masses over the course of four years. I suppose that I felt kind of like a parent whose child had finally flown the nest. Except that there was no ambivalence; it was a very exhilarating experience. The students no longer needed me—at least in this instance. It was fine with me. So let me conclude with a quotation from the document *Musicam Sacram*, now celebrating its fiftieth anniversary:

> One cannot find anything more religious and more joyful in sacred celebrations than a whole congregation expressing its faith and devotion in song. Therefore the active participation of the whole people, which is shown in singing, is to be carefully promoted . . .[5]. ❖

[5]Sacred Congregation for Rites, Instruction on Music in the Liturgy, *Musicam Sacram* (1967), ¶16.

Document

Introduction to the Russian Edition of Theology of the Liturgy

by Pope Benedict XVI

The eleventh volume of the *Collected Works of Joseph Ratzinger*, consists of his writings on the liturgy.[1] This volume of 634 closely-packed pages, is headed by his *The Spirit of the Liturgy*, and followed by his voluminous writings under six additional headings: "Typos—Mysterium—Sacramentum"; "The Celebration of the Eucharist—Source and Summit of Christian Life"; "The Eucharist—Heart of the Church"; "Theology of Church Music"; and "Further Perspectives." Pope Benedict has written an introductory essay particularly for this volume, something of considerable interest.

A translation into Russian of the entire volume has recently been published for the editions of the Patriarchate of Moscow. On September 25, Metropolitan Hilarion at an ecumenical conference presented Pope Francis and Pope Emeritus Benedict XVI each with a copy of the volume. Although Pope Benedict had written the aforementioned introduction to the German edition of the work, he contributed a new preface particularly for the Russian edition. It is presented here.

"Nothing precedes divine worship." With these words, St. Benedict, in his Rule (43.3), established the absolute priority of divine worship over any other

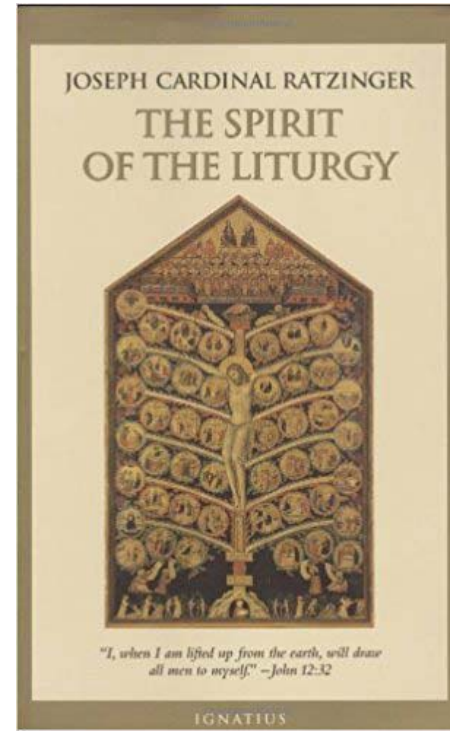
task of monastic life. This, even in monastic life, was not immediately taken into account because the work in agriculture and science was also an essential task for monks. Both in agriculture and in craftsmanship and in training work, there could be some demands on

[1]Joseph Ratzinger, *Theology of the Liturgy: The Sacramental Foundation of Christian Existence, Collected Works*, vol. 11, ed. Michael J. Miller (San Francisco: Ignatius Press, 2014).

time that might appear more important than the liturgy. Before all this Benedict, with the priority given to the liturgy, unequivocally emphasizes the priority of God Himself in our lives:

"At the hour of the Divine Office, as soon as you hear the bell, leave everything you have between hands," he cautions with utmost care (43,1). In the consciousness of contemporary people, the things of God and thus the liturgy do not appear urgent at all. There is an urgent need for everything possible. Things of God do not seem to be urgent. Now, one might say that monastic life is in any case something different from the life of men in the world, and that is certainly right. And yet the priority of God which we have forgotten is worth it for everyone. If God is no longer important, the criteria move which establish what is important. Man and woman, in setting aside God, submits himself to the constraints that make him the slave of material forces and thus opposed to his dignity.

In the years following the Second Vatican Council, I became aware again of the priority of God and the divine liturgy. The misunderstanding of the liturgical reform that has spread widely in the Catholic Church has led to more and more emphasis on the aspect of education and its activity and creativity. The doings of men almost completely obscured the presence of God. In such a situation it became increasingly clear that the Church's existence lives in the proper celebration of the liturgy and that the Church is in danger when the primacy of God no longer appears in the liturgy and so in life. The deepest cause of the crisis that has upset the Church lies in the obscurity of God's priority in the liturgy.



