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Editoral

Emotion

What is the relationship between beauty and emotion?

by William Mahrt

A recent meeting of the French bishops was announced, at which the bishops proposed to discuss how to "make our liturgies appealing again . . . without losing site of the demands and richness of the Catholic rite." They have asked a noted liturgist from Louvain, Arnaud Join-Lambert, to advise them, and in an interview on the web-site *LaCroix,* he has summarized the problem. He estimates that for some, the Latin liturgy has sober emotions, and in contrast, our present society is "strongly characterized by emotion."

How can this purpose be properly fulfilled? We as church musicians know well that the "sobriety" of the Latin liturgy is transformed by its music. But how does emotion play a role in this? And will the French bishops even address the role of music? What music?

Emotion itself must first be understood. Aristotle, in defining the object of the intellect and the will makes a striking observation. The will seeks to possess the good, but the intellect seeks to contemplate the true and the beautiful. I would propose that emotion is the response to something perceived. The intellect is pleased by its object and this results in a spontaneous emotion; the perception and the emotion are integral. The emotion itself is tied to the perceived value of the object, on the highest level, its beauty. But its perceived value could be many things, for example, personal advantage, collaboration with loved ones, or even danger, in which case the emotion would be a negative one. When hearing music in a concert, it is possible for there to be an aesthetic emotion, the perception of pure beauty, the contemplation of which involves an aesthetic emotion.

But when it comes to liturgy, the issue is not just aesthetic. Romano Guardini, in his *Spirit of the Liturgy* (1918) believes that a purely aesthetic approach to liturgy is quite wrong. Rather, though he does not express it this way, he stands with Aristotle—he holds that it is tied in with the truth. The beautiful is the means to the truth, and in liturgy, beauty is what makes the liturgy appealing. Take note, French bishops! Hans Urs von Balthasar has spoken of beauty as the means of making the truth persuasive and the good desirable. So emotion can entail the will and the desire to possess an

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object, as well as the will and the desire to contemplate the object. And emotion can be either the result of fulfilling that desire or even of frustrating it.

But music has an intrinsic relation to emotion. Insofar as a piece of music is beautiful, its perception can please the intellect, which perception produces emotion. And music for the liturgy must have a variety of purposes as well. It can unite a congregation; the singing of a beautiful chant can elevate the minds of those singing in such a way that part of the perceived object is the beauty of singing and the beauty of singing together. It is a very practical matter, that when a congregation recites a text, the recitation is sometimes not very together, and this is not edifying. But when the same congregation sings the same text, the music draws them together, and this being drawn together further inspires them to aim to sing together, and they may perceive this as beautiful and be pleased about this.

Another purpose of music is to accompany a liturgical action. An orderly procession of clergy can be made more beautiful when music accompanies it; the music projects a sense of rhythmic motion that characterizes the action. The text which the music sets proposes themes for the contemplation of the listener, which can deepen the significance of the liturgical action and of the occasion. The beauty of this music is linked to the truth, since the truth of an introit procession, in addition to that of its text, is that there is the purposeful motion of designated celebrants to the focal point of the liturgy, the altar, and the marking of the altar as the place for one of the highest truths we can see take place—the Eucharist—and this perception can be the source of several kinds of emotion, being moved by the significance of the action, being moved by anticipation of what is coming up, being delighted by the transcendent character of what is about to take place, and many more.

There is a purely contemplative purpose to liturgical music: The lessons of the Liturgy of the Word are fundamental bearers of the truth. The singing of these lessons projects the texts in a simple and perceptible way. Members of the congregation for which my choir sings have volunteered the observation that singing makes the sense of the text clearer than simply reading it. It is perhaps partly that it obviates idiosyncratic manners of reading which have little to do with the content of the lessons. But the lessons require being taken to heart, and this can take place during the meditation chants which follow the lessons, the gradual and alleluia or tract. The melismatic character of these chants has the effect of eliciting recollection and in a state of recollection, it is possible to meditate upon what has been heard, and while the experience is elevating, it can also be said to entail a transcendent emotion.

There is, however, an important point about liturgy, music, and emotion and the object of the liturgy. One can reflect upon our emotions at each point in the liturgy, but we must also acknowledge that these emotions are not the final object of the liturgy. What should be most appealing of all in the liturgy is that we partake in the sacrifice of Christ, renewed upon the altar, and then the panoply of purposes, music, and emotions all come together to elevate our consciousness to the presence of Christ and to his merciful action which this entails; there are many complementary emotions which serve this: gratitude, that is, thanksgiving for the great gift we have received,

adoration of the Son of God in our very presence, even in our own souls; joy that we have been included in such an action, love, of God and the resulting love of neighbor.

A good friend of mine, a scholar of world music and particularly of world religious music, always describes the action of singing religious music: it is always seeking, and she points her hand upward and outward and moves it forward to depict the action of seeking a transcendent level in the singing of religious music. The object of our attention is always upward and outward. This relates to Guardini's point about aesthetics: when we perform or hear a piece of sacred music, it is not to please out aesthetic sensibilities, but rather to direct our attention to objects outside of ourselves, to the truths to which they are dedicated. It may be a general transcendent object, but more specifically it ought to be the Creator, the Redeemer, and the Sanctifier and the truths they have revealed; the realization of these objects and the fundamental direction of our attention and intention will entail emotions of the highest and most satisfying sort, even though these emotions were not the purpose of our activity.

There is another activity, which is supportive of the depth of the liturgy, and that is private meditation outside the liturgy. It can be as simple as praying upon one of the texts of the liturgy. St. Teresa of Avila taught meditation upon the Lord's Prayer. Each sentence becomes the foundation of a whole prayer, an expansion upon its idea, so that one's sense of the prayer is something that can be said repeatedly without any lost of depth and meaning. There is a story about a bishop who was making a visitation to a convent of contemplative nuns, and when he came to one of the nuns, he asked, "Tell me about your meditation." She answered, "I specialize in the Lord's Prayer." He said, "Is that all?" and she answered, "Why I can hardly get through it in a day." The emotion of such meditation is quiet and deep and unmistakably there, but then to sing that same text in the liturgy brings forth the deep meanings stored by meditation and enhances them; the emotion of this process is elevating and joyful.

The best way to make the liturgy "appealing" is to make it beautiful, and the best way to do so is through music, which shows forth the truth of the liturgy.

Thus, just as emotions have objects which determine the character of the emotion, so music elicits a variety of emotions according to which activity the music accompanies, from simple congregational singing to meditation upon the very presence of God.

The French bishops should be mindful that the best way to make the liturgy "appealing" is to make it beautiful, and the best way to do so is through music, which shows forth the truth of the liturgy. ❖

Articles

St. Augustine's Time and Eternity in Medieval Music

The action of the memory and imagination make it possible for music to grant a glimpse into God's perspective on time.

by William Mahrt

Of all the arts, music is the one which most directly concerns time. The other temporal arts—poetry, drama, the novel—generally place their actions in the context of the natural passage of time; drama depicts actions in real time, while the novel tells of similar passage of time, though it can invert events as in a flashback and can fill out actions in normal time by extended rumination upon the subjective aspects of such events. Music, however, deals with the direct construction of its own kind of time. The beauty of these constructions rests in the way they reflect and epitomize our general experience of the passage of time.

The temporal arts differ from the visual arts in their manner of perception. In viewing a painting one views the whole work at a glance, and then proceeds to explore its details one by one, either systematically or almost at random. At various points in this process the whole is viewed again to integrate the newly acquired detailed familiarity. A temporal work, particularly a work of music is perceived in an opposite order—one hears the details of the work in sequence, but cannot grasp the work as a whole until the final sound is played. Only at that point, and with the aid of a good memory, does the listener integrate the hearing of the work in an instant and obtain a synthetic view of it. In the case of a great work, this instant is a moment of wonder at the magnitude and significance of the work, and this accounts for the pin-dropping silence which occurs for a few seconds after such a performance and before the first Philistine dares to break the magic moment with applause.

But music differs from the other temporal arts in its relation to the natural passing of time, for it is of the essence of music that it artfully constructs its own passage of time. The art of music, then, concerns the construction of time. It uses the element of harmony—the harmonious relations of pitches, whether simultaneous or successive—and places them in an artfully ordered temporal sequence, a construction of time which is at once independent from the nat-

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ural passage of time and which yet reflects archetypal ways in which time passes, or its passage is perceived, or even perhaps ways in which its passage is purposefully altered.

For the music of the Middle Ages, there is a particularly interesting phenomenon, often observed and remarked by listeners—there seems to be an attenuation or even suspension of the sense of the passing of time. What is this phenomenon and what are the reasons for it?

Perhaps the most acute observer of time known to the Middle Ages was St. Augustine.[1] Book XI of his *Confessions* contains fascinating reflections upon time and its relation to eternity.[2] The *City of God* has some penetrating discussions,[3] his treatise on music deals extensively with number and rhythm in music,[4] and the *Commentary on the Literal Sense of Genesis* addresses the time of Creation.[5] I propose a brief discussion of his views of time and eternity and some aspects of their relationship as a background for the temporal phenomena of medieval music.

St. Augustine's view of eternity stands in stark contrast to the pagan views he rejected. Taking Genesis "In the beginning God created heaven and earth" radically seriously, he rejected the notions that the world was eternal and that time moved in cycles of eternal return. Instead he saw God as creator not only of heaven and earth, but even of space and time, all at the beginning. Before Gertrude Stein said of Oakland, California, "There is no there there," Augustine said that before creation, there was neither there nor then. To those who asked "What did God do before he made heaven and earth," he responded that it was the wrong question, because there was no time before time was created, and thus no "before" creation. Rather, God exists in an eternal now that is present to all time simultaneously and transcends it. "Thou dost precede all times past by the sublimity of thy ever-present eternity."[6]

Then he addresses the famous question, "what is time?" In a characteristic paradox, he responds, "If no man asks me the question, I know; but if I pretend to explicate to anybody, I know it not."[7] He addresses the nature of time with the sensibility of a practitioner of rhetoric, whose foundation is grammar, speculating upon the relation of past, present, and future. In another quite radical conclusion, he says that the present is only an instant and is the only time that exists, except in the mind, for the past exists in the memory, and the future in the anticipation. Thus there exists not past, present,

[1]Cf. John M Quinn, O.S.A., "Eternity" and "Time" in *Augustine through the Ages: An Encyclopedia,* ed. Allan D. Fitzgerald, O.S.A. (Grand Rapids, Mich.: William B. Eerdmans, 1999), pp. 318–20, 832–38.

[2]St. Augustine, *Confessions,* tr. Sir Tobie Matthew (Chicago: Henry Regnery, 1956); the works of St. Augustine are found in innumerable editions, so chapter and verse are quoted here to facilitate locating the reference regardless of edition.

[3]St. Augustine, *City of God*, tr. Henry Bettinson (Hammondsworth, Middlesex: Penguin, 1972).

[4]Aurelius Augustinus, *De musica liber VI, A Critical Edition with a Translation and an Introduction,* ed. Martin Jacobsson, Acta Universitati Stockholmiensis, Studia Latina Stockholmiensis, 47 (Stockholm; Almquist & Wiksell, 2002).

[5]St. Augustine, *The Literal Meaning of Genesis*, tr. John Hammond Taylor, Ancient Christian Writers, 41–42 (New York,: Newman Press, 1982).

[6]St. Augustine, *Confessions,* Bk. XI, Ch. xiii. See also, *City of God,* XI, vi.

[7]Augustine, *Confessions.,* XI, xiv.

and future, but present past, present present and present future.

In chapter twenty-eight, he speaks of the process of repeating a psalm:

> I am about to repeat a psalm I know by heart. Before I begin, my expectation is extended over the whole; but when I shall have begun, my memory also extendeth over so much as I shall roll off into the past. So the life of this action of mine is extended, as it were, in both ways; into the memory in respect of what I have said, and into my expectation also, in respect of what I am about to repeat yet my attention also is present there, whereby that which was future is conveyed over that it may be past. And by how much this is done over and over again, by so much is the expectation abbreviated and the memory prolonged, till at length the whole expectation is consumed when, that action being ended, the whole shall have passed over into the memory.[8]

This process is said to occur in every part of the psalm, every syllable, even through the course of a man's life and through the whole age of the sons of men.

With this striking focus upon the role of the mind in time, he turns to the measuring of time, which is thus also done in the mind. One cannot measure the past or the future, but only the passing of time. A significant such measure of time is in poetry, where the long and short syllables stand in a relation of two short syllables equaling a long syllable. Just as a long syllable is measured by a short one, so stanzas are measured by verses, verses by feet, feet by syllables, and long syllables by short ones. These topics are a very brief recollection of what he treated extensively in *De musica*.

All of this is well explained and well-known about his views of eternity and time. But there are more interesting implications for music in a few brief passages which refer to the relation of time to eternity. The basis of this is in creation and that man is created in the image of God. This is eloquently described in terms of the Platonic transcendentals, beauty, goodness, and being. The qualities of the unchanging eternal God are given to changeable creatures at creation. He concludes

> Thou therefore, O Lord, who are beautiful, didst make them for they are beautiful, who are good for they are good, who art, for they also are, yet are they neither so beautiful, so good, nor are they in such wise as thou, their Creator, art.[9]

The creation is described in terms of the eternal Word. The beginning, the co-eternal Son, who is spoken by the Father, this same Son speaks to us, which speech, Augustine says "brightly shoots through me, and strikes my heart . . . I shudder, I catch fire, I shudder inasmuch as I am unlike it, I catch fire inasmuch as I am like unto it."[10] Thus the eternal, unchangeable God touches mortal, changeable man.

And men in turn, seek a participation in the Wisdom of God.

> They strive to have some relish of things eternal which their heart—as yet unstable withal doth flicker to and fro in the

[8]Ibid., XI, xxviii.

[9]Ibid., XI, iv.

[10]Ibid., XI, ix.

MATINS LESSONS AND RESPONSORIES FOR SEPTUAGESIMA WEEK

	Lessons	Responsories
	Sunday	
Nocturn I:	1. Creation, first two days (Gen. 1:1)	1. The Lord formed man (1)
	2. Creation, days 3 & 4	2. Completion of creation (2)
	3. Creation, days 5 & 6	3. Creation of man (3)
Nocturn II:	1. Lesson of St. Augustine	1. Man in the Garden of Eden (4)
	2. (on Adam's sin—	2. Man needs help meet (5)
	3. theological, not narrative)	3. Creation of Eve (6)
Nocturn III	1. Sermon of St. Gregory	1. Garden of Eden with Tree of Life (7)
	2. (on the Gospel—	2. Adam knew good and evil (8)
	3. The laborers in the vineyard)	3. Cain and Abel (9)
	Monday	
	1. Completion of day 6 (Gen. 1:27)	1. The Lord called Adam after his sin (10)
	2. Completion of day 7 (Gen. 2:1)	2. Banishment from Eden (11)
	3. The Lord formed man	*3. The Lord formed man (1)
	Tuesday	
	1. Man in the Garden of Eden (Gen. 2:15)	*1. Man in the Garden of Eden (4)
	2. Adam names the animals	2. Man needs a help meet (5)
	3. Creation of Eve	*3. Creation of Eve (6)
	Wednesday	
	1. The Serpent tempts, and they eat (Gen. 3:1)	1. Garden of Eden with Tree of Life (7)
	2. The Lord questions Adam and Eve	*2. Adam knew good and evil (8)
	3. Expulsion from Eden	3. Cain and Abel (9)
	Thursday	
	1. Jealousy of Cain for Abel (Gen. 4:1)	1. The Lord formed man (1)
	2. Cain slays Abel	2. Completion of creation (2)
	3. The Lord marks Cain	3. Creation of man (3)
	Friday	
	1. Can and his progeny (Gen. 4:17)	1. Man in the Garden of Eden (4)
	2. Birth of Seth	2. Man needs help meet (5)
	3. Generation of Adam (Gen 5:1)	3. Creation of Eve (6)
	Saturday	
	1. Generation of Adam from Mahalaleel (Gen. 5:15)	1. Garden of Eden with Tree of Life (7)
	2. Generation of Adam from Enoch	2. Adam knew good and evil (8)
	3. Generation of Adam from Lamech	3. Cain and Abel (9)

SEXAGESIMA WEEK: NOAH

QUINQUAGESIMA WEEK: ABRAHAM

*Responsories corresponding to lessons

motions of things past and to come. Who shall be able to hold and fix it, that for a while it may be still and may catch a glimpse of eternity, and compare it with the times that never stand? . . . Who shall hold fast the heart of man that it may stand and see how that eternity, which ever standeth still doth dictate the times both past and future, while yet itself is neither past nor future? [11]

[11]Ibid., XI, xiii

Thus changeable man seeks an experience of eternity and of the changeless God.