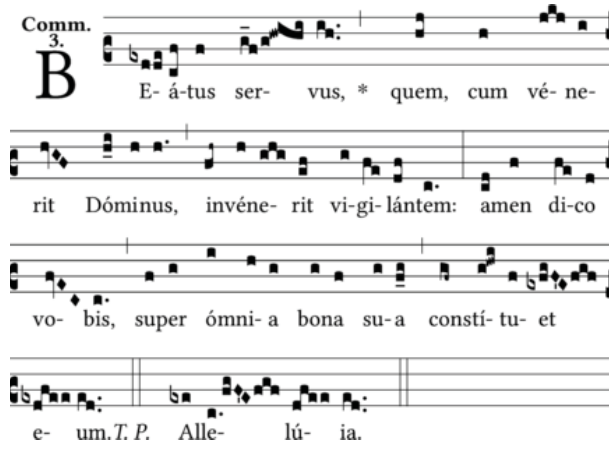
All this led me to devote myself more to the theme of the liturgy than in the past because I knew that the true renewal of the liturgy is a fundamental condition for the renewal of the Church. Based on this belief, the studies that have been collected in this volume 11 of the Opera Omnia have been born. But at the bottom, albeit with all the differences, the essence of the liturgy in the East and West is unique and the same. And so I hope that this book will also help the Christians of Russia to understand in a new and better way the great gift that has been given to us in the Holy Liturgy. ❖

Repertory

The Communion Antiphon *Beatus servus*: An Expressive Commixture

Two modes effectively convey the distinction between two aspects of the text.

by William Mahrt



Beatus servus, quem, cum venerit dominus, invenerit vigilantem: amen dico vobis, super omnia bona sua constituet eum. *T.P.* Alleluia.

Blessed is that servant whom, when his lord shall come, he shall find watching; Amen, I say to you, he shall set him over all his goods. *In Easter time*: Alleluia.

Among the early texts for the Proper of the Mass there is an unusual communion antiphon: *Beatus servus*. It belongs to the Common of the Saints—several saints' days draw upon a single set of propers for their chants. This communion is included in two common sets.[1] Among the earliest texts of the propers, seven saints' days use this communion.[2] While none of these from the ear-

[1]It is included in the missal of 1962 in sets of commons named for their introits: *Sacerdotes tui* for a confessor bishop and *Os justi* for a confessor not bishop; in the missal of 1969, it is grouped with several other chants under the rubric Common of Pastors.

[2]*Antiphonale Missarum Sextuplex* (AMS), ed. René-Jean Hesbert, O.S.B. (Brussels: Vromant,

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lier occasions is retained, it occurs on fully twenty-eight days in the extraordinary form (1962). Twelve of these are retained in the ordinary form (1969), which also introduces it to seven new days.[3] It is a widely sung communion antiphon on saints' days.

In the tradition, including the extraordinary form, communion antiphons differ from the rest of the Propers of the Mass (whose texts are drawn mainly from the Psalms) by often being based upon the gospel reading of the day. Thus for the common of a confessor-bishop, the gospel is from St. Matthew (24:42–47)—the servant who keeps watch over his household, so that when his lord comes, he will find him prepared, and the lord will set him over all his goods. The text of this communion is a précis of this gospel story. The "lord" here is the earthly master of the servant, but an allegorical meaning, of course, is directly implied: you must keep watch, so that the divine Lord, when he comes will find you ready and reward you.

The expressive elements of the chant are based upon the juxtaposition of two different modes (called a commixture): mode three (Phrygian) on *a* and mode eight (Hypomixolydian) on *G*. There are four main things which define a mode, 1) the final (analogous to the tonic in tonal music); 2) the scale, particularly the half and whole

1935; reprint, Rome: Herder, 1967, 1985).

[3]This illustrates the situation of saints days in the history of the calendar. While the Propers of the Mass for major feast days and Sundays show a great stability and continuity, those for saints' days show quite a variable history. For example, perusal of the *Antiphonale Missarum Sextuplex* (AMS)—the collation of the six earliest manuscripts with the Propers of the Mass—shows essentially the same chants for Sundays and major holy days that are still prescribed for the ordinary form. But for the saints' days, the employment of propers over the long history is quite unstable. For example, *Beatus servus* occurs on seven saints' days in AMS. Not a single day in the calendar of the extraordinary form (1962) employs this communion on these days of early usage. The extraordinary form, however, has at least twenty-eight days for this chant, including several feasts of early saints, Polycarp, Blaise, Martin, Augustine of Canterbury, and others, but also including numerous well-known more recent saints: Vincent Ferrer, John Vianney, Francis Xavier, and numerous others. The calendar of the ordinary form (1969) includes twelve saints' days with our communion also found in 1962, as well as seven other saints' not in 1962 (two saints found in the Tridentine calendar but not 1962—Sts. Callixtus and Clement—and five days which occur in 1962, but with a different communion there). As an example of a calendar of the high Middle Ages, the *Sarum Missal* is replete with saints' days: twenty-eight use this communion, but only three are in common with 1962 (two in common with AMS and two in common with the ordinary form). One might expect most days of 1962 to be found in the Missal of the Council of Trent (1570)—we identify the missal of 1962 closely with the Tridentine Council—but that is not so. Before that council, there was practically a saint for every day of the year; the reform of the council aimed to clear the missal of most of these, leaving a quite spare calendar of saints, many from the early years of the church. Thus, only three of the days of 1962 are found there, with two of AMS and two of 1969 also found in the Tridentine calendar. Cf. The *Sarum Missal,* ed. J.Wickham Legg (Oxford: Clarendon Press, 1916; reprint, Oxford, 1969); *Missale Romanum, Editio Princeps* (1570), ed. Manlio Sodi & Achille Maria Triacca, Monumenta Liturgica Concilii Tridentini (Vatican City: Libreria Editrice Vaticana, 1998).

steps immediately around the final—this can be placed wherever the pattern obtains, so the finals *D*, *E*, and *F* can be placed on *a*, *b*, and *c*;[4], *D* and *E* can be placed on *G* and *a* with a *b*-flat; 3) the reciting tone, the note upon which psalmody is recited, and 4) characteristic melodic patterns outlining important notes of the scale, especially the psalm-tone intonation, which arrives upon the reciting tone and more elaborate intonation figures relating to it. The two modes of this chant are differentiated by the pattern of intervals around the final: mode three has a whole step below and a half step above; mode eight has a whole step below and two above the final. The two modes, however, have the same psalm-tone intonation: *ut-re-fa* with the reciting tone on *fa* (either *G-a-c* or *c-d-f*, or *F-G-b*-flat). Thus with a *b*-flat, mode three can be placed on *a*, allowing the half step above the final. The most characteristic intonation pattern for mode three on *E* is *E-F-D-G-a-c*. when it is placed with the final on *a*, that same pattern is *a-b*-flat-*G-c-d-f*, exactly the framework for the initial melody on "Beatus servus," which at its end turns around *f* and makes a cadence to *e*. The phrase "quem, cum venerit Dominus" begins a descent from *f*, now through *e*. "Invenerit vigilantem" then moves down, centers upon *d* and then descends to *G*. While it centers on *d*, however, it touches upon *b*-natural. Since the *b*-flat at the beginning has been prominent and a very distinctive property of the mode-three intonation, the *b*-natural comes as a surprising shift of scale. This surprise resembles a kind of discovery, and so it represents the text "invenerit," "finds," or "discovers." The descent to *G* touches on *c* intimating the notes of the psalm intonation for mode eight. This is confirmed on "amen dico vobis," which rises explicitly through the psalm tone intonation and descends again to *G*. Surprisingly, then the same intonation figure is transposed up to *c*, where it sets "super omnia bona sua consti-," rising to f. This juxtaposition of the same figure on lower *G* and then higher *c* clearly represents the text "super bona sua," "super" meaning above or over, the *c*-figure being above its counterpart on *G*.[5] But this *c-d-f* framework is identical with the intonation figure of mode three on *a*, and serves as a link to the return of the original mode; the motive on "constituet" is identical to the motive at the beginning of "servus" at the beginning of the chant, the point at which it is clear that it is still mode three. It then drops to *c* and, using the *b*-flat, makes a strong Phrygian cadence to *a*.[6]

The striking juxtaposition of the two modes, which, on the one hand, have common intonation figures, but, on the other hand, have prominently conflicting versions of *b*-flat and *b*-natural, serve to underline two important aspects of the text: that the blessed servant be discovered waiting attentively, and that he will be rewarded. ❖

[4]Pitches are designated by the letter names of Guido of Arezzo's scale Γ-A-B-C-D-E-F-G-a-b-c-d-e-f-g-aa-bb-cc-dd-ee, lower-case c being middle C. There is one flat, B-flat in Guido's system, which is indicated by the flat sign (b and bb—no B-flat occurs in Guido's scale two steps above Γ).