Finally, in discussing the measurement of verse, Augustine addresses the slowing down or speeding up of a verse of poetry: "It may so happen that a short verse may take up a longer space of time, if it be pronounced more leisurely than a longer verse if pronounced more speedily; and so too with the poem, the foot, the syllable."[12]

These speculations suggest a way to view the temporality of medieval music and certain of its phenomena as aiming to provide a glimpse of eternity. I will address several examples of a variety of ways in which the time of medieval music is constructed to provide a "a relish of things eternal." A natural place for music to intimate eternity is the liturgy. Its depiction of temporal structures includes cycles of texts that are distributed over days weeks, months, years. One paradigm for such cycles is the distribution of the 150 psalms over the course of the week. Another concrete example of a cycle, now with a narrative significance, is the lessons for Matins, where a book of the scripture is read in *lectio continua*, continuous reading over successive days. In the Divine Office before the Second Vatican Council, the lessons for the week of Septuagesima (three weeks before Lent) provide an interesting instance.

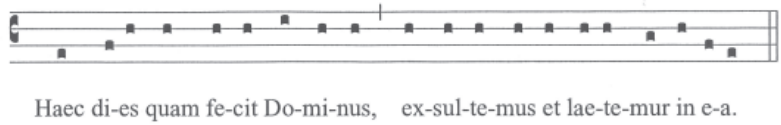
Matins lessons are distributed in groups of three over the three nocturnes of Sundays and in a single group of three on weekdays. Each group of three consists of a single portion of scripture divided into three segments, each segment being followed by a melismatic responsory; in theory these responsories should complement the lessons.

On Septuagesima Sunday, the first three lessons are from Genesis, the first six days of Creation, and the responsories carry generally complementary themes. Then the next six lessons are from other sources, generally the fathers of the church, leaving the continuation of Genesis to be taken up again on Monday. In the mean time the six responsories to the other six lessons are from the continuation of the Genesis story, ending on the ninth responsory with Cain and Abel. When Genesis continues on Monday, the responsories are far ahead of the story itself, but then at the third lessons, the series of responsories begins over again, running its course with slight adjustment freely three times. We moderns might ask, how did they get it so wrong?" But their purposes must have been other than a simple correspondence of each responsory with the scriptural narration. There is instead a continual back and forth between two temporal cycles, two different points in the same story. I propose that, perhaps among other effects, this arrangement gives a glimpse of God's view of time, in which he sees all from a single "now" point. The lessons are placed *sub specie æternitatis* by discoördination of two simultaneous temporal cycles. The same sort of relationship obtains for the next two weeks in the stories of Noah and Abraham.

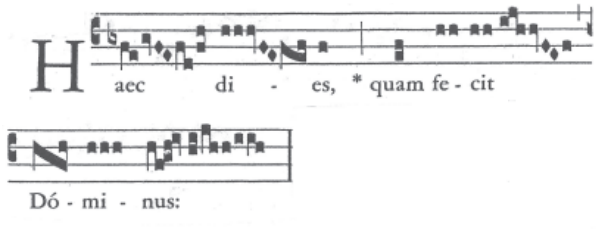
A more general temporal construction can be seen in melismatic chants such as the gradual of the Mass, and this construction is suggested by Augustine's description of verses of poetry that can be slowed down or speeded up in performance. The natural tempo of a text might be understood in recitation, such as the psalms are chanted in the Divine Office (see Example 1).

Then the setting of this same text as a

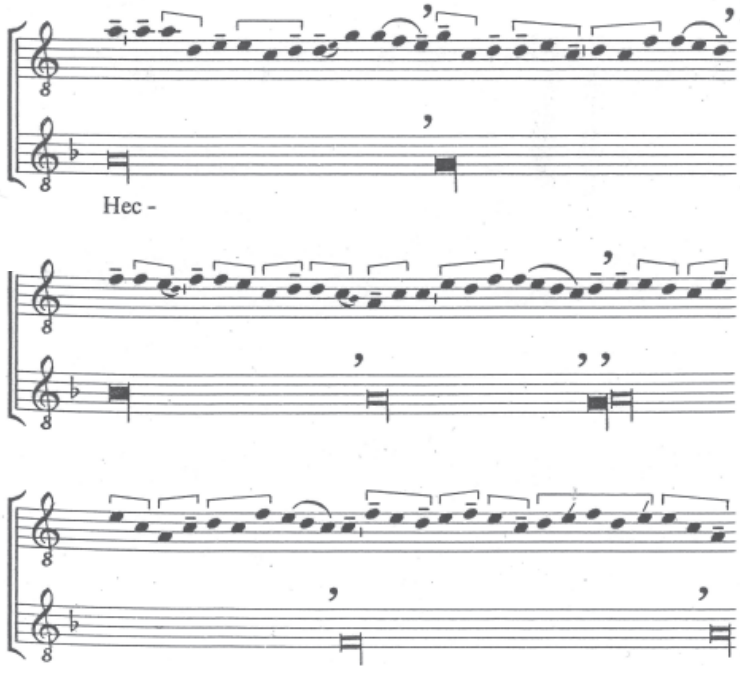
[12]Ibid., XI, xxvi.



Example 1



Example 2



Example 3

gradual actually provides a substantial slowing down, an attenuation of this text by the music (see Example 2). It is inconceivable that in spoken recitation this text would ever have such a tempo. Its attenuation provides a partial glimpse into that aspect of eternity in which there is no motion, but only permanent repose, and that glimpse is part of the essential function of that chant in the liturgy—recollection, a momentary gaze upon eternity.

An even greater attenuation of the progress of a chant occurs in the organa of the Notre Dame School (see Example 3). Here, in the "organum purum" sections, each note of the Gregorian melody of the gradual is stretched out and given an entire musical structure over it; this structure

in two-part organa is in a free rhythm,[13] whose independence from measured durations can also be understood as intimating eternity; its soaring quality is analogous to the heights of the Gothic architecture in which it was sung. Subsequent passages of the "discant clausulæ," are organized in poetic feet measured in longs and shorts; scholars now recognize the influence of St. Augustine's *De musica* in its development. There is thus an expansion of the eternal aspect of the chant by its prolonged extension and by the rhythmic freedom of its upper part. There is likewise a juxtaposition of the temporal (the discant parts in poetic feet) with an approach to the eternal in the organum purum sections. This is music that can righty be called Gothic, conceived in the heyday of the building of Gothic cathedrals. Just as those cathedrals use the element of height to intimate the transcendence of space, so the music uses extension in time to intimate eternity.

A more earth-bound genre is the motet, in which, as a word-piece, each voice carries a different text. *Quant voi revenir—Virgo virginum—Hæc dies* is yet another projection of the coordination of different temporal cycles (see Example 4).[14]

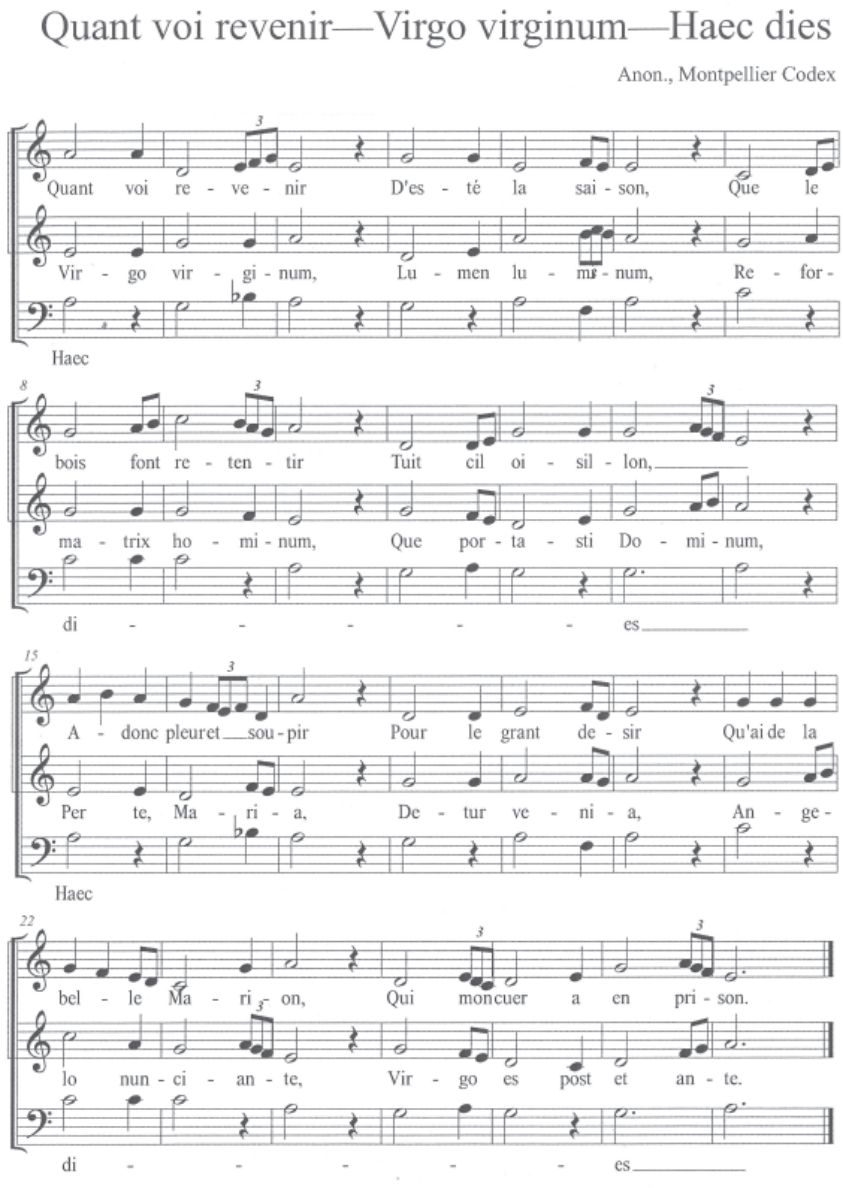
The liturgical year includes a Christmas cycle—the Annunciation (March 25), Christmas, Epiphany, and the Presentation in the Temple (February 2). There is also an Easter cycle—Lent, Holy Week, including Good Friday, Easter, Ascension, and Pentecost. These two cycles have an interesting point of intersection on March 25, for according to Augustine in the *City of God* the perfect man should have lived a perfect number of years—thus giving a rationale for the medieval tradition that the calendar date of Good Friday was March 25. The middle voice of the motet concerns the Virgin Mary and mentions the Annunciation, "angelo nunciante." The tenor voice uses the intonation of the Easter gradual *Hæc dies,* rhythmicized in poetic meters; thus the juxtaposition of the Christmas and Easter cycles. The top voice is a characteristic secular text concerning Marion, the courtly namesake of the Virgin Mary (it was no accident in naming her such), her secular counterpart, upon the arrival of the springtime; thus a third temporal correlative of March 25. All of this is based upon the chant for Easter Sunday, the day of the Resurrection, a day of ultimate interaction between the temporal and the eternal.

The ordering of the notes of the chant in this motet shows a particular approach to the construction of time. The notes are rhythmicized according to a trochaic pattern (long-short) and the entire pattern is repeated exactly. Does this fixed temporal pattern represent the eternal aspect of music?

A more extended example of the fixed construction of time can be seen in the total isorhythm of fourteenth- and early-

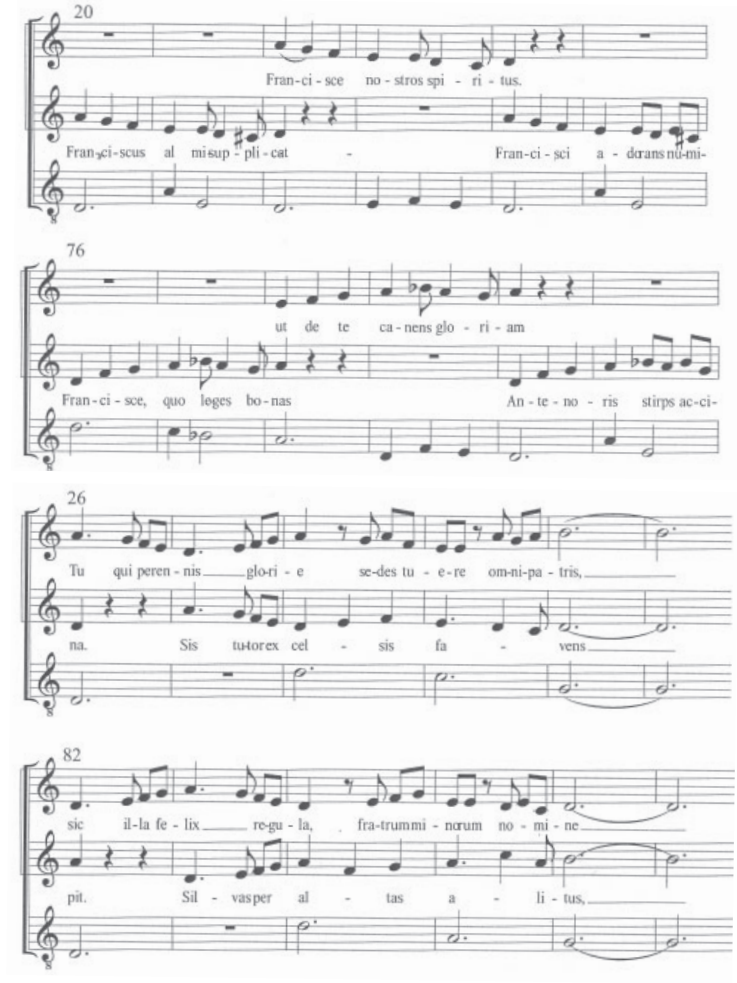
[13]Cf. Jeremy Yudkin, "The Rhythm of Organum Purum," *Journal of Musicology,* 2 (1983), pp. 355–376.

[14]Ms. Montpellier H196, f. 80'; cf. Yvonne Rokseth, ed., *Polyphonies du XIIIe Siècle,* 4 vols. (Paris: Editions de L'Oiseau Lyre, 1936), vol. 2, p. 111f. The texts—tenor: "This is the day the Lord has made"; motetus: "Virgin of virgins, light of lights, reformer of men, who bore the Lord. Through thee, Mary, let grace be given, thou art a virgin before and after"; triplum: "When I see the summer season return, when the birds make the forest resound, then I weep and sigh because of the great desire I have for the beautiful Marion, who has imprisoned my heart."


Quant voi revenir—Virgo virginum—Haec dies
Anon., Montpellier Codex
Quant voi re - ve - nir D'es - té la sai - son, Que le
Vir - go vir - gi - num, Lu - men lu - mi - num, Re - for -
Haec
bois font re - ten - tir Tuit cil oi - sil - lon,
ma - trix ho - mi - num, Que por - ta - sti Do - mi - num,
di - - - - - es
A - donc pleuret sou - pir Pour le grant de - sir Qu'ai de la
Per te, Ma - ri - a, De - tur ve - ni - a, An - ge -
Haec
bel - le Ma - ri - on, Qui moncuer a en pri - son.
lo nun - ci - an - te, Vir - go es post et an - te.
di - - - - - es

Example 4

from Ut te per omnes by Johannes Ciconia



Example 5

fifteenth-century motets, for example Johannes Ciconia's *Ut te per omnes*. Here a rhythmic period of fifty-six measures is repeated exactly in all the parts. Example 5 shows corresponding excerpts of the same segment of both periods (mm. 20–31 and 76–87).[15] The rhythm of all the parts is exactly the same between the two periods, while the pitches vary. Is this not a juxtaposition of the variety of the world's phenomena with a fixed temporal basis, that fixed basis giving a glimpse of the state of eternity, where the passage of time is transcended," a way "to hold and fix [eternity] . . . to catch a glimpse of it and compare it with the times that never stand" (see Example 5)?