[5]Thanks to David Wilson and Gabriel Ellis from my seminar in modal analysis for pointing this out.

[6]The concluding Alleluia is a formulaic addition only for Easter time, and is not an essential part of the melody.

Review

Olivier Messiaen: Texts, Contexts, and Intertexts (1937–1948) by Richard D. E. Burton, ed. Roger Nichols. New York: Oxford University Press, 2016. 246 pages. ISBN: 9780190277949. $78.

by Aaron James

Olivier Messiaen's position as one of the most significant composers of the twentieth century is by now unchallenged. The celebrations of his centenary year in 2008 produced numerous retrospectives, scholarly tributes, and a 32-CD complete edition, a testament to the continuing attraction of his unique musical language. One cannot confront the music of Messiaen without coming to grips with his devout Catholic faith; the composer's voluminous interviews and written commentaries describe how his works are informed by images and ideas from the Bible and from the Catholic theological tradition. Yet despite all of this, Messiaen's music continues to be mysterious, and often confusing for the uninitiated. His written descriptions of his music are often idiosyncratically vague and sometimes contradictory, leaving both the neophyte and the seasoned Messiaen listener in doubt as to his aesthetic intentions.

Unlike many of his contemporaries, Messiaen was not a builder of systems but an eclectic, borrowing omnivorously from a variety of sources including Gregorian chant, Indian and Andean traditional music, and birdsong. Recent studies have shown that Messiaen's borrowing was even more extensive than the composer admitted; borrowings from earlier music, particularly the works of Claude Debussy, are so extensive in Messiaen's music as to constitute an integral part of his musical style.[1] Messiaen was equally prolific in borrowing from non-musical sources, turning for inspiration to the theological and devotional works in his personal library.[2] Among Messiaen's most treasured books were many volumes familiar to general Catholic audiences: St. Thomas's *Summa theologiæ*, the *Imitation of Christ*, and works by St. Thérèse

[1]Yves Balmer, Thomas Lacôte, and Christopher Brent Murray, "Messiaen the Borrower: Recomposing Debussy through the Deforming Prism," *Journal of the American Musicological Society*, 69, no. 3 (Fall 2016), 699–791.

[2]See Yves Balmer, "Religious Literature in Messiaen's Personal Library," tr. Christopher Brent Murray, in *Messiaen the Theologian*, ed. Andrew Shenton (Aldershot: Ashgate, 2010), pp. 15–27.

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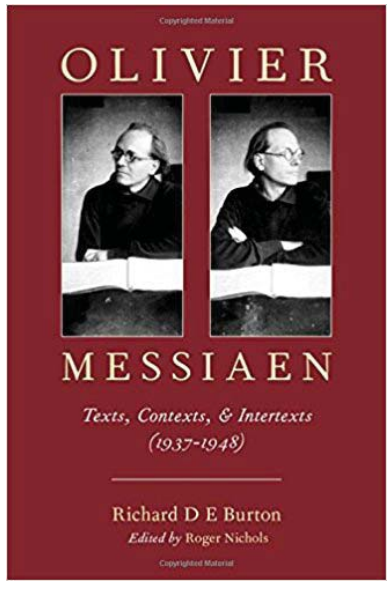
of Lisieux, Columba Marmion, and Hans Urs von Balthasar. Messiaen, after all, grew up a vibrant period of religious renewal in French cultural life, in which authors like Jacques Maritain and Georges Bernanos brought the Catholic intellectual tradition to the forefront of the national consciousness.[3] This cultural context is precisely the focus of Richard D. E. Burton's important new volume, *Olivier Messiaen: Texts, Contexts, and Intertexts*.

Richard Burton (1946–2008) was a prolific cultural historian, known for his expertise on the French literature of the nineteenth and twentieth centuries, especially the poetry of Baudelaire; although not trained as a musicologist, he produced a short biography of Francis Poulenc before beginning this larger study of Messiaen.[4] As one might expect, the volume contains no musical analysis or score examples; its interest lies in Burton's encyclopedic knowledge of French literary and religious culture, which he applies to Messiaen's body of work in novel and unexpected ways. Burton is a master of the unexpected juxtaposition, as in his illuminating comparison of two near-contemporary works written for performance in the Stalag prisoner-of-war camps: Messiaen's famous *Quatuor pour le fin de temps* and the existentialist philosopher Jean-Paul Sartre's nearly-forgotten drama *Bariona*. The conditions of the camps had equally intense, but profoundly different effects on the Catholic composer and the atheist philosopher: Messiaen's quartet portrays the eternity of the world to come, while Sartre's play, astonishingly, is a Nativity drama stressing Christ's solidarity with prisoners, outcasts, and exiles. Besides being an illuminating account of how an unbelieving writer could come to present a sympathetic portrayal of the Christian faith, the comparison emphasizes Messiaen's unworldliness: where his contemporaries emphasized Christianity's relevance to present-day social conditions, Messiaen focused his attention on the most timeless and abstract aspects of Christian theology.