I have tried to show the comparison of St. Augustine's ideas of time and eternity to temporal manifestations of medieval music, not so much to demonstrate a historical connection, though his works were known in these times, as to demonstrate how his ideas can provide an aesthetic explication of medieval constructions of time, as it may "grant some relish of things eternal." ❖

[15]Johannes Ciconia, *Works,* ed. Margaret Bent & Anne Hallmark, Polyphonic Music of the Fourteenth Century, 24 (Monaco: Éditions de l'Oiseau-Lyre, 1985), pp. 103–107.

"From the Silence of the Soul United with Christ, to the Silence of God in His Glory"

Gregorian chant is perfectly suited to draw us into the contemplation of Christ.

by Robert Cardinal Sarah

The following message was delivered on behalf of His Eminence Robert Cardinal Sarah this September at the General Assembly of the Association Pro Liturgia, a group founded in 1988 to promote the correct application of the decisions of the Second Vatican Council. It was first published in French by L'Homme Nouveau. *This English translation is published with the permission of His Eminence, Robert Cardinal Sarah, and with the permission of the translators, the editors of* Canticum Salomonis: A Blog for Liturgical Ressourcement *(sicutincensum.wordpress.com) and was also published at* The New Liturgical Movement.

Dear friends of the Association Pro Liturgia,

I am happy to deliver this message of encouragement and gratitude to you on the occasion of your General Assembly. With assurance of my prayers for the intentions that are dear to your hearts, I would like to take this opportunity to express my profound gratitude to your president, M. Denis Crouan, and to each of you for your determination to defend and promote the liturgy of the ordinary form of the Roman Rite in the Latin language, even despite

Robert Cardinal Sarah

Robert Cardinal Sarah is the prefect of the Congregation for Divine Worship and the Discipline of the Sacraments.

obstacles that stand in your way in this undertaking. This defense must not be mounted with weapons of war, or with hatred and anger in your hearts, but to the contrary, "Let us put on the breastplate of faith and love, and for a helmet the hope of salvation." May God bless your meritorious efforts and ever make them more fruitful!

I would like us to reflect together on one of the essential elements of Gregorian chant, namely sacred silence. At first it might seem paradoxical, but we shall see that if Gregorian chant, which you defend and promote with so much zeal, has great importance, it is due to its indispensable capacity to draw us into the silence of contemplation, of listening to and adoring the living God. From the silence of the soul that is united to Jesus, to the silence of God in his glory: this is the title of this brief message that my friendship and support extends to you today. In fact, we shall see that Gregorian chant and its splendid visible raiment, the illuminated manuscript of the liturgical book, is born out of silence and leads back to silence.

Gregorian chant rests on two inseparable foundations: Sacred Scripture, which is the basis for its texts, and cantillation. It is well known that from the shadow of their cloisters and their silent meditation on the Word of God, Benedictine monks in the course of the centuries developed, for the needs of the prayer of the Divine Office chanted in common, a cantillatory phrasing for each verse of the Bible that had to be proclaimed, beginning with the Psalms. What they did was to clothe the most holy Word of God, so delicate and subtle to the ear and eye, those double doors of the soul, with the very humble dress of a modal melody at once simple, elegant, and refined, and that respects the rhythm of the prosody. The ear, and also the eye, I said. For in fact, the monk chants and contemplates what he sings: from the first medieval manuscripts to the incunabula of the early Renaissance before the advent of printing (the Gutenburg Bible appeared in 1455), Psalters and Antiphoners, then Lectionaries and Gospel Books were progressively covered with ornaments and illuminations. The ornate letters used for the titles of works and principal divisions took on a great variety of forms: Gothic ornaments, crests, initials in gold . . . They depict characters of that age as diverse as the laborer, the artisan, the minstrel, the lady of the manor spinning wool at her wheel, but also plants, fruits, and animals: birds of many colors soaring toward heaven, fish sporting in the nourishing tide of the river . . . The hall where the monk-copyists worked was called the "scriptorium." Like Gregorian chant in the slow and patient course of its genesis, the work of the copyists was a fruit of their silent meditation, for they were required to work in silence and in intimate contact with God. This is why, lest they should be disturbed, only the abbot, the prior, the subprior, and the librarian had the right to enter their room. The librarian was charged with giving them what they had to transcribe and furnishing them with all the objects they might need.

And thus, to pray is to sing, to make the vocal cords of the heart speak: a monastic prayer that always begins in the privacy of the cell and continues unabated into the abbey sanctuary. Only the quality of each monk's silence and personal prayer can make the community's prayer deep and sublime. It is thus a prayer that has become eminently communitarian and unanimous,

pronounced in a loud voice, with full lungs, during eight hours each day: an exhausting labor, but one that regenerates and sanctifies . . . This praise is the Gregorian chant that mounts up to the altar, to the stone of the Holy Sacrifice. The Catholic liturgy thus unfolds in a very slow dance, like that of King David before the Ark, throughout the whole interior space of the abbatial church, between the columns and down the length of the nave. It leads the chant to stroll as if in procession, making a majestic round about the altar . . . In front of the altar of the Holy Sacrifice, after the offices of Vigils or Compline, before returning to his cell where absolute silence reigns, the monk remains alone, on his knees near his stall, his hand sometimes placed on the misericord, as he contemplates the Cross. In fact, the Gregorian chant we find in the illuminated manuscripts is actually the heavenly liturgy, identical to the one that is represented, prefigured, accomplished, and actualized here below in the monastic liturgy, a genuine anticipation of the real presence, visible, tangible, and substantial, of the invisible Reality *par excellence*, of the Lamb standing as it were slain. A silence where God lets himself be seen in the flashing rays of his glory through the beautiful rituals of the liturgy of the church on the road toward her consummation. In fact, in a number of abbeys, such as Sénanque, Bonneval, or Quimperlé, the crucified Jesus appears sovereign even in his crucifixion. He is represented not as dead but with his eyes open, not naked but clothed in a royal vestment, like Christ the Pantocrator in Byzantine art. The Crucified and Risen One embraces the whole universe in a grand gesture.

If I have taken the liberty of recalling briefly the origin of Gregorian chant and its visual medium, the illuminated manuscript, it is to allow us to observe the criteria *par excellence* of liturgical chant: it gushes out from the silent contemplation of the mysteries of Jesus on this earth, the Incarnation and the Redemption, and leads us into the silence of adoration of the living God, the Most Holy Trinity: the Father sitting on his throne of glory made of jasper—a shining and transparent color—and sardius—a purple color—, surrounded by the rainbow of God's fidelity; the sacrificed lamb haloed with the uncreated light, He who alone is worthy to receive power, wealth, wisdom, strength, honor, glory, and praise; and the Holy Spirit, spring and river of living water rushing from the throne and the heart of the Lamb unto eternal life. This criterion, which as we have seen prevailed during the slow, progressive elaboration of Gregorian chant, is the ultimate key that admits us into a profound understanding of the exceptional and incomparable place given to it by *Sacrosanctum Concilium*, Vatican II's Constitution on the Sacred Liturgy, in the often-lauded paragraph number 116: "The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services." This eminent, even primary place is not only due to its historical precedence, but above all to the church's recognition of the unequaled intrinsic value of this chant, inspired by the Holy Spirit, which constitutes the model for the development of other forms of music and liturgical chant. Later, the same number 116 speaks precisely on this subject: "But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action."

Let us take one example: rhythm. It is clear that the syncopated rhythm—which consists of starting a note on the weak beat of a measure or on the weak part of a beat and continuing it on the strong beat of the following measure or on the strong part of the following beat—so typical of contemporary music, especially of commercial music, ever since the appearance of jazz, is little suited to meditation that leads from silence to adoration of the living God. Someone who does not perceive this is likely already tainted by this blindness and deafness that are a result of our immersion in a profane and secularized world, without God and without faith, saturated with noise, agitation, and barely-contained fury. Therefore, musical rhythm tends to disclose an undeniable reality: the presence or absence of contemplation. In other words, it is symptomatic of the manner in which liturgical singing flows or does not flow from silence and prayer. In fact, there exists a "body language of silence" and the rhythm of liturgical song is this body language: silence as a condition of the Word. The Word of God, that is, and not the loose verbiage produced by one who walks after the flesh, and thus silence is a condition for authentic liturgical singing: "In the beginning, God made the heaven and the earth . . ." It is out of the interior of silence that God speaks, that he creates the heaven and the earth by the power of his Word. Further, the Word only takes on its own importance and power when it issues from silence . . . but the opposite is equally true in this case: in order for silence to have its fertility and effective power, the word must be spoken aloud. St. Ignatius of Antioch adds: "it is better to be silent and to be than to speak and not to be." Hence the "sacred" silence prescribed by the church during the holy liturgy. "At the proper times all should observe a reverent silence," as *Sacrosanctum Concilium* affirms (no. 30).

Musical rhythm tends to disclose an undeniable reality: the presence or absence of contemplation. In other words, it is symptomatic of the manner in which liturgical singing flows or does not flow from silence and prayer.

Liturgical chant is there to make us pray, and in our day its primary objective, even before leading us to meditation and adoration, is to soothe the inner maelstrom of our passions, of the violence and divisions between the flesh and the spirit. Rhythm is therefore a very important, even essential element of our pacification, of this inner piece that we recover or acquire by hard labor, in tears and toil. Syncopated rhythm breaks the silence of the human soul; rising from a strident and discordant melody, it comes

against us like an aggressor, to tear apart our soul with axe blows and leave its pieces scattered all about, panting, in tatters. This is the suffering that so many faithful express when they come out from certain Masses, using words like "scandal," "boredom," "suffering," "desacralization," "disrespect," etc. Yes, it is a genuine assault, a violent intrusion, a break in to the house of the soul, the place where God entreats with his creature as a friends speaks with a friend. Our contemporaries are right to be concerned about human rights; they should also reflect on this violation of an essential right: the soul's right to privacy and its unique and ineffable relation with its creator and redeemer. Now, I affirm that certain forms of music and chant heard in our churches run counter to this elementary right of the human person to encounter his God, because it disturbs the interior silence of the soul, which breaks like a dike under the force of a mudslide. For this reason I do not hesitate to protest with insistence and humility; I beg you, if a form of singing breaks this interior silence, the soul's silence, that you give it up now, and restore silence to its proper place! In this domain the responsibility of bishops, priests, and their collaborators, in particular in parishes and chaplaincies, is immense and crucial, both from the point of view of choice and selection of liturgical songs based on the criterion that we have presented, and with regard to the formation of seminarians, novices, and of course the faithful as well. Many of these people feel more and more the necessity of a strong liturgical formation, in particular choir directors, choristers, musicians, and members of liturgical groups that are often responsible for the choice of liturgical music under the direction of their parish priest. To tolerate just any sort of music or chant, to continue to debase the liturgy, is to demolish our faith, as I have often recalled: "Lex orandi, lex credendi."

To illustrate my point in a positive way, let us take two examples of beautiful liturgical chants besides Gregorian chant in your country, France, and on the African continent. In France, I am thinking of the songs in the Breton language that I have heard at Christmas in some parishes in which the rector, outside the church and dressed in his cassock, teaches the dance of his Celtic ancestors to the young children. There was no hesitation in his genuine zeal to transmit this immemorial patrimony to young people, who are too often disinherited and deracinated, and thus become strangers to their own culture. This priest from the countryside of Vannes shows them that the rhythm of the Breton dance in triple-time, which has nothing impure about it—unlike the well-known Viennese waltz—but rather resembles the breathing of a farmer tilling a field, or the swaying of cattle as they saunter toward the fields after milking, or the gentle rocking of the young spouse bearing her newborn and singing him a lullaby she learned on her own mother's knee. The rhythm is in triple time without syncopation, which corresponds to human nature in both its most ordinary and its most noble activities: the toil of plowing and pasture-work or the weaning and education of a child. For the third beat, which closes the ternary rhythm, come from the natural "trinity" deeply inscribed in the soul of every person like a seal. It accords with the foot grounded on the earth, in the soil of our world, and thus the reality of a glob of clay endowed with an immortal soul, of a person created in the image of the Trinitarian God. This is the same rhythm that,

on Christmas night, punctuates the songs intoned by the whole people with unparalleled fervor, to the silence of the adoration of the newborn Jesus, the Incarnate Word, in the splendid crèche of a Breton church, where the eyes of all the children, big and small, converge: "Kanomb Noel; Ganet eo Jesus hur salver": "Sing Noël, Jesus our Savior is born." Such is the authenticity of a rhythm that respects human nature, respects the soul in its silent, loving relation with God its Creator and Redeemer.

There is another example on the African continent in the liturgy of the monks of the Senegalese Abbey of Keur Moussa, founded by Solesmes in 1962, or, in my native land of Guinea, the Benedictines of the Monastery of Saint-Joseph of Séguéya, itself a daughter-house of Keur Moussa in 2003, whose chant is accompanied by a marvelous plucked string instrument, the kora, which is the African lute, and also the balafon, also called a balani, which is a sort of xylophone that usually has between sixteen and twenty-seven notes produced by keys of wood that are struck with sticks. For centuries the kora has been the sacred appanage of the griots, those musician heralds, storytellers, poets, historians, and chroniclers, repositories of the cultural memory of Africa and its oral tradition. When the African peasant works he sings following a natural ternary rhythm, with this third beat that recalls the foot firmly planted in the soil and dust of our earth.

Father Luc Bayle, a monk of Keur Moussa and successor of Brother Michel Meygniot in the direction of the workshop, where he was responsible for the making of koras until 2007, says that "the kora is not in the foreground of liturgy. It is like a tide that carries the voice, facilitates the chant, and deepens its relation to God." And it is true that the kora's ternary rhythm, which induces a light swaying motion, gives the psalms life, permits them to express joy or sorrow, creates the desire to sing, to praise . . . sounds of a crystalline purity, with a translucent lightness, which leads us to the silence of adoration. Ah, wonder of creation! Oh, the splendid variety in the unity in God of the cultures that the Gospel has penetrated and transfigured, in a chant of a million voices for the glory of the Eternal! Yes, from the shores of Brittany to African Guinea, there is only one step, and only Christ can help us learn it, so that we may enter into this unbreakable and luminous communion that is the Catholic Church, a dwelling place for diverse peoples. It has nothing in common with the artificial assembly, that formless magma cleaving to the world and dominated by money and power, a result of the leveling so typical of the profane and secularized world.

In conclusion, let us recall the meeting between Jesus and Zacchaeus. Our Lord never ceases to speak, in the depths of our soul, this word he addressed to that small man perched on the sycamore: "Zacchaeus, make haste and come down; for I must stay at your house today" (Lk. 19:5). This "coming down" that Jesus mentions, is it not the expression of his desire to join us in the intimacy of our soul, to scrap away all the dross of our sins, namely our refusal to love God and our neighbor? In silence, we can welcome God and have the ineffable experience of Heaven on earth. Yes, we carry Heaven in our souls. And our singing, united to that of the angels and saints, gushes forth from a sacred silence that leads us into communion with the Most Holy Trinity. ❖

Sacred Music in U.S. Catholic History: A Reassessment

Would the experience of the last few decades be different if singing chant in the vernacular had become widespread?

by Deacon W. Patrick Cunningham

The year is 1834, and the location is Mission Santa Barbara in Alta, California. The building—still extant—is the third such structure, only fourteen years old. This mission is the only California Franciscan foundation that was not secularized the year prior by the Mexican government.[1] Padre Narciso Durán is directing his choir of Chumash Indians singing Holy Mass with his fellow Franciscan celebrant-priest.

Durán, who served three terms as the Father-President of the California missions, had formulated his own simplified *canto llano*, or plainchant, because of his limited musical training and experience. He placed Introits in Gregorian mode 1, "conforming to or in imitation of the *Gaudeamus*" (see Example 1).[2] There were a few exceptions to this rule—Ash Wednesday and Holy Week—in mode 4. The alleluias and communions of the year were set in Gregorian mode 6. The neophyte choirs of the California missions are documented to have sung this kind of chant frequently. But they also had a repertoire of music in parts called *canto figurado*, and a set of musical prayers in metric rhythm with required instrumental accompaniment in the style of Josquin or Orlando di Lasso[3] (see Example 1).

This instrumental accompaniment included bowed strings, reeds, flutes, brass, and harp—all played by trained instrumentalist-natives—who were called neophytes by the Franciscan friars.[4] There were missions that used organ accompaniment, but these were "barrel" organs, and more rare. Fr. Durán's frequent pleas for keyboard instruments were probably never answered with anything substantive.[5]

The association of chant with the California missions (and probably the Texas and

[1]Zephyrin Engelhardt, *The Missions and Missionaries of California* (San Francisco: James H. Barry, 1913), Vol.III, pp. 488–95, cited at http://www.digitalhistory.uh.edu.

[2]Fr. Durán's words from the Bancroft choirbook, cited in Craig H. Russell, From *Serra to Sancho: Music and Pageantry in the California Missions* (New York: Oxford University Press, 2009), p. 64.

[3]Ibid., pp. 40–41.

[4]Ibid.

[5]Ibid., p. 48.

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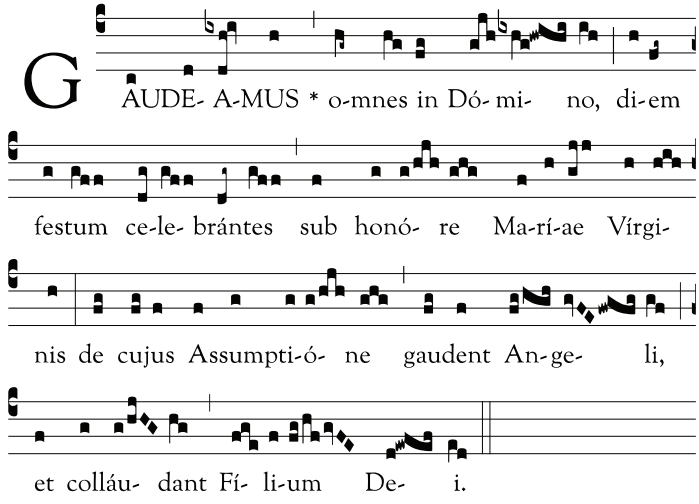

Example 1

New Mexico missions as well) goes back to their foundation. Fr. Junípero Serra records that the first Mass at San Fernando Mission in Baja, California on May 14, 1769 was the Mass of Pentecost, when the mode 8 *Veni Creator Spiritus* was sung. By 1780, this chant was required wherever and whenever a new mission was founded. Besides that chant, the friars and their companions sang the *Salve Regina* in Spanish, the *Te Deum* in Latin, and the High Mass of the day at the foundation of the Carmelite Mission near Monterey in 1770.[6]

Fast forward not quite two hundred years. The same church structure, now outfitted with a substantial but old Wicks pipe organ (that covered up the magnificent "Solstice window" visible in pictures of the church[7]) is now served by two choirs. The mixed chorus focuses on traditional and contemporary choral music, but also sings the introit and communion antiphons from the *Liber Usualis*. The Mission Schola is a mixed professional vocal ensemble. Both choirs admit new members only by audition. This means that for two hundred years this venerable Franciscan parish has lived daily the hermeneutics of continuity in their liturgy and music.[8]

Two ecumenical councils intervened in that two century interval. The first—Vatican Council I, having convened in 1869—included Bishop Bernard McQuaid, first bishop of Rochester, New York, and Bishop James Roosevelt Bayley of Newark, New Jersey, who had ordained McQuaid, and who was the great-nephew of St. Elizabeth Ann Seton. As this connection suggests, Bayley was originally ordained an Episcopal priest, and was drawn to the Catholic church by Fr. (later Archbishop) John McCloskey. He had entered the Catholic Church in 1842, studied at Saint-Sulpice, and was ordained a Catholic priest in 1844, then consecrated (the term used at the time) first bishop of

[6]Ibid., pp.125–7.

[7]So named because the south-facing church has been positioned that on the date of the winter solstice (just before Christmas), the sun shines directly through the window onto the tabernacle, which was originally mirrored so that the sunlight then reflected throughout the church.

[8]Information conveyed in a telephone conversation on June 20, 2018 with liturgy-music director of the parish, Roy Spicer.

Newark in 1853.[9] So the American bishops at Vatican I represented the Irish Catholic culture, which was rapidly becoming dominant in American Catholic culture.

Vatican Council II produced, as its first document, the Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (hereafter *SC*[10]). In its first words, the fathers of the council state their intentions: "to impart an ever increasing vigor to the Christian life of the faithful; to adapt more suitably to the needs of our own times those institutions which are subject to change; to foster whatever can promote union among all who believe in Christ; to strengthen whatever can help to call the whole of mankind into the household of the Church."[11] Over and over again, the document insists on the faithful having *actuosa participatio*, which is perhaps best translated "engaged participation."

About music, the authors first called attention to the long heritage of the church:

> The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy.[12]

This treasury "is to be preserved and fostered with great care."[13] The use of sacred music encourages holiness, particularly when it is "connected with the liturgical action" and "adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites."[14] Gregorian chant is to be given not "pride of place" as the typical American translations carry it, but *first* place ("*principem locum obtineat*"). Other music, especially polyphony, is not excluded. Contemporary composers

> filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures. Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.[15]

In the United States, the document was received in most places with enthusiasm, even though it was short on specific recommendations, but there was one passage that received the most attention:

> These norms being observed, it is for the competent territorial ecclesiastical authority mentioned in Art. 22, 2, to decide whether, and to what extent, the vernacular language is to be used; their decrees are to be approved, that is, confirmed, by the Apostolic See. And, whenever it

[9]Thomas Meehan, s.v., "James Roosevelt Bayley," *The Catholic Encyclopedia*, vol. 2 (New York: Robert Appleton Company, 1907), <http://www.newadvent.org/cathen/02359a.htm>.

[10]Second Vatican Council, *Sacrosanctum Concilium* (December 4, 1963), <http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html>.

[11]*Sacrosanctum Concilium*, par. 1.

[12]Ibid., par. 112.

[13]Ibid., par. 114.

[14]Ibid., par. 112.

[15]Ibid., par. 121.

> seems to be called for, this authority is to consult with bishops of neighboring regions which have the same language. Translations from the Latin text into the mother tongue intended for use in the liturgy must be approved by the competent territorial ecclesiastical authority mentioned above.[16]

The Mass would be finally in English! Many rejoiced, and there was much dialogue in the Catholic press about whether God would be addressed as "thou," or "you," and whether the prayers would be modernized or streamlined. And what would it all mean for Catholic liturgical music, and what choirs and congregations would sing?

Now between the two Vatican Councils, the Irish "takeover" of the American Catholic Church had proceeded apace. Indeed, even as late as the 1950s, Archbishop Robert Lucey (d. 1977) of San Antonio was making regular visits to Ireland to recruit what the American-born clergy called "F.B.I." priests: Foreign Born Irish. Among the many he recruited were Thomas Flanagan, later auxiliary bishop of San Antonio and my personal friend and mentor. So for over a hundred years, a good number of the priests and bishops of the United States had their roots in Eire. So what did that mean for Catholic church music in this country?

As a mental experiment, visit ten Catholic churches in pretty much any diocese of the country and walk into a Sunday Mass in a non-Hispanic parish. Listen carefully to the music. What do you see and hear? In most of the ten, you see an amateur cantor in front of the congregation singing a hymn, accompanied by a keyboardist, probably playing a piano. A handful of brave souls are singing with her. The sound is timid and uninspiring. In two or three of the churches, you see a group of people up front, some with guitars, others with electric bass, perhaps drums and other percussive devices. They are singing what sounds like lite rock and roll with religious lyrics. A very small number of the congregants are singing along, some even moving with the beat, but most of the people in the pews are silent, and look either irritated or bored. In other words, as far as music goes, the words of *Sacrosanctum Concilium*[17] (the Constitution on the Liturgy of Vatican Council II), the words of *Musicam Sacram*[18] (1967—the Instruction on Sacred Music), and *Sing to the Lord* (the U.S. Bishops' guidelines on liturgical music), about *actuasa participatio*, might as well have never been written. "Full, conscious and engaged participation" is lacking in the music. Why?

Thomas Day tells the story of

> a particular priest who went into culture shock when he celebrated Mass once in a parish for Polish Catholics . . . "Those people sing all during Mass!" he fumed. The quaint peasant hymns brought over from the old country were, as far as he was concerned, just that: musical intrusions into the silent Mass by backward people from an old . . . country.[19]

[16]Ibid., par. 36, nos. 3–4.

[17]Ibid., par. 14.

[18]Ibid., par. 5.

[19]Thomas Day, *Why Catholics Can't Sing*, 2nd edition (New York: Crossroad, 2013), p. 8.

And it is true today as it was before the English Mass. If one worships in a parish with a preponderance of communicants with Italian, Polish, or German ancestry, he is far more likely to hear robust singing, at least at paraliturgies or devotions if not at Mass, than in most "Anglo" churches.

Day explains this phenomenon as a result of the Irish history and eventual domination of American Catholic churches.

> To be Irish is to be ever conscious of a history of tears and oppression. From the sixteenth century to the nineteenth, the Catholic Irish were the most systematically and ruthlessly suppressed people in the Western part of Europe . . . The story of persecution and famine remains vivid to this day, even among "Irish-Americans" . . . who have never set foot on the Old Sod. Throughout the worst years of English oppression, the one institution that preserved a separate Irish identity was the outlawed Roman Catholic Church. During that period, a priest—someone who had the same status as a criminal—would go down to the hedge in the fields or perhaps set up a makeshift altar in a barn to celebrate an illegal Mass . . . Under the circumstances, singing was risky.

Thus, for over two hundred years, Irish Catholics "were also cut off from artistic and cultural developments in the Roman Catholic parts of Europe."[20] And sounds and sights that would have been familiar and dear to their Catholic "cousins" in France, Italy, Germany and Poland were threatening to them: "whenever they heard a bell, it was a sound coming from a Protestant church . . . When they heard hymns, pipe organs, and choral anthems, those sounds were coming from behind the doors of Protestant churches."[21] All these were sounds of the Catholic church from pre-Protestant revolution days, but the sixteenth century "reforms," fully developed by low and high church alike, had turned the "smells and bells" of the Roman Catholic church into symbols of the murderous Protestant oppressors.

But, as Day points out, even before the sixteenth century, Irish Catholicism was pretty simple. "A rural and even nomadic people who lived in tribes and clans, most of the Irish did not settle down in villages with parish churches until relatively late in their history. The earliest Christian chapels . . . were tiny stone huts that could accommodate a priest or two. The Mass took place within the little oratory and the people stood outside, presumably in silence."[22] He heard from many Irish priests in the United States, men who had inherited that centuries-old attitude, "The Mass does not *need* music."

So as immigrants in the second and third "waves" of European Catholics arrived, and experienced the stark and unadorned worship style of the American Irish, what happened? Did the bishops of the United States abandon them to Methodism and (later) Pentecostalism? Not at all. They established "national" parishes. Here in San Antonio, the Italian church was set close to the near westside homes of Italian immigrants, and named San Francisco di Paola. There is a Polish shrine staffed with Polish sisters.

[20]Ibid., 19–20.

[21]Ibid., 21.

[22]Ibid., 20.

The German community built St. Joseph's Church downtown with lively acoustics and a modest pipe organ in the loft. The German community still sponsors the Beethoven Männerchor, a volunteer chorus populated mostly by Catholics. And the Irish clergy? Until a generation ago, they and those they mentored had the rest of the parishes, and whether Latin or English language predominated, the liturgical music was ordinarily anemic.

A specific counter-example will help make the point. My former parish, Church of the Holy Spirit, boasted one of the only semi-professional choirs in the Archdiocese of San Antonio. The chorale sang each Sunday except during July for a quarter century. Congregational singing during responsorial psalmody and hymn singing was fairly robust. So where was the Great Irish Silence? Elsewhere. The priests assigned to the parish had last names like Kownacki, Walsh, and Pesek, frequently non-Irish. When an Hispanic pastor took over, however, a distinctly Mexican ethos took over, and the choir and its sacred music was disbanded.

Given the diversity of American Catholicism, however, one would expect some push-back, especially after the Vatican's and American bishops' directions described above. By the mid-1970s, there were two organizations whose mission statements incorporated an acceptance of *actuosa participatio*, although with varying interpretations. The older and smaller organization, Church Music Association of America (CMAA), publisher of *Sacred Music*, emphasized the support of Gregorian chant and polyphony sung by traditional choirs. They did not oppose use of English in the liturgy but focused on the hermeneutic of continuity. Early on, Bishop George Speltz of Winona, MN, had written:

> In the composition and selection of music in English we must attempt to match [the] excellence of the past. No music can be permanently admitted into divine worship that does not have the esthetical qualities of true art.[23]

When he looked back at the first ten years after Vatican Council II, Msgr. Richard Schuler (1920–2007) wrote "By 1973 all that had been accomplished in the musical renewal begun a century before lay in shambles."[24] He perceptively elaborated on the reasons.

1. *Actuosa participatio populi* was misunderstood as "everyone doing something," with the additional stipulation that "listening is not doing."
2. There was a general confusion of sacred with secular even though Pope Paul VI insisted on the distinction.
3. Latin was abandoned in most places, leading to the loss of much truly sacred music.
4. New clergy were ignorant of the musical direction from the council.[25]

With respect to most of these points, we can refer to the colloquium "Gregorian Chant in Liturgy and Education," held at

[23]Bishop George Speltz, "Music in the Liturgy: A Perspective," *Sacred Music*, 92, no. 1 (1965), 17.

[24]Richard Schuler, "Church Music after Vatican II," *Sacred Music,* 103, no. 4 (1976), 15–18.

[25]I can testify to the accuracy of this point; the only musical "training" our class of deacon candidates (ordained 2002) received was a weekly singing of Dan Schutte's "Here I Am, Lord."

the Center for Ward Method Studies at Catholic University of America in June, 1983. Dr. William Tortolano, chairman for the report from the United States, referred to the Latin Mass Survey Report in the December, 1981 issue of *Notitiæ*. In 1981, "authorized Latin Masses are celebrated occasionally in 79 dioceses in the United States and with some frequency in 7 others. Fifty-seven bishops said that there are no authorized Latin Masses in their dioceses and 8 dioceses reported the occasional use of Gregorian chant at Mass." Pope Paul VI's publication of simple chants, *Jubilate Deo*, according to the National Association of Pastoral Musicians (NPM), found that the chant publications were being used in no more than 4% of parishes in the country. Chant was not considered "pastorally helpful."

During the post-conciliar era, the word "pastoral" was, at least, overused. In general, every decision was vetted by local chanceries according to how "pastorally appropriate" or sensitive it might be. Thus while CMAA took its membership mostly from lay and clerical musicians and music leaders, the other and larger music association, NPM writes this about itself:

> The National Association of Pastoral Musicians (NPM) is an organization for anyone who recognizes and supports the value of musical liturgy. We are choir directors, organists, guitarists, pianists, instrumentalists of all kinds, priests, cantors, and pastoral liturgists. We are members of contemporary ensembles, handbell choirs, and choral groups. Some of our members are young people in high school and college, while some are veteran directors of music ministries. We represent parishes large and small as well as seminaries, schools, religious communities, cathedral churches and diocesan offices. Many of our members belong to interest sections for various musical ministries, for clergy, for chant or pastoral liturgy, and for musicians serving African American, Hispanic and Asian communities. Some of our members are not actively involved in a particular musical or liturgical ministry, but want to support the important work of pastoral musicians.[26]

They cast a wide net. To answer the question, "what is pastoral music" their publication gives two similar definitions. Paul Inwood writes "Does *this* music in *this* celebration enable *these* people to express *their* faith, in *this* time and place and culture?"[27] Later he opines that "what we should be looking for is music that . . . *really "cares" about people*."[28] Richard Gibala asks the question "what constitutes a good Mass setting?" He is speaking of the texts of the Ordinary of the Mass like the Gloria. He answers "a strong melody that is not too low or high and can be learned and sung from memory by the assembly as quickly as possible."[29]

This divergence between the two organizations is perhaps overstated, but the split

[26]National Association of Pastoral Musicians, *New Member Handbook*, p. 3 <https://npm.org/wp-content/uploads/2018/11/2019-Membership-Brochure-2018.pdf>.