Burton's account of Messiaen's work insists that we look carefully and respectfully at the texts for his vocal works. Previous critics have often dismissed Messiaen's lyrics for the songs and choral works as mediocre poetry; Burton, an expert on the French poetic tradition, disagrees, showing how Messiaen draws upon his deep familiarity with scripture to create fresh and unexpected verbal images. Burton is equally attentive to the subtleties of Messiaen's prose descriptions of his own works. In a series of careful analyses, Burton tracks down the theological sources alluded to in Messiaen's musical works, many of whom were mentioned by the composer in interview or in written introductions to his works. Bl. Columba Marmion, St. Thérèse of Lisieux, and St. John of the Cross figure in the piano cycle *Vingt regards sur l'enfant Jésus*; Paul Claudel's commentaries on the Apocalypse are related to the *Quatuor*; and Ernest Hello's nearly-forgotten religious work *Paroles de Dieu* proves to be an essential influence

[3]See Stephen Schloesser, *Jazz Age Catholicism: Mystic Modernism in Postwar Paris, 1919–1933*, Studies in Book and Print Culture (Toronto: University of Toronto Press, 2005), as well as Jennifer Donelson and Stephen Schloesser, eds., *Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire* (Port Royal, Va.: Church Music Association of America, 2014).

[4]Richard D. E. Burton, *Francis Poulenc* (Bath: Absolute Press, 2002).



on *Visions de l'Amen*, *L'Ascension*, and numerous other works. Burton's enthusiasm for these works will encourage curious readers to explore the religious literature of Messiaen's time; in particular, Burton makes a compelling case that Ernest Hello is one of the unacknowledged major religious writers of the nineteenth century.

Readers familiar with other scholarship on Messiaen's religious thought will find much of this material familiar. Burton's insights often duplicate material that has been published by other authors, as a result of the book's unusual publication history: Burton had to abandon the book manuscript in late 2007 due to a serious illness, leaving the work unfinished, and the work was edited for publication by Roger Nichols after the author's death in January 2008. As a result, many of the areas explored by Burton have been independently researched by the many other scholars who have published on Messiaen between 2008 and 2016. Readers should therefore not take Burton's book as the last word on the subject without consulting other recent literature on Messiaen's theology.[5] Some readers may also be frustrated by the author's frequently ironic and irreverent tone; like many British scholars of his generation, Burton is unabashed about revealing his personal opinions about the music that he studies, and several asides in the text and footnotes make it clear that he finds the devotional culture of French Catholicism to be personally uncongenial.

What can the practicing church musician learn from Messiaen's lifelong engagement with scripture and theological works? By and large, Messiaen's works are not well suited to liturgical use; the composer's published writings and preserved liturgical improvisations make it clear that he considered Gregorian chant to be unsurpassable as music for the Mass. Instead, Burton's study might suggest to us how Messiaen's non-li-

[5]On Messiaen and Ernest Hello, see Stephen Schloesser, *Visions of Amen: The Early Life and Music of Olivier Messiaen* (Grand Rapids, Mich.: Eerdmans, 2014), as well as Jennifer Donelson, "How Does Music Speak of God? A Dialogue of Ideas Between Messiaen, Tournemire, and Hello," in Donelson and Schloesser, *Mystic Modern*, 317–329; on Messiaen, the Maritain circle, and the Thomist tradition, see the essays by Douglas Shadle and Vincent Benitez in Shenton, *Messiaen the Theologian*, 83–126; on Messiaen and von Balthasar's theological aesthetics, see Sander von Maas, *The Reinvention of Religious Music: Olivier Messiaen's Breakthrough Toward the Beyond* (New York: Fordham University Press, 2009). Many of the works discussed by Burton also figure in Siglind Bruhn's three books, *Messiaen's Contemplations of Covenant and Incarnation* (Hillsdale, N.Y.: Pendragon Press, 2007), *Messiaen's Explorations of Love and Death* (Hillsdale, N.Y.: Pendragon Press, 2008), and *Messiaen's Interpretations of Holiness and Trinity* (Hillsdale, N.Y.: Pendragon Press, 2008).

turgical music—organ cycles, piano works, chamber music, and song cycles—could be contextualized for a broader audience. Musicians familiar with the theological themes of Messiaen's works could partner with theologians and catechists, perhaps through an existing concert series or adult education program, to explore aspects of the Christian faith in dialogue with Messiaen's music. One of the great virtues of Burton's book is that it reveals just how much there is in Messiaen's words and music that sheds light on some of the great themes of Christian theology: body and spirit, time and eternity, action and contemplation, *agape* and *eros*.