[27]Paul Inwood, "Music That is 'Pastoral,'" *Pastoral Music*, 49, no. 1 (January 2018), 23.

[28]Author's emphasis, ibid., 24.

[29]Richard Gibala, "What Constitutes a Good Mass Setting?" *Pastoral Music*, 48, no. 3 (May 2017), 22.

in opinions and directions goes back to the earliest days of the era. Msgr. Schuler[30] reminds the student of the not always friendly contention between the *Consociatio Internationalis Musicæ Sacræ*, whose defining congress was held in 1966, and *Universa Laus*, led by Fr. Joseph Gelineau and the American Liturgical Conference. The first organization was "the only international association of sacred music approved by the Holy See"[31] while the second was more informal, neither endorsed nor denounced by the Vatican.

At the same time, Archabbot Rembert Weakland (b. 1927), a Benedictine,[32] who was for two years (mid-1964 to mid-1966) president of the CMAA, appears to have been acting to weaken the resistance to the ascendancy of the "four-hymn Mass." Weakland, as he left the helm of CMAA, pretty well preached the hermeneutic of discontinuity with respect to liturgy and music: "the treasury of church music we are asked to preserve, whether it be chant, polyphony, Mozart or Bruckner, were the products of a relationship between liturgy and music that is hard to reconcile with the basic premises of [*Sacrosanctum Concilium*]."[33] Ironically, at least Weakland admitted then that the church places Gregorian chant in "primacy" of position in the repertoire. But chant, especially in Latin, was not appropriate for the "new Mass." Like many liturgists of his era (and ours), the Benedictine wanted "the liturgical experience . . . to be primarily the communal sensitivity that I am one with my brothers next to me and that our song is our common twentieth-century response to God's word here and now coming to us in our twentieth-century situation."[34] Thus, as Thomas Day pointed out about Weakland, Joseph Gelineau, and the rest of the *Universa Laus* faction, pretty much all music that is the heritage of the church referred to in *SC* had to be thrown out.[35]

In that period, Fr. Frederick McManus (1923–2005), leader of the Liturgical Conference, and a close co-worker with Cardinal Annibale Bugnini (1912–1982), was promoting all kinds of liturgical innovations. An American bishops' advisory board discussed and, by one vote, approved what was known as the "hootenanny Mass" for high school students in early 1966. Schuler opined later that the actions of these men explain why *Musicam Sacram,* the 1967 Vatican document, with specific directions implementing *Sacrosanctum Concilium*, was "never truly put into effect."

Ironically, Fr. McManus understood the objections raised by many to some of his innovations, particularly the practical problem musicians had, and still have, with the communion song, or any other music to be sung by the congregation *while they are doing something else*. During communion, members of the congregation are getting away from their standing, sitting, or

[30]Richard Schuler, "Chronicle of the Reform, Part IV," *Sacred Music*, 109, no. 4 (Winter 1982), 16–17.

[31]Vatican Secretary of State dispatch N 74270.

[32]This is the same Rembert Weakland whose abusive personal sexual activities and cover-up of those of other clergy led to financial difficulties for the Archdiocese of Milwaukee.

[33]Rembert Weakland, "Music as Art in Liturgy," *Worship,* 41, no. 1 (January 1967), 6.

[34]Ibid., 13. In light of the settlements he and the Milwaukee Archdiocese had to manage because of his actions, this sentence has an especially bitter flavor to it.

[35]Thomas Day, *Why Catholics Can't Sing,* 111.

kneeling positions and moving forward to the communion rail or station and are singing from a worship aid.[36] During the offertory, most are trying to sing while they get out their tithes or coins. McManus knows there is a problem but has no real solution to this mechanical issue:

> the very objections suggest the profound need for changes . . . an example . . . is that of the communion song, where the hymn or psalm is oftentimes the most difficult to introduce among the most devout. The difficulty only suggests how much we need to create or recreate the community sense of the Eucharist . . . however difficult to introduce.[37]

The traditional solution to the "communion song" problem is for a schola to sing the Latin chant antiphon, perhaps with verses from a related song, or for the choir to sing a part song or polyphonic communion motet. But this does not "sign-forth" the unity of the community, and is denigrated by the professional liturgist.[38] Weakland and McManus are one in their theological opinion, and don't seem to care that what they want is difficult to achieve, a second and perhaps overriding sign of unity, and, fifty years later, incredibly naïve still to preach.

In 1966 there was a public feud between Prof. Ralph Thibodeau and Robert B. Heywood that prophetically saw one of the music-disabling consequences of the last fifty years. Thibodeau wrote an article that presaged a "massive flight" of professional musicians from the "few islands of sacred music excellence in the country." He said "the musical *aggiornamento* is at this point, an aesthetic fiasco." He added "almost everyone is making music in the churches except the musicians." He continued "in most cases [the bishops] have consulted first the liturgists, and only second, if at all, the professional Church musician among the faithful." He judged the result to be "an artistic crime equal in magnitude to razing all the cathedrals of Europe."[39] And, indeed, there has been a huge hemorrhage of trained musicians from Catholic parishes over the last half-century.

Thomas Day[40] places much of the blame for the "fiasco," if we can call it such, at the feet of the writers of the Vatican documents: "When we look closely at what these documents have to say about music, so much of it is in the form of vague exhortations and oblique references . . . [with] few black-and-white laws about choosing or composing music for liturgy."[41] Thus, he concludes, "interpreters have done more to shape the

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[36]Or worse, they may be singing from text projected onto the front wall of the sanctuary.

[37]Frederick McManus, "The Implementation and Goals of Liturgical Reform," *Worship*, 39, no. 8 (October 1965), 486.

[38]However, the act of reception of communion is itself the sign of the unity of the community, as the congregation shares the "one Bread and one Chalice."

[39]Ralph Thibodeau, "Fiasco in Church Music," *Commonweal,* 82, no. 2 (April 8, 1966), 73–77. Heywood's response is "Let My People Sing!" *Worship*, 40, no. 6 (June–July 1966), 349–360.

[40]Thomas Day, "Twentieth Century Church Music, an Elusive Modernity," *Communio,* 6 (Fall 1979), 236 ff.

[41]This same comment applies to the USCCB document *Sing to the Lord*, which supports music that is sacred and provocative of engaged participation, but contains the usual loopholes so that few parishes pay any attention to it.

history of liturgical music than the documents." He does not advocate a return to the days of "black lists" and "white lists" such as those issued by the St. Gregory Society in 1919 and 1922, because those, too, are interpretations of the words of Pope St. Pius X in *Tra le Sollecitudine* (1903).[42]

Australian lecturer Deirdre Brown, just eight years later, asked a question that thirty years afterwards still begs an answer: "Do our church composers try too hard to write music of the people, when in fact what is needed is better quality, more artful composition, music that will *extend* the people?"[43] Can we be content at any time with leaving worshippers where they are, rather than encouraging them to expand their understanding and appreciation of musical prayer? We homilists would not be judged well if we didn't do a little parishioner-pushing toward growth.

Moving back to the seminal years after the Constitution on the Liturgy was issued, we might ask why there was so little *continuity* of music. After all, the major change was an updating of language. Why couldn't the chant and polyphony of the past simply be moved into English? Would this not bring about a continuation of beauty and good liturgical praxis?

The comments of leaders like McManus and Weakland, seen above, put these questions "in their place." The *whole objective* of the liturgical movement, as they saw it, was to create discontinuity. And, as I will demonstrate shortly, the CMAA leadership unwittingly played right into their hands with their attitude toward putting Gregorian chant into English. I am not writing about singing the psalms in the Liturgy of the Hours, which is done to plainchant of some sort nearly everywhere if they are sung at all, but the Mass chants, proper and ordinary, from the *Liber Usualis* or the *Graduale Romanum*.

Dennis Fitzpatrick, one of the best-known church music personalities of the 1960s, directed an "English chant choir" in the immediate post conciliar days. Using his personally owned publishing company, F.E.L. Publications,[44] he brought out the LP record "Demonstration English Mass" and the FEL Hymnal, with many of his English chants. They went nowhere. Simultaneously, at St. Mary's University, my mentor, Fr. Charles Dreisoerner, S. M., began fitting the English propers to chants from the *Liber Usualis*.[45] But about the same time (1966), Fitzpatrick brought out "Mass for Young Americans," written and vocalized by the (at that time) seminarian Ray Repp. Beginning with the theologically and musically lightweight communion song, "Sons of God,"[46] the album and accompanying

[42]Pius X, Motu Proprio, *Tra le Sollecitudini* (November 22, 1903) <https://adoremus.org/1903/11/22/tra-le-sollecitudini/>.

[43]Deirdre Brown, "The Contemporary Composer and Liturgical Reform," *Worship* 61, no. 1 (1987), 18.

[44]Originally "Friends of the English Liturgy" Publications.

[45]He used this with the Marianist scholastics at St. Mary's University, San Antonio, but most of us scholastics resisted, calling for less melismatic and more "pop" music for the liturgies. The religious superiors assigned a replacement for him in the following year. My own English chant effort of 1980–82, *Chants for the Church Year,* picked up where he left off and was dedicated to him.

[46]The refrain is: "Sons of God, hear his holy word. Gather 'round the table of the Lord. Eat His Body, drink His Blood, and we'll sing a song of love, allelu, allelu, allelu, alleluia." The verses are theologically inane.

booklet created a sensation, and began a "folk music" (actually light rock) wave in Catholic church music that, for good or ill, predominates in America today.[47]

Between 1965 and 1968, we Marianist scholastics were writing liturgical music, given our limited compositional abilities, as well as we could. What should be emphasized is that much of that work, chant or "folk," textually followed the propers of the *English Missal* used between 1965 and 1970. Thus on our original recording "Come Follow,"[48] the listener can find the offertory antiphons "Song of Job," "By the Streams of Babylon," and "Out of the Depths," as well as the introits, "The Lord Has Satisfied," "Behold the Lord," (Epiphany) and "But As For Me." They use the exact texts from the 1965 English Missal, adding psalm verses. But this model, although liturgically in accord with Vatican Council II, was probably doomed to failure. These Sunday-specific antiphons were used perhaps once or twice a year, while the Catholic market was demanding "hymns" that could be used over and over again, for multiple feasts or Sundays. The four-hymn Mass preferred by the American Liturgical Conference soon became the template for American Masses celebrated in English, whether "folk" idiom or four-square.[49]

Meanwhile, once some of us had come to our senses and realized that most of what was being sung in Catholic churches was at least "inartistic," and often ugly, and began working on marrying the chant to the English language, we discovered that there was no encouragement coming from any official source. At the symposium "Gregorian Chant in Liturgy and Education," June 1983, we learned the party line coming from the CMAA-related persons and organizations.

At that symposium, speaker after speaker denigrated the practice of adapting the chant to vernacular languages. Dr. Joseph Lennards, well-known at the time as the principal promoter of the Ward Method in the Low Countries, said it directly: "it is *impossible* to adapt vernacular texts to Gregorian melodies, whose accentuation system is totally different from that of the Latin language."[50] Thus, except for a short-term adoption of *Chants for the Church Year* by Fr. Flanagan's Boys Town choir,[51] facilitated by my friend Fr. Francis Schmitt (1916–1994), the project of adapting pure Gregorian to English for liturgical use expired with a whimper.

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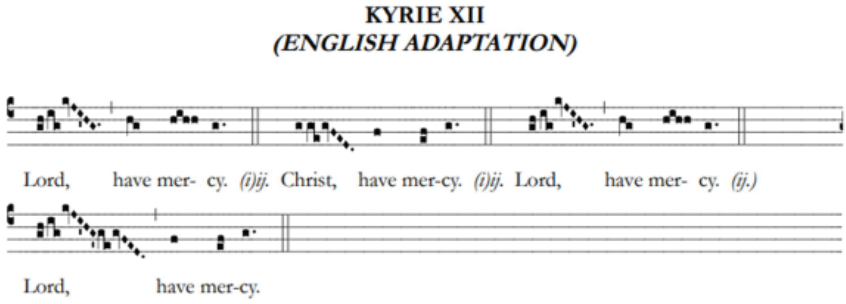
[47]The post-musical lives of Fitzpatrick and Repp, along with their notorious and ultimately fruitless lawsuits against, respectively, the Archdiocese of Chicago and Andrew Lloyd Webber, and marital situations can be researched on the web. They are irrelevant to this paper.

[48]Archived at <http://www.theancientstar-song.com/2011/11/new-prophets-the/>.

[49]The economics of this history cry out for study. I believe one of the principal driving forces was the publishers' need to make more money by producing more and more choir booklets and recordings to satisfy public demand.

[50]Emphasis added, Joseph Lennards, "Gregorian Chant Research and Performance" (Washington: Centre for Ward Method Studies, School of Music, the Catholic University of America, 1983) (emphasis added).

[51]See Ann Labounsky, "Sacred Music at Boys Town," *Sacred Music*, 145, no. 1 (Spring 2018), 7–13. Labounsky writes that Fr. Schmitt "transcribed the Graduale Romanum" into the vernacular, but this is inaccurate. Fr. Schmitt purchased multiple copies of "Chants for the Church Year" shortly after its publication in 1982, reviewed the work, and defended the publication in print when it was attacked.



Example 2

Nonetheless, in the new century, more and more musicians began to realize that, outside the Extraordinary Form of the Mass, Gregorian chant was not making many inroads into Catholic worship, except for the continuing use of chants like *Pange Lingua* on Holy Thursday at the translation of the Sacrament. And CMAA, without the personnel that twenty-five years before had deep-sixed English chant, began to take the leadership in the effort to match English texts to authentic Gregorian chants. So, on the CMAA website,[52] we now find four complete Mass settings in English, two settings of the Credo, one in Ambrosian chant, and a huge number of individual chants matched to the ICEL texts (see Example 2).

The pronunciation of the English text needs to be matched to that of the original Latin, which means a focus on vowels rather than consonants. But the effect is salutary, especially in a lively acoustical space. The propers of the Mass given in the current Missal are also set to chant melodies, but in most cases these are less melismatic[53] than the original Latin. Adam Bartlett's versions[54] are very popular (see Example 3).

We can read the description on the CMAA website. Bartlett

> provides complete entrance, offertory, and communion propers in English with psalms in modal chant, with four-line notation, for Sundays and solemnities. They can be sung by a single cantor or a full choir. The modes from the Gregorian original are wholly preserved to capture the sound and feel of the *Graduale Romanum* proper chants. They follow a total of 24 chant formulas.

It should be noted that each antiphon is provided with multiple psalm verses so that the choir could sing the antiphon between the verses sung by a cantor, accompanying offertory and communion and introit processions (See Example 3).

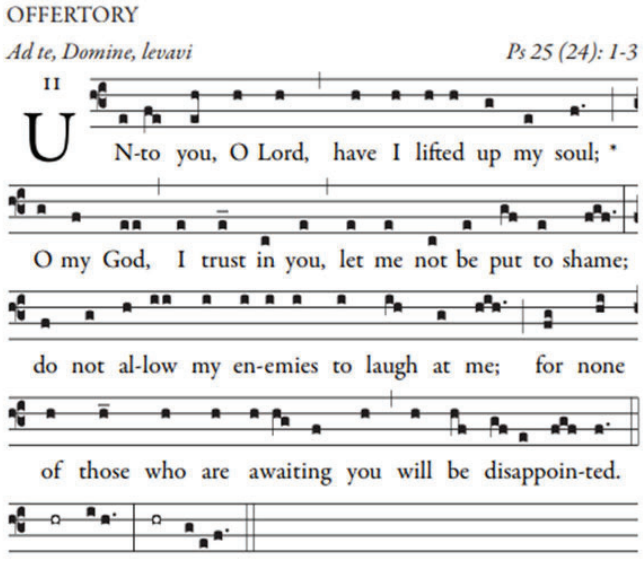
The translations of the Latin antiphon are not identical to those given in the Missal. That is a solution originally used in *Chants for the Church Year*, although in that earlier case I based the English text on the Anglican missal, since I was directing music in an Episcopal congregation being received into the Catholic Church. Much of the music is licensed under Creative Commons, so that they can be duplicated for parish or religious community choirs without paying a royalty.

Another "free" source of liturgical chant in English developed in the new century

[52]See <https://musicasacra.com/music/englishchant-ordinary/>.

[53]I.e., melodically complex.

[54]Adam Bartlett, *Simple English Propers* (Richmond, Va.: CMAA, 2015) <https://musicasacra.com/additional-publications/sep/>.



Example 3:
Offertory from the First Sunday in Advent, Simple English Propers

is the website managed by Jeff Ostrowski for the Corpus Christi Watershed educational charity.[55] Corpus Christi Watershed originally began early in the new century when Ostrowski was employed in Corpus Christi, Texas. Now he and his family are in Los Angeles, California, where he is music director for the apostolate of the Priestly Fraternity of St. Peter. These priests, who celebrate the Extraordinary Form of the Mass (1962 *Missale Romanum*) were invited by the local ordinary.

Even OCP (originally Oregon Catholic Press), now publishers of the original "St. Louis Jesuit" lite-rock songs, are selling chant books in English and Latin, including the compositions of Fr. Columba Kelly from St. Meinrad's Abbey.[56]

Church history is rarely very straightforward, because it is a product of varied times, cultures, doctrinal insights and personalities, all more or less guided by the Holy Spirit. In the realm of music, singular solutions to problems have rarely been successful for that and many other reasons, most connected to the emotional effect and context of the music and text themselves. When that, as we have seen here, is colored by political factions and cabals, the results can be unimpressive and downright depressing. However, in a number of American seminaries, students are learning the Vatican and USCCB official documents. They are sometimes attending Extraordinary Form Masses, even Solemn High Masses. Many are developing an appreciation for the "treasury" of sacred music, including chants of all kinds. The beauty of such music is becoming the leading edge of the New Evangelization. Dare we hope that in the next fifty years, new generations of American Catholics might be beneficiaries of this renaissance? ❖

[55]See <http://www.ccwatershed.org/Mass/>.

[56]Available at <https://www.ocp.org/en-us/latin-and-chant>.

Repertory

Orlando de Lasso's Offertory Motet *Super flumina Babylonis*

A poignant setting of a singers' lament with use as a proper offertory for more than one occasion.

by William Mahrt

Psalm 136 (137) has been cultivated as a special lament for singers. Palestrina's very well-known setting was discussed recently in the context of several motets which served this purpose.[1] Yet this psalm had its place in the liturgy as well. Those of us who sing the Gregorian Propers of the Mass may well remember it, the offertory in the early Autumn (the twenty-sixth Sunday in Ordinary Time in the ordinary form and the twentieth Sunday after Pentecost in the extraordinary form). Yet Palestrina's version of it cannot have been intended as an offertory, since it includes more text than the liturgy prescribes; indeed it is a notable feature of Palestrina's motet that it gives a very touching musical expression of "in salicibus, in medio ejus, suspendimus organa nostra" (on the willows in the midst of them, we hung up our harps), which is beyond the liturgical text.[2]

The motet on this psalm by Orlando di Lasso sets the proper liturgical text. In fact, it belongs to a significant number of his compositions setting liturgical offertories. Present-day church musicians will recognize *Super flumina Babylonis* as belonging to the Sundays after Pentecost, but behind this is a curious fact of liturgical history unknown to many musicians: the psalm-based Gregorian offertories of the Sundays after Pentecost exist as offertories for the season of Lent (with one from Advent), mainly for the week-day Masses—during

[1]William Mahrt, "Palestrina's Singers' Lament: *Super flumina Babylonis*," *Sacred Music*, 144, no. 4 (Winter 2017), 54–61.

[2]Palestrina produced a large collection of liturgical offertories, all for five voices, including one on *Super flumina Babylonis: Offertoria totius anni secundum Sanctæ Romanæ Ecclesiæ consuetudinem* (Rome, 1593); cf. Giovanni Pierluigi da Palestrina, *Le opere complete*, ed. R. Casimiri (Rome: Fratelli Scalera, 1939–87), vol. 17, p. 205; a score can be seen on the Choral Public Domain Library <http://www1.cpdl.org/wiki/index.php/Super_flumina_Babylonis_a_5_(Giovanni_Pierluigi_da_Palestrina)> Palestrina's motet in five parts conforms to the prescribed liturgical text as does the present Lasso motet.

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Lent there is an individual set of propers for each weekday. Moreover, most of these chants were sung on the weekdays of Lent before being assigned to the Sundays after Pentecost. Only the offertories of Lenten Thursdays, which were instituted later, were borrowed, from days earlier in the year.[3]

Lasso composed a comprehensive cycle of motets for the days of Advent and Lent. including the four Sundays of Advent, all the weekdays of Lent, beginning with Ash Wednesday and concluding with Holy Thursday, as well as for four Sundays of Lent (omitting those for the third and fourth Sundays) and two pre-Lenten Sundays, amounting to fifty motets in all.[4]

Just as these chants had their original position in the Lenten cycle, so Lassus's motets had their proper place on the weekdays of Lent. There are three important indications that this cycle was compiled for use during Advent and Lent. First, the principal manuscript which contains them[5] includes some dates of completion. Dates for eight motets, from February 27 through March 30, 1583, are recorded, and thus it seems likely that the pieces were being prepared for singing on the days shortly upcoming that year. *Super flumina Babylonis* is dated March 7, 1583, and would have been performed the Thursday after Passion Sunday, March 31, which would have provided ample time to rehearse the motet. Others left shorter times, for example, *Confitebor tibi* was dated March 24 and would have been performed on Passion Sunday, March 27. The proximity of these dates to the performance suggests strongly that the motets were prepared shortly before performance.

A second indication that the cycle was for the penitential seasons of Advent and Lent is the rubric for the Third and Fourth Sundays of Lent. Instead of a motet for these days, the inventory of the manuscript gives the indication "in organis." (The Latin designation of the plural was common for the organ, since the pipes were plural.) The prescription of the organ for the Fourth Sunday of Lent would be familiar to most Catholic church organists who recall that the organ is prohibited during Advent and Lent, except for Gaudete Sunday, the Third Sunday of Advent and Laetare Sunday, the Fourth Sunday of Lent. The Bavarian Court had just recently gone over to using the Missal of the Council of Trent, having

[3]Thursdays were originally not liturgical days, this day generally being a holiday in the culture. It was only about 720 when Pope Gregory II introduced Thursday as a liturgical day that these chants began to be used in Lent; thus the chants for every Thursday, including Holy Thursday, were borrowed from days earlier in the year. Four other days were borrowed from the Sundays after Pentecost (*Precatus est Moyses*, *Immittet Angelus*, *Si ambulavero in medio*, and *Super flumina Babylonis*), and thus the post-Pentecost chant on S*uper flumina Babylonis* is the original one. Cf. James McKinnon, *The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper* (Berkeley: University of California Press, 2000), p. 318.

[4]The motets of this cycle are listed for Advent and Lent in David Crook, ed., Sacræ Cantiones *for Four Voices (Munich, 1585)*, Orlando di Lasso, The Complete Motets, 14, *Recent Researches in the Music of the Renaissance*, 111 (Madison, Wisc.: A-R Editions, 1997), p. xiii. The comprehensive edition of all the Lasso motets (Peter Bergquist, general editor) includes well over five hundred motets. This is a great contribution to our understanding of this composer; it is in modern clefs, published in chronological order of the original publications, with excellent translations of the Latin texts and with useful notes.

[5]Munich, Bayerische Staatsbibliothek, Mus. Ms. 2744.

abandoned the *Missale Frisingense*.[6] There was substantial liturgical confusion at the court in the previous practice, and an expert was brought from Rome to help to straighten out the usage; he remained for some time.[7] The prescription of the organ for the fourth Sunday follows the liturgical convention, but for the Third Sunday of Lent, there is a problem. Curiously, the Third Sunday of Advent has a motet by Lasso, although the organ was permitted on that day. However, since the weekdays of Advent differ from those of Lent in that on most days, the propers of the previous Sunday would also be employed on the weekday; thus, while the organ could play on the Sunday, it could not on the following weekdays, and a motet would be required. Concerning the Third Sunday of Lent, could it be that in the wake of liturgical confusion, Lasso confused the rubrics and allowed the organ the offertory of the Third Sunday of Lent, as well as the Fourth Sunday?

The third indication that Lasso's were Lenten motets is the absence his motets for certain Sundays after Pentecost. Lasso composed motets for other seasons of the year, but mainly for major feasts, the weekdays of Easter, Ascension, Pentecost and its weekdays. But while the offertory motets of the Lenten weekdays, could have been performed on the corresponding Sundays after Pentecost, it is significant that for those Sundays after Pentecost for which there is no liturgical offertory on a corresponding weekday of Lent, there is no motet of Lasso. The titles of the entire cycle, together with their occurrence in Advent and Lent and in the post-Pentecost season is shown on the table, where the Lenten cycle appears to be nearly complete, while that for Pentecost in far from complete.

[6]The missal of the diocese of Freising, to which Munich belonged. See Crook, *Sacræ Cantiones*, xiv.

[7]This is recounted in David Crook, *Orlando di Lasso's Imitation Magnificats for Counter-Reformation Munich* (Princeton: Princeton University Press: 1994), pp. 34–38.

Table: Offertories of Lasso for Advent and Lent Compared with Post-Pentecost Days

Day	*Lasso & Missale Romanum*	*Text source*	*Lasso edition*	*Date in Ms.*	*Sundays after Pentecost*
Advent 1	Ad te levavi animam	Ps. 24:1–3	13:108		Pentecost 10
Advent 2	Deus, tu conversus	Ps. 84:7, 8	12:76		
Advent 3	Benedixisti, Domine	Ps. 84:2	12:72		
Ember Wed.	Confortamini, et jam	Ps. 35:4	14:55		
Advent 4	Ave Maria	Luke 1:28	19:11 21:104		
Sexagesima	Perfice gressus meos	Ps. 16:5, 6, 7	14:49		Pentecost 6
Quinquagesima	Benedictus es . . . in labiis	Ps. 118: 12, 13	14:28		
Ash Wednesday	Exaltabo te, Domine	Ps. 29: 2, 3	16:221 19:74		Pentecost 11
-Thursday	Ad te, Domine, levavi	Ps. 24:1–3	1:38		
-Friday & Sat.	Domine, vivifica me	Ps. 118:154, 125	19:83		
Lent 1	Scapulis suis	Ps. 90:4, 5	19:70		
-Monday	Levabo oculos meos	Ps. 118: 18, 26, 73	19:78		
-Tuesday	In te speravi, Domine	Ps. 30:15, 16	19:87		Pentecost 13
-Wednesday	Meditabor in mandatis	Ps. 118:47, 48	19:96		Pent. Ember Wed.
-Thursday	Immitet Angelus	Ps. 33: 8, 9	19:100		Pentecost 14

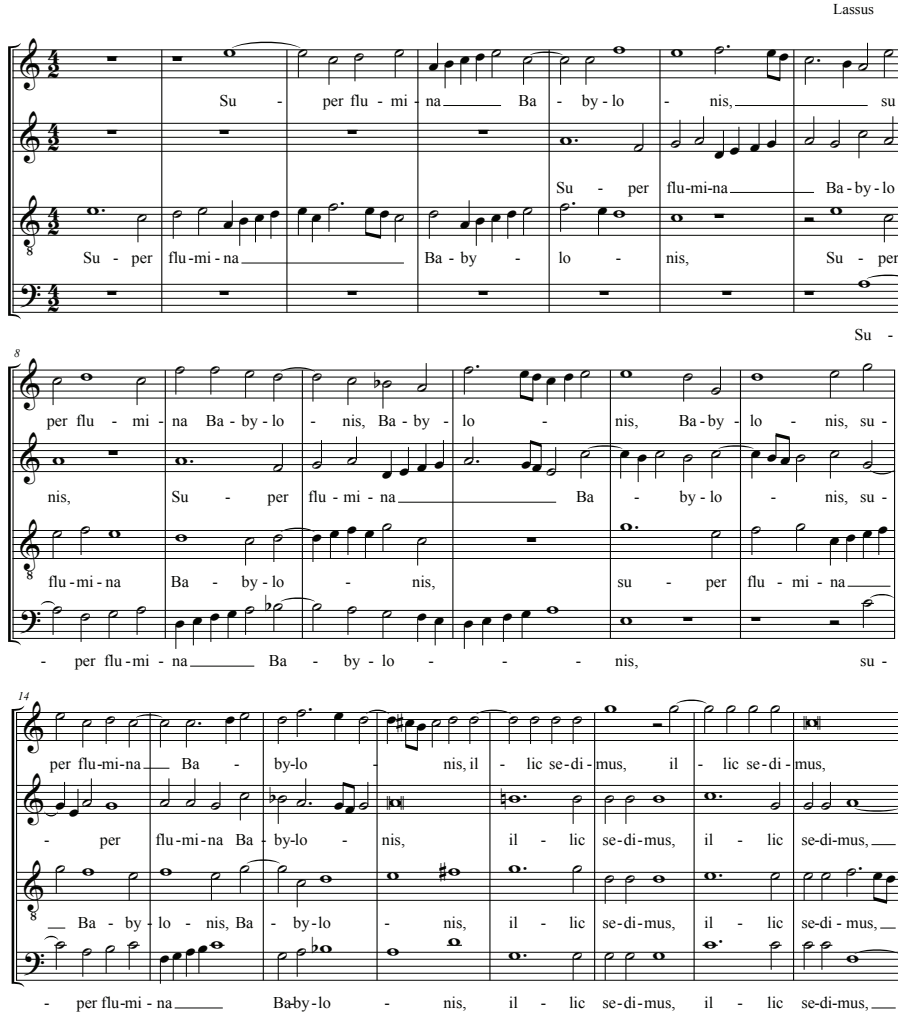
-Friday	Benedic, anima mea	Ps. 102:2, 5	7:45 14:64		Pent. Ember Fri.
-Saturday	Domine Deus salutis meae	Ps. 116:1,2	14:56	2/27/83	Pent. Ember Sat.
Lent 2	Meditabor in mandatis	Ps. 118:47, 48	19:96		
-Monday	Benedicam Dominum	Ps. 15:7, 8	2:167		Pentecost 5
-Tuesday	Misserere mei, Domine	Ps. 50:3	14:71		
-Wednesday	Ad te, Domine, levavi	Ps. 24:1–3	1:38		
-Thursday	Precatus est Moyses	Ex. 32:11, 13, 14	14:17		Pentecost 12
-Friday	Domine, in auxilium	Ps. 39:14, 15	14:61		Pentecost 16
-Saturday	Illumina oculos meos	Ps. 12:4, 5	19:14		Pentecost 4
Lent 3	Justitiæ Domini	Ps. 18:9–12	—		Pentecost 9
-Monday	Exaudi, Deus, orationem	Ps. 54:2. 3	11:33 14:12		
-Tuesday	Dextera Domini	Ps. 117:16, 17	14:94		
-Wednesday	Domine, fac mecum	Ps. 108:21	14:25		
-Thursday	Si ambulavero	Ps. 137:7	1:34		Pentecost 19
-Friday	Intende voci orationis	Ps. 5:3, 4	14:9		Pentecost 1
-Saturday	Gressus meos	Ps. 118:133	14:43		
Lent 4	Laudate Dominum, quia benignus est	Ps. 134:3, 6	—		
-Monday	Jubilate Deo, omnis terra	Ps. 99:1, 2	4:166 14:22		
-Tuesday	Expectans expectavi	Ps. 39:2, 3, 4	14:79		Pentecost 15
-Wednesday	Benedicite gentes	Ps. 65:8, 9, 20	14:91		
-Thursday	Domine, ad adjuvandum me	Ps. 69:2, 3, 4	14:74		
-Friday	Populum humilem	Ps. 17:28, 32	14:34		Pentecost 8
-Saturday	Factus est Dominus	Ps. 17:3	14:46		
Passion Sunday	Confitebor tibi	Ps.118:17, 107	3:3, 14: 16:197	3/24/83	
-Monday	Domine, convertere	Ps. 6:5	14:6		Pentecost 2 (8ve Corp. Chsti,)
-Tuesday	Sperent in te omnes	Ps. 9:11, 12, 13	14:88		Pentecost 3
-Wednesday	Eripe me de inimicis	Ps. 58:2	10:18 14:19		
-Thursday	Super flumina Babylonis	Ps. 136:1	14:40	3/7/83	Pentecost 20
-Friday & Saturday	Benedictus es. . . et respondebo	Ps. 118:2. 121, 42	14:82	3/19/83	
Palm Sunday	Improperium expectavit	Ps. 68:21, 22	14:15	3/21/83	
-Monday	Eripe me de inimicis	Ps. 142:9, 10	10:18 14:19	3/12/83	
-Tuesday	Custodi me, Domine	Ps. 139:5	14:52		
-Wednesday	Domine, exaudi orationem meam	Ps. 101:2, 3	14:76	3/30/83	
-Thursday	Dextera Domini	Ps. 117:16, 17	14:94		
-Pentecost Wed.	*Meditabor in mandatis*	*Ps. 118:47, 48*	*19:96*		*Lent 1, Wed.*
-Pentecost Sat.	*Domine deus salutis meae*	*Ps. 116:1,2*	*14:56*		*Lent 1, Saturday*
Pentecost 7	*Sicut in holocausta*	*Dan. 3:40*	—		
Pentecost 9	*Justitiæ Domini*	*Ps. 18:9–12*			
Pentecost 17	*Oravi, Deum meum*	*Dan. 9:17, 18, 19*	—		
Pentecost 18	*Sanctificavit Moyses*	*Ex. 24:4, 5*	—		
Pentecost 21	*Vir erat in terra Hus*	*Job 1*	—		
Pentecost 22	*Recordare mei*	*Esther 14:12, 13*	—		
Pentecost 23	*De profundis*	*Ps. 129:1, 2*	—		