It is this last theme that preoccupies Burton throughout much of this study; in two long chapters, he explores Messiaen's treatments of romantic love, as treated in the *Tristan* trilogy of the mid-1940s (the song cycle *Harawi*, the *Turangalîla-Symphonie*, and the choral *Cinq rechants*) and the two earlier song cycles (*Poèmes pour Mi* and *Chants de terre et de ciel*). Burton argues that Messiaen was familiar with the thesis of historian Denis de Rougemont (*L'Amour en occident*, 1939) that the tradition of romantic love (*eros*) is essentially egocentric and foreign to Christianity, a Gnostic importation that contradicts the ideal of love as a pure gift of self (*agape*).[6] Messiaen's evocations of *eros*—first in the form of marital love in *Poèmes pour Mi*, and then in the form of forbidden love through the *Tristan* trilogy—serve as an energetic refutation of this Protestant thesis, showing that the desire for the beloved points necessarily towards God as its completion and fulfillment.[7] Few, if any, composers have explored this philosophical terrain in such detail, and amidst the continuing controversy over issues of marriage and family sparked by Pope Francis's apostolic exhortation *Amoris lætitia*, Messiaen's themes seem especially relevant.[8]

Any reader of this fine study is certain to come away from the book profoundly impressed by the depth of Messiaen's lifelong study of the Bible and of the Catholic theological tradition. This, perhaps, is the most significant lesson that the book might prompt for readers of this journal: Messiaen's assiduous study reminds us that the most effective church musicians are those who have not only mastered their craft but also absorbed the Catholic tradition at a deep and personal level. ❖

[6]Translated as *Love in the Western World*, tr. Montgomery Belgion, rev.ed. (Princeton, N.J.: Princeton University Press, 1983). A similar thesis is held by Anders Nygren, *Agape and Eros*, tr. Philip S. Watson (Chicago: University of Chicago Press, 1982).

[7]Roger Scruton argues for this "religious" interpretation of the Tristan legend in *Death-Devoted Heart: Sex and the Sacred in* Tristan und Isolde (Oxford: Oxford University Press, 2003); he responds to de Rougemont at pp. 18–19. See also Pope Benedict XVI on *agape* and *eros* in his Encyclical Letter, *Deus Caritas Est* (2005), ¶¶3–11.

[8]No one would be more likely than Messiaen to cheer Pope Francis's opening observation that "the joy of love experienced by families is also the joy of the Church" (*Amoris Lætitia*, ¶1).

Register Now:

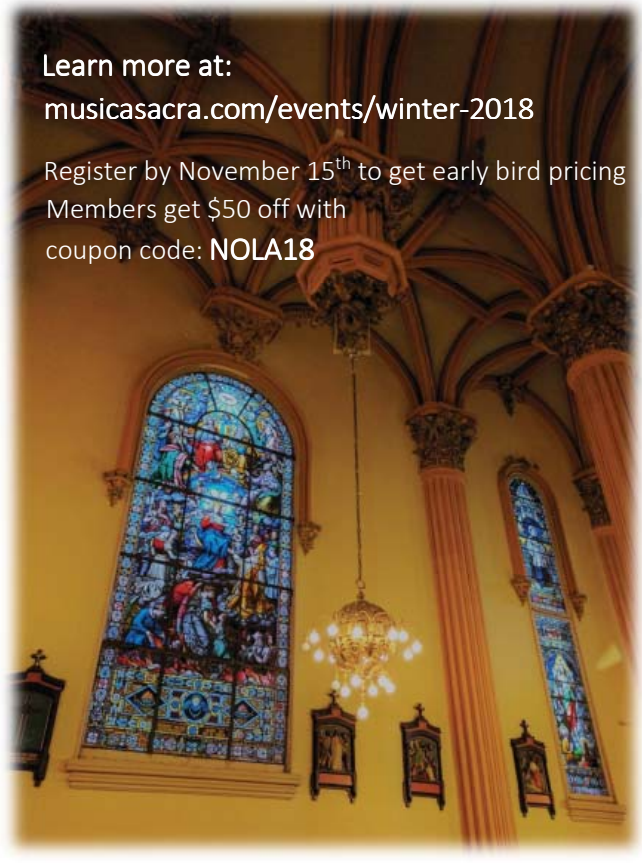
Winter Sacred Music 2018

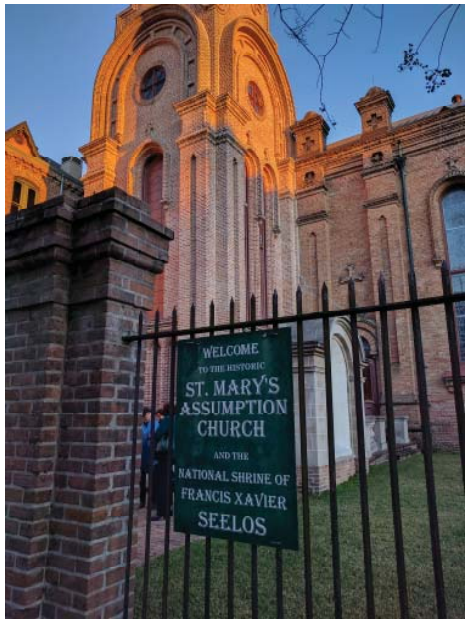
January 8-12, 2018

St. Mary's Assumption Church, New Orleans, Louisiana

Join us for the 3rd CMAA Winter Sacred Music Workshop… Experience Chant and Polyphony with expert directors **Dr. Horst Buchholz** and **Dr. Paul Weber** in the lovely New Orleans Garden District. Expand your knowledge of Sacred Music with breakout sessions by **Dr. William Mahrt.** Enjoy an evening concert with New Orleans' **Krewe de Voix** Chamber Choir.

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





Winter Sacred Music 2018
January 8-12, 2018
St. Mary's Assumption Church
New Orleans, Louisiana

Registration Details

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

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

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

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

Member Discounts

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

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

HOTEL ACCOMMODATIONS are available at the Pontchartrain Hotel, 2031 St. Charles Ave., New Orleans, LA 70130, Tel: 1-504-323-1400. Rooms are available at the special conference price of $109 per room per night, Single or $119 per room per night, Double, plus tax, for Sunday – Thursday nights (higher rates apply on weekends). Make your reservation by November 27, 2017 to get the special group rate. Please mention "Church Music Association of America" if calling the hotel directly to make reservations. The hotel is walking distance from the churches.

Amenities include complimentary wireless high speed internet access in all guest rooms, complimentary local calls, complimentary USA today, discounted valet parking at $15 per day (discounted from $30/day), full service restaurants and bar, an onsite fitness center.

MusicaSacra.com

Church Music Association of America

CMAA Winter Sacred Music 2018 Registration form

January 8-12, 2018 * St. Mary's Assumption Church * New Orleans, LA

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

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

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

Address City State/Province Zip

Daytime Phone (include area code) E-Mail Address

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

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

Winter Sacred Music 2018 Registration

	Early Bird (Through Nov. 15)	Regular (Nov. 16-Dec. 8)	Late (After Dec. 8)	
CMAA Member Registration	$335	$385	$435	$ _____
Not yet member: Add $60 (U.S. or Canada) or $65 (All other non-U.S.)*				$ _____
*If adding membership, use Member Rates above.				
Non-Member Registration	$385	$435	$485	$ _____
Seminarian/Student Registration	$225	$250	$275	$ _____
Special Dietary Needs (Vegan, GF, etc.): Add $25				$ _____
TOTAL COURSE FEES, including deposit				**$** _____

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

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

Payment

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

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

Cardholder Signature Date of Signature

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

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 support the organization's general operating expenses as well as specific programs.

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

Annual Fund Projects and Programs

- ☐ **Online publication of a comprehensive free library** of educational materials for choir directors and others. Materials include numerous books on chant as well as the many CMAA publications.
- ☐ **Publication, distribution, and sponsorship of a wide array of books** useful in promoting sacred music. The CMAA is also active in sponsoring new publications such as the *Parish Book of Chant,* the *Simple English Propers,* and our latest new publication: *Now I Walk In Beauty – 100 Songs and Melodies for School and Choir.*
- ☐ **Continuing-education programs,** including Chant Intensive workshops, the annual Colloquium, our Winter Sacred Music courses, and Ward courses. 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 through advertising and materials.
- ☐ **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. When new engravings are needed for our programs, they are made public at our website.
- ☐ **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.
- ☐ **Colloquia** on the national level for all members, including special events and recitals. The liturgies and recitals are open to the public.