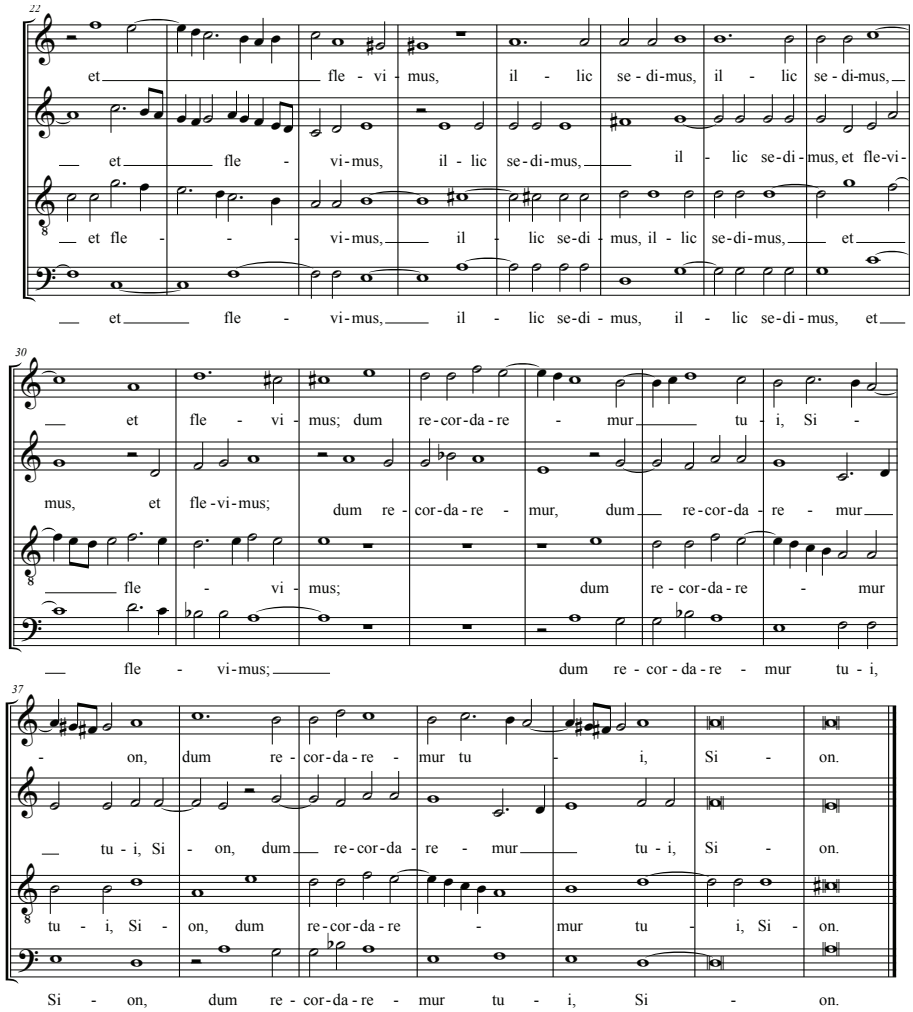
The final four Sundays after Pentecost, beginning with the 20th are no longer in the numerical sequence of psalms. Of the Sundays after Pentecost, for which there is no motet by Lassus (7, 9, 18, 21, 22, & 23), most of which are on non-psalmic texts, only exception in the psalm-number sequence (Pentecost 9) corresponds to the text for the Third Sunday in Lent (in organis), but for which Lassus provided no motet . The date of Easter in 1583 was April 10; in 1584, April 1

I speculate that, given the information about the use of the organ on the Third and Fourth Sundays of Lent, the offertories on the Sundays after Pentecost were likely to have been played on the organ as well and not sung as motets. The likelihood of performance on the organ except for the days of Lent confirms that Lasso's chapel inherited traditions from the chapel of Emperor Maximilian, for which the majority of the compositions of Heinrich Isaac's *Choralis Constantinus* were written. Isaac's pieces correspond to an extensive alternation between choir and organ, and the absence of any offertories in the *Choralis* is evidence that there, offertories were played on the organ.[1] This tradition may have been brought by Ludwig Senfl from the Imperial Chapel to Munich, where he was a predecessor of Lasso.

[1]Cf. William P. Mahrt, "The *Choralis Constantinus* and the Organ," in *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and Renaissance*, ed. David J. Burn & Stefan Gasch, Collection "Épitome musicale" (Tournhaut, Belgium: Brepols, 2013), pp. 141–156.

Super flumina Babylonis





The repertory of Lasso's compositions for the offertory consists mainly of pieces in four voices of moderate length; this should be a resource for choirs today. *Super flumina Babylonis* is a good example, among many such motets which are favorites.[2]

The text of the motet consists of only the first complete verse of the psalm. It falls into three phrases, which Lasso set separately, and he gave each a distinctive expression. The first, "Super flumina Babylonis" (by the waters of Babylon), receives a subject, which by its quarter-note motion rising to a peak and repeated, intimates the flowing of water; this is set in formal imitation, the tenor and soprano beginning on E, while the subsequent entrances of alto and bass enter on A. This point of imitation is not concluded with the conventional cadence, but is intensified with further entrances of the same subject, now on G and C in tenor and bass but complemented by motion in all the voices. This additional pair of entrances then leads to a complete cadence on D. This additional pair of entrances on higher pitches constitutes a dramatic high point of

[2]The score has been adapted from the edition by Brian Marble on the Choral Public Domain Library.

the subject and calls for an intensification in performance, i.e., a stronger dynamic level.

The second phrase of the text, "illic sedimus et flevimus" (there we sat and we wept), is expressed by a different kind of motion: sitting is expressed by three of the voices declaiming the text simultaneously is repeated notes which scarcely move. This is in the context of a responsorial imitation—one voice is imitated closely by three in homophony, and it is intensified by being set first on D and then on G above. "Et flevimus" (and we wept), is expressed by a melismatic descent in three parts leading to a Phrygian cadence on E; the Phrygian cadence with its half-step progression in the lower of the two structural voices familiarly expresses lament (see the parallel place in the four-part setting of this text by Palestrina). This is further intensified by setting the same "sitting" subject more complexly, now with more imitation and with the weeping subject expressed more directly by arriving at a Phrygian cadence on A.

This is followed by the third phrase, "dum recordaremur tui Sion" (when we remembered thee, O Sion), set to a remembering subject: the alto shadowing the soprano by an interval of only a half-note and turning around its principal note suggests introspection (note a similar treatment by Palestrina), and when this two-part imitation is taken by the bass and tenor, the other voices continue in such a fashion as to make a striking cross relation between B-natural in the soprano and B-flat in the bass (m. 35), projecting a wistful affect. This then makes a strange non-cadence: the soprano sings a cadential formula, an ornamental suspension leading to A (mm. 45–46), but the tenor, which might have progressed from B to A to compete this cadence in two parts, rather moves to D, forming a kind of avoided cadence; this whole passage is then repeated literally leading to the same cadence again, this time extended until the voices progress together to A by a weak progression sometimes identified as plagal. Since the soprano after its ornamented suspension progression remains on A until the end, that progression could be seen as the formal cadence of the piece, and the following motion as a characteristic post-cadential motion often found after final cadences. This somewhat inconclusive cadence projects a kind of distance, a lack of a sense of a fulfilling arrival on the word "Sion," appropriate for a lamentation upon being exiled from that very Sion.

The motet has a dynamic curve that can be effectively projected in performance. The heightened statement of the subject at m. 12 should be sung more intensely. "Illic sedimus" then begins strongly, but such intensity is ameliorated by the Phrygian cadence, and further ameliorated by the repetition of this phrase a fourth lower. Finally the "remembering" motive calls for a quieter performance, allowing the wistful character of the ending to be an anti-climax. Such a dynamic curve is quite characteristic of motets of Lasso. ❖

Review

A Hymnal for All Seasons and All Sorts and Conditions of Men (and Women, of Course): *The St. Michael Hymnal*, Fourth Edition

by Mary Jane Ballou

***The St. Michael Hymnal*, Fourth Edition, ed. Linda Powell Schafer & Michael Dominic O'Connor, O.P. Lafeyette, Indiana: St. Boniface Roman Catholic Church, 2011. 865 pp. $16.00 <http://stmichaelhymnal.com>.**

The Roman Catholic world is awash in hymnals. GIA, Oregon Catholic Press (OCP), and World Library Publishing (WLP) offer a total of twenty-two hymnals. Here is one that stands by itself: the *St. Michael Hymnal*.

The *St. Michael Hymnal* was born in St. Boniface Roman Catholic Church, Lafayette, Indiana, in the 1990's and twenty years later is still going strong. As the editors stated in their preface to the fourth edition, it was the result of a desire to retain traditional language in hymns and to promote the church's musical tradition. With each edition, the hymnal has grown, and the print edition is enhanced by an excellent website. It is issued in a pew edition with melody only, a hardbound organ and choir edition, and a spiral bound edition for the accompanist. This edition is also printed on a good weight paper and bound in a way that will withstand heavy use. This review is based on the edition for organ and choir.

The Order of the Mass in the current translation is given in both English and Latin on facing pages, including the chants for the celebrant. At the end of the hymnal are the prayers and traditional hymns for Benediction of the Blessed Sacrament. While size constraints made it impossible to include all the Sunday readings, these could be printed off separately or a missalette of readings purchased as well. Of course, since the readings are in the vernacular, it seems to me that listening would suffice.

There are six Mass settings in Gregorian chant, including the *Jubilate Deo* Mass proposed by Saint Paul VI, as well as well-known *Missa de Angelis*. In English, there

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are twelve Mass settings from the Roman Missal Chants of ICEL to well-known settings by Proulx, Rice, and O'Connor. In the 65 pieces of service music, there are multiple Spanish settings of the Mass Ordinary. In short, just about every ordinary part a parish could need. There are also settings of the entrance antiphons for Sundays and feasts by Richard Rice with the verses available online.

While this would be enough to recommend the hymnal to many, its collection of hymns is superb. There are 440 hymns in English, Spanish, and Latin. None of these have had their lyrics modified to achieve inclusive language. I checked "Hark, the Herald Angels Sing" and "In Christ There Is No East or West," just to be sure. While several of the Spanish hymns are translations set to familiar "Anglo" tunes, there are traditional hymns as well. "Bendito, Bendito," "Buenos Dias, Paloma Blanca," and "Adios, Reina del Cielo" share space with "Adoremus in Aeternum" and "Bring Flowers of the Rarest." While many of the hymns are classical chorale settings and Anglo-American favorites, there are a few contemporary songs, such as "On Eagle's Wings," as well as some of the best of the Taizé repertoire. If you find "Eagle's Wings" cringe-worthy, remember that its wide popularity at funerals makes it a classic with many pastors and music directors.

The hymns are arranged in alphabetical order, not by season or topic. However, the indices by topic or liturgical year will help with programming and the *St. Michael Hymnal* is also one of the books referenced on the CanticaNova Publications Liturgical Planning website (http://www.canticanova.com). Additional indices are by authors/composers, meters, tunes, and first lines or titles. Selections useful for the Liturgy of the Hours and various rites of the church are also identified. In short, the book makes it easy to find whatever you want; however you decide to look for it. You can find complete listings of Mass settings and hymns on the hymnal's website. There are free downloads of several of the Mass settings, so you can try them out with your singers, as well as short recorded previews. Learn more at the website: <stmichaelhymnal.com>.

With the St. Michael Hymnal, *the music director and pastor have an ideal collection for moving a parish forward to better music in a gentle way.*

My conclusion: With the *St. Michael Hymnal*, the music director and pastor have an ideal collection for moving a parish forward to better music in a gentle way. It is already in use in several cathedrals and many parishes in the Middle Atlantic corridor. The Facebook page for the hymnal features photos from as far afield as Jerusalem! The *St. Michael Hymnal* has been adopted by several seminaries, including St. Joseph Seminary in Dunwoodie, New York, thus enabling the pastors of the future to be grounded in sound liturgical music, no matter what they heard before. In short, if you are in the process of hymnal selection, give *St. Michael* a look.❖

Last Word

Some Reflections on Time and the Liturgy

Why are we in such a hurry to get things done?

by Kurt Poterack

I walked into the chapel on the first Sunday of Advent before Mass and was struck by the purple antependium on the altar and then, as Mass began, by the purple vestments that the priests and deacon wore. Yes, I knew it was Advent on an intellectual level. I had known that it was coming for some time. I had been preparing the choir and the schola to sing, among other things, the propers for the first Sunday of Advent. But I have done this for years and perhaps I have gotten too used to it. For some reason it was the visceral shock of the color that made me sit up and take notice that the times had indeed changed.

We were in a new moment.

The liturgy uses the senses to instruct us, through the changing of time, in the different truths of the faith. Or, as the Book of Ecclesiates puts it, "To everything there is a season, and a time to every purpose under the heavens: A time to be born; a time to die; … a time to weep, and a time to laugh." But it is not just this use of time in which the liturgy instructs us. Here we also begin to delve into the distinction between "kairos" and "chronos." In the Divine Liturgy of the Eastern Rite the deacon says to the priest, "it is time [kairos] for the Lord to act." Thus the deacon indicates, according to Wikipedia, "that the time of the Liturgy is an intersection with Eternity."

> "*the time of the Liturgy is an intersection with Eternity.*"

Albert Einstein, once asked if he believed in an afterlife, responded, "No . . . one life is enough for me." This is a common view of atheists. But this is to treat eternity as mere chronology, mere chronos, the endless marking of time upon time. This would indeed be boring and tiresome. One can get a true taste of eternity, however, in those

Kurt Poterack is choirmaster at Christendom College and editor-at-large of Sacred Music.

One can get a true taste of eternity in those special moments of love, friendship, and significant events that seem to transform the mere passing of time. It is in these moments that we say that "time stands still." The liturgy should be one of these moments for us.

special moments of love, friendship, and significant events that seem to transform the mere passing of time. It is in these moments that we say that "time stands still." The liturgy should be one of these moments for us.

Sadly, we in the Latin West have largely lost that sense. American Catholics in particular are famous for seeking out the shortest Mass possible to fulfill their Sunday obligation. And complaining when Mass is too long. I remember being at a gathering in which the man next to me complained about how long a particular Sunday Mass was. (It usually lasted an hour and ten, sometimes fifteen, minutes.) I remember him opining, quite passionately, that there should be a big clock in the church which the priest could see so that he could keep the Mass to an hour or less. He was not joking.

Now this was a decently celebrated, reverent Mass with good music, and this man was not some sort of an uncultured bumpkin. He was a very good Catholic and a college professor with advanced degrees. A lover of the arts, he would gladly go to a concert, play or art film on a Saturday night that might last hours. But on Sunday morning he would bristle if the Mass, in his opinion, went too long. This was to me a stunning example of someone who was willing to take sufficient time with beauty outside of the liturgy, but to whom the liturgy itself seemed to be mere chronos—the ticking of the clock. He is not alone; there are many others like him. But as St. Paul said, we must "redeem the time," not simply endure it. Yet when even many good Catholics do not see the Mass as a kairos that is a window to eternity, but more as a holy (yet canonical) obligation to be endured, then we have serious problems.

We have our work cut out for use. ❖

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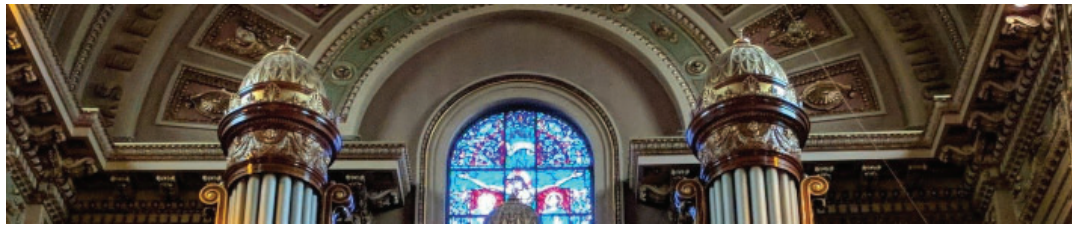

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Cancellation: Requests received in writing at the CMAA Office emailed or postmarked on or before June 14th will receive a refund less the non-refundable $75 deposit. After that date, partial refunds are given only in the form of a credit toward registration for the 2020 Colloquium. Credits are not carried forward more than one year. Refunds may be processed after the Colloquium. All requests for credit must be received email by June 28 in order to be considered for any credit (programs@musicasacra.com) Requests after June 14th may only receive a partial credit, depending on charges to the CMAA for meals and other expenses.

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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 do not include any meals. If you wish to purchase tickets to attend any banquet, you can purchase tickets directly online, or by using the mail-in form.

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 optional activities and must include the name of the Full Convention Registrant. The companion registration does include the opening banquet.

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 15.

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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.

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All meals other than the opening banquet will be either optional, or on your own.

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Registration Form ♦ CMAA Colloquium XXIX ♦ Philadelphia, Pennsylvania
July 1-6, 2019

Please print. **Early bird** registration forms must be postmarked by March 1st. **Regular** registration forms must be postmarked by May 10th. 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 14th. Registration after that date will be available only by telephoning the CMAA office and will be on a space available basis.

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CMAA Member Registration	$499	$549	$599	$ _____
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All events except ***breakouts, chant and choir rehearsals.*** *Includes Banquet on July 1, 2019.*
Name of Full Attendee _____

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	Early Bird *(Through March 1)*	**Regular** *(March 2-May 10)*	**Late** *(after May 10)*		
Daily Rate CMAA Member	$130	$155	$180	x _____ #days =	$ _____
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Please note: Daily rates do not include banquets.

* A parent or chaperone must accompany youth attendees under 18. Attendees must be at least 12 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:
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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)*	$55	$ _____
Chant on Tap (*snacks, drinks*) Thursday, July 4th, Chancery (*Limited seating first-come, first-served*)	$25	$ _____
Closing Lunch Saturday (*not included in Registration*)	$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.*) _____

TOTAL COLLOQUIUM FEES: **$ _____**

Registration Form ♦ CMAA Colloquium XXIX ♦ Philadelphia, Pennsylvania
July 1-6, 2019

☐ 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*)

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Cardholder Signature Date of Signature

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

Submit Form with Payment To:

CMAA ♦ 2014 Corn Drive ♦ Las Cruces, NM ♦ 88001

Phone: (505) 263-6298 Email: programs@musicasacra.com

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

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

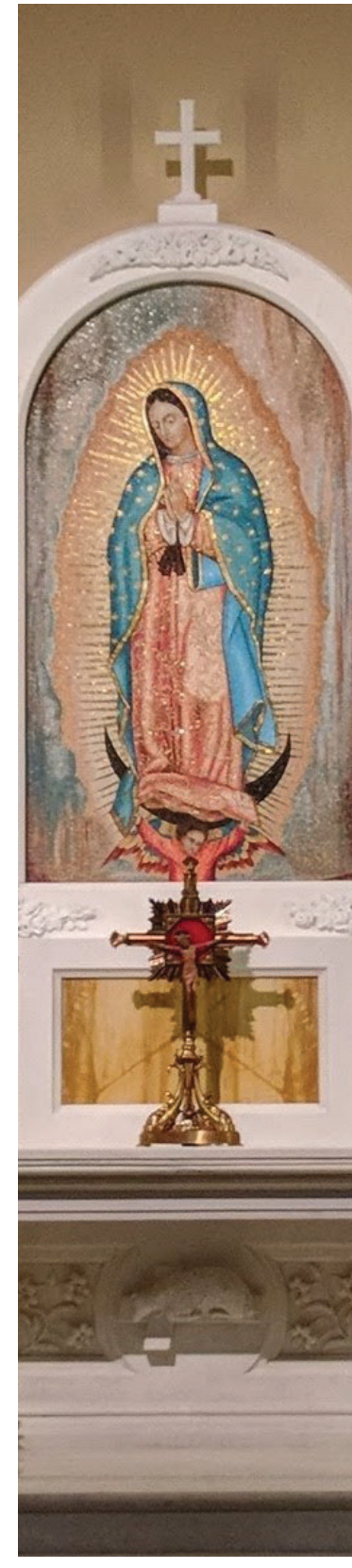
- ☐ **Online publication of a comprehensive free library** of educational materials for choir directors and others including numerous books on chant as well as the many CMAA publications.
- ☐ **Publication, distribution, and sponsorship of a wide array of books** useful in promoting sacred music. The 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 and the annual Colloquium. The CMAA also supports regional workshops sponsored by local groups through advertising and materials. Support this work through your donation.
- ☐ **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 and lower student/seminarian rates 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. Your gift can help underwrite the cost of Colloquium 2019's orchestral liturgy.

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.*

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



Musica Sacra

CHURCH MUSIC ASSOCIATION OF AMERICA

□ Please accept my gift to the CMAA Annual Fund.

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

____ I am grateful for all that the CMAA has done for me, including free online resources
____ I want to support the work and programs of the CMAA, including scholarships
____ I believe in the value of Sacred Music in the liturgy and would like to support new music composition commissions and/or book publications
____ I want to make a donation in honor of _____
____ I want to make a donation in memory of _____
____ I would like to help underwrite a CMAA Training program or Symposium
____ I would like to underwrite a Special Event, such as the Colloquium Orchestral Mass.
____ Other: _____

___ $50 ___ $100 ___$150 ___ $300 ___ $500 ___ $1,000 ___ Other: _____

Your gift of $20 pays for the Colloquium Music book for a seminarian.
Your gift of $50 allows us to scan and upload an out-of-print issue of Sacred Music to our archive.
Your gift of $100 allows us to scan and upload an out-of-print book to our resources page.
Your gift of $150 allows us to offer a student/seminarian rate tuition to one worthy applicant in 2019.
Your gift of $300 allows us to offer two student/seminarian rate tuitions to two worthy applicants in 2019.
Your gift of $500 allows us to offer one full-tuition scholarship to the 2019 Colloquium.
Your gift of $1000 allows us to offer two full-tuition scholarships to the 2019 Colloquium.

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

Address _____

_____

City _____ State _____ Zip +4 _____

Email _____ Phone _____

____ I have enclosed a check.

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

Credit card number: _____

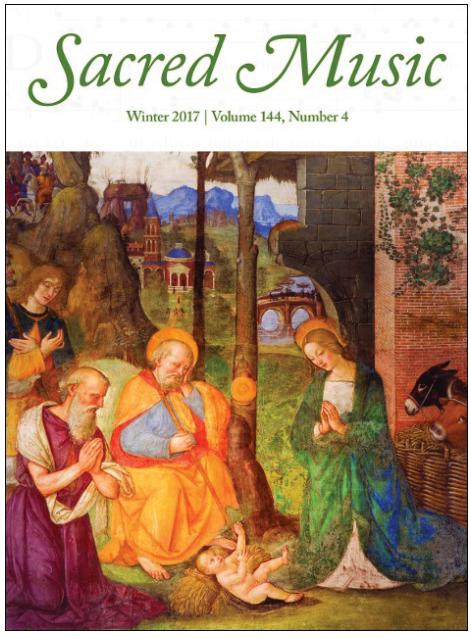
Expiration _____ Validation Code (3 or 4 digit Code on back of card) _____

Signature _____

Name of Cardholder (PLEASE PRINT) _____

Please mail your donation to: *Church Music Association of America*
2014 Corn Drive, Las Cruces, NM 88001

You may also make an online contribution or stock donation at our website at http://musicasacra.com/giving/annual-fund/



Give the Gift of Sacred Music

Do you know someone who would benefit from a gift membership in the
Church Music Association of America?

Music Director
Pastor
Seminarian
Choir Member
Music Teacher
Liturgist

Would your parish benefit from having a Parish Membership?

Benefits of Membership:

- Discounts on CMAA events and workshops, summer chant courses and the annual Sacred Music Colloquium.
- Book discounts at our events.
- A subscription to *Sacred Music*, the oldest continuously-published journal of music in North America.

Each issue of *Sacred Music* offers:

- Liturgical and musical ideas for your parish or schola.
- The newest scholarship on sacred music.
- Instruction on the method and theory of chant, the history of classics in the polyphonic repertoire, and important Church documents.
- Teachings of the masters of sacred music.
- Reviews of new books, music, and recordings.

"The greatest need of liturgy today is the restoration of the sense of the Sacred."
William Mahrt, CMAA President

Please help us continue our work. Join today!
MusicaSacra.com

New Membership or Renewal Form

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

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

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

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

Shipping Address:

First Name _____ Last Name _____

Email _____ Country _____

Address _____ City _____State/Prov ____ Zip _____

Payment:

☐ Check # _____ Enclosed

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

_____

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

_____

Cardholder Signature Date of Signature

_____

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

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

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

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

Church Music Association of America
2014 Corn Dr. | Las Cruces | NM 88001 | gm@musicasacra.com | 505-263-6298

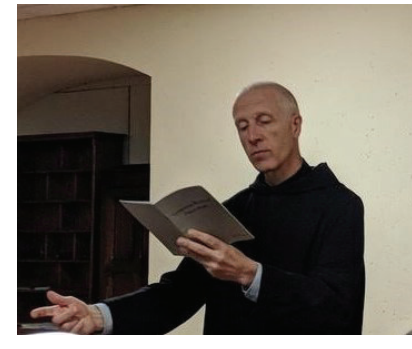
Register Now!
2019 Summer Chant Courses

June 24-28, 2019
Duquesne University | Pittsburgh, PA

Chant Intensive – Jeffrey Morse
Laus in Ecclesia – Br. Mark Bachmann

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

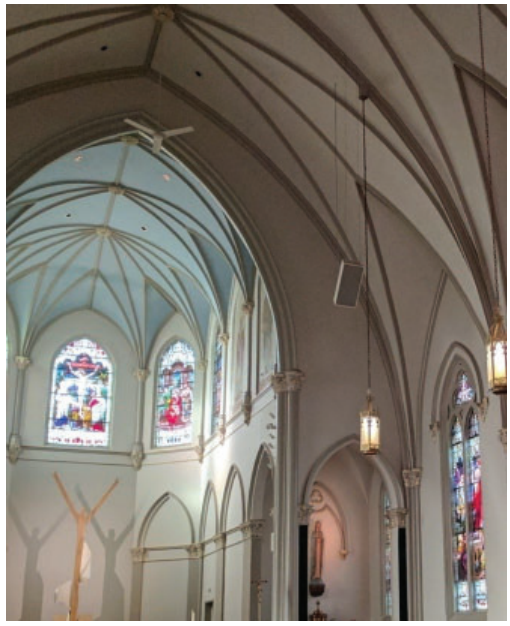
Br. Mark Bachmann, choirmaster at Clear Creek Abbey, will be offering a first-level course in Chant according to the Solesmes method for the third time. This week will be the start of a course involving correspondence study with him and will be following the Solesmes tradition of teaching, including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



Register now to join us next summer in expanding your chant skills.

CMAA Members Save $50 with Member Discount Code **DUQ2019**

Register online at http://shop.musicasacra.com



2019 Summer Chant Courses
Registration Details

June 24-28, 2019
Duquesne University
Pittsburgh, PA

Payment
Check or credit card payment must accompany registration. Registration must be postmarked on or before March 31 (Early Bird) or May 15 (Regular) and paid in full by those dates. For any registrations after that date, add $50 late fee. You may register online at https://shop.musicasacra.com/ .

Cancellation: Requests received at the CMAA Office (by email or mail) will receive a refund less the non-refundable $75 deposit. All requests for refund must be received at the CMAA office by May 15th to receive a refund. Refunds will be processed after the Chant Intensive course completion. Requests for refund after May 15th may only receive a partial refund, depending on charges to the CMAA.

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

Not yet a member? Join the CMAA and register at the same time to receive the discounted rate.

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

Hotel Accommodations are also available at the Marriott Pittsburgh City Center, 112 Washington Place, Pittsburgh, PA 15219, telephone: 1-412-471-4000. Rooms are available at the special conference price of $149 per room per night, plus tax, for single or double rooms, up to occupancy of four per room. Make your reservation on or before Monday, June 3, 2019 to get the special group rate.

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

MusicaSacra.com

Church Music Association of America

CMAA Summer Course Registration form

June 24-28, 2019 ♦ Pittsburgh, PA ♦ Duquesne University

Please print. **Early** registration forms must be postmarked by **March 31, 2019**. **Regular** registration forms must be postmarked by **May 15, 2019**. If registering more than one person, fill out another form - photocopy form as necessary. You may also register on the CMAA website at:
https://shop.musicasacra.com/ .
If you have not received confirmation by June 10, 2019, please contact the CMAA office by phone (505) 263-6298 or email at programs@musicasacra.com.

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

Address City State/Province Zip

Daytime Phone (include area code) E-Mail Address

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

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

Summer Course Registration

	Early Bird (through March 31)	Regular (April 1 – May 15)	Late (After May 15)	
Member Registration	**$300**	**$350**	**$400**	**$ _____**
Non-Member Registration	**$350**	**$400**	**$450**	**$ _____**

Choose one: **Chant Intensive ____** **Laus in Ecclesia ____**
(All registrations include $75 nonrefundable deposit and snacks)

Not yet member: Add $60 (U.S. or Canada) or $65 (All other non-U.S.) to join. $ _____
*If adding membership, use member rates.

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

Dorm Housing

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

Name of Roommate *(if applicable)* _____

Please note: If you do not specify a roommate and we are unable to assign one to you, you will be responsible for single rates.

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

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

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

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

Cardholder Signature Date of Signature

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

Submit form with payment to:
CMAA, 2014 Corn Dr., Las Cruces, NM 88001 Register online at https://shop.musicasacra.com/

Shop.MusicaSacra.com

Visit the Church Music Association of America's

ONLINE SHOP

Did you know that the CMAA now has an online shop for our books?

Although we do not keep inventory of all the titles that are available (some are only available as print-on-demand options at Lulu.com), for those we do, you can benefit yourself and the CMAA by purchasing them from our own shop. Or, if you have a special request for a bulk order of books we don't normally stock, we may be able to assist.

Through the **ONLINE SHOP**, you can order individual copies with a very low shipping cost of only $2 for most books to US addresses. Discounts based on the dollar amount are offered as well:

- Save 10% on orders of $100 or more, using Coupon Code **take10**
- Save 15% on orders of $200 or more, using Coupon Code **take15**
- Save 20% on orders of $300 or more, using Coupon Code **take20**
- Save 25% on orders of $400 or more, using Coupon Code **take25**

You can also make **BULK ORDERS** at our shop. Discounted shipping and prices per book are offered for several copies of the same book for several of our best sellers. Choose "bulk order options" to access those bulk rates.

Visit our Online Shop Today at:

https://shop.musicasacra.com