SPECIAL GIFT!

When you donate $100 or more, you can receive a free copy of Papal Legislation on Sacred Music, courtesy of Roman Catholic Books.

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

Register Now:

2018 Sacred Music Colloquium

Sponsored by

THE CHURCH MUSIC ASSOCIATION OF AMERICA

Make plans now to join us

June 25-30, 2018, Loyola University (Lakeshore), Chicago, IL

The **Church Music Association of America** invites you to join us and experience the beauty and majesty of the Roman liturgy.
Sing chant and polyphony with top conductors; attend plenary sessions and breakout sessions on directing, organ, semiology, children's programs, and more.

Get all the details at: MusicaSacra.com/Colloquium

Registration online now at *shop.MusicaSacra.com*

Colloquium XXVIII Registration Details

June 25 – June 30, 2018 ♦ Chicago, Illinois

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 2019 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 24th in order to be considered for any 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.

Youth Participants

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

Daily Registration

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

Additional Information

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

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

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

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

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

MEAL PLANS

All participants will receive lunches included in the cost of their registration fee. It is highly recommended by the campus food service staff that any participants or companions who are not Chicago residents plan to also purchase the full meal plan option. There is also a plan for an accompanying spouse to eat all meals with the CMAA, even if not registering as a companion.

HOTEL ACCOMMODATIONS

A group rate of $169/night (plus applicable tax) is available at the Hampton Inn Hotel near the Loyola campus. This hotel is within walking distance of the University. Please see our website for more details.

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

Registration Form ♦ CMAA Colloquium XXVIII ♦ Chicago, Illinois
June 25-30, 2018

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 one Banquet

	Early Bird ***(Through March 1)***	**Regular** ***(March 2-May 9)***	**Late** ***(after May 9)***	
CMAA Member Registration	$590	$640	$690	$ _____
(Includes all sessions plus Lunches Tu-Fr and Banquet on June 25, 2018)				
Not yet member: Add $60 *(includes one year individual 2017 membership; foreign postage, if applicable, will be billed)*				$ _____
Non-Member Registration	$640	$690	$740	$ _____
Seminarian/Student Registration	$325	$375	$425	$ _____
Companion *(Adult)*	$320	$345	$370	$ _____
All events except breakouts, chant and choir rehearsals. Includes Lunches Tu-Fr and Banquet on June 25, 2018.				
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	$155	$180	$205	x _____ #days =	$ _____
Daily Rate Non-CMAA Member	$180	$205	$230	x _____ #days =	$ _____

Please note: Daily rates include lunch for Tuesday - Friday. Monday day rate includes Monday banquet.

* A parent or chaperone must accompany youth attendees under 18. Attendees must be at least 16 years of age. 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	$ _____
Full Meal Plan (*Breakfast Tu-Sa, Dinner Tu-Fr*)*	$90	$ _____
Family Member (*not companion*) Full Meal Plan (*Banquet 6-25, Brkfst Tu-Sa, Lnch Tu-Fr, Dinner Tu-Fr*)	$194	$ _____
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 Tuesday - Friday.

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

Registration Form ♦ CMAA Colloquium XXVIII ♦ Chicago, Illinois
June 25 – 30, 2018

On-campus Housing

Dormitory housing at University of St. Thomas

If you are registering to stay at Loyola University, you will be staying at **Regis Hall**. Your reservation includes linens***. Please note that if you register for a double room, but do not have a preferred roommate, we will make every attempt to assign one to you. However, if we are unable to assign a roommate to you, particularly for late registrants, we will notify you that you will be assigned to a single room and will be responsible for the upgrade cost.***

Dormitory Rooms – Single with Shared Bath ($90/night)		
5 nights 6/25-6/29	$450	$ _____
6 nights 6/25-6/30 ____ 6/24 – 6/29 ____ (check one)	$540	$ _____
7 nights 6/24-6/30	$630	$ _____
Dormitory Rooms – Double with Shared Bath ($55/night)		
5 nights 6/25-6/29	$275	$ _____
6 nights 6/25-6/30 ____ 6/24 – 6/29 ____ (check one)	$330	$ _____
7 nights 6/24-6/30	$385	$ _____

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. If registering for more than one person, please complete a form for each person.*

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

Circle Day(s): Mon *(6/25)* Tues *(6/26)* Wed *(6/27)* Thurs *(6/28)* Fri *(6/29)* Sat *(6/30)*

Daily rate (Single)	$90	x _____ #days =	$ _____
Daily rate (Double)	$55	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