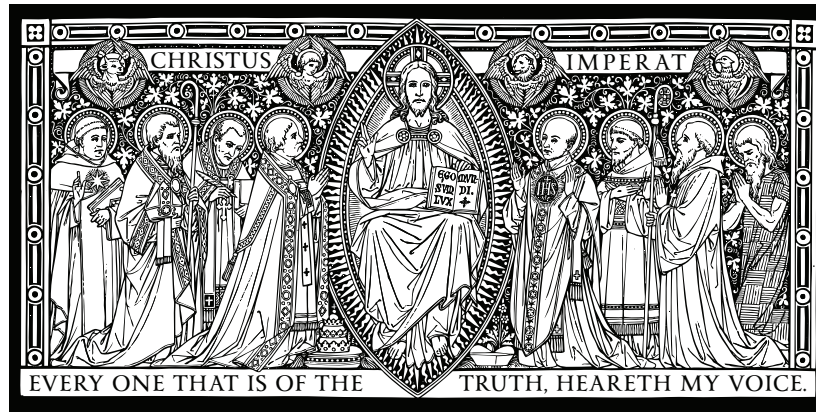

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Editoral

Eucharist

How can authentic sacred music catechize about the reality of Christ's presence in the Blessed Sacrament?

by William Mahrt

A recent survey of the Pew Foundation reported that only about a third of self-identified Catholics believe that the bread and wine of the Eucharist are transformed into the Body and Blood of Jesus Christ.[1] But these figures must be differentiated: of "Catholics" who seldom or never attend Mass, the figure is 13%; of those who attend monthly/yearly, 25%; and of those who attend weekly or more, 63%. One could ask of those in the lower brackets: what else do they not believe? But the figures do indicate that the lack of this belief may be an aspect of the deplorable fact of a considerable loss of believing Catholics.

While the differentiation of responses may be consoling, is it not still a great concern that one third of Catholics attending Mass at least weekly do not hold this basic Catholic belief? The survey indicates that of the 63%, only 58% know the church's teaching, so it is partly a problem of catechesis. But, of course, we as church musicians cannot do anything about that. Or can we? My contention here is that we can.

The faith is nourished not only by doctrine, but many other elements.

The faith is nourished not only by doctrine, but many other elements. Put it in the context of the three great transcendentals—truth, goodness, and beauty. Truth: the faith is nourished by the teaching of the church, through effective catechesis of young and old alike—though we know that this has not been effective on some fronts. Goodness: faith is nourished by the active practice of the virtues, especially by religious practice, attending Mass on Sunday, prayer and

[1]Pew Research Center, "Most weekly Mass-goers believe in transubstantiation; most other Catholics do not," August 5, 2019 <https://www.pewresearch.org/fact-tank/2019/08/05/transubstantiation-eucharist-u-s-catholics/ft_19-08-05_transubstantiation_most-weekly-mass-goers-believe-transubstantiation-most-other-catholics-do-not/>.

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fasting, acts of charity, and so much more—though we experience a decline of religious practice. Beauty: truth and goodness are integrated, made persuasive by beauty, and it is the liturgy where the beauty of the sacred should be the most persuasive—but perhaps that is not always the case. The goodness of attendance at the liturgy and the goodness of acknowledging church teaching can be synthesized by the beauty of that very liturgy, and there is our challenge.

I recall an old pastor of some years ago commenting favorably that the congregation at our Gregorian Mass seemed so devout. I thought, of course, it is the music! I must concede that a certain devout mentality must have brought the people to that Mass, but in observing their participation in the liturgy, I was also convinced that the beauty of the liturgy was a significant factor in their devotion. I will explain.

The goodness of attendance at the liturgy and the goodness of acknowledging church teaching can be synthesized by the beauty of that very liturgy.

The goal of the liturgy for the congregation is "active participation," *participatio actuosa,* actual participation, or, as Archbishop Cordileone has suggested "engaged" participation.[2] But the real issue is what is the subject of this engaged participation? We can participate in activities that support our faith, by confirming our belief, by enhancing our membership in the community—but there is much more. What we participate in most principally is the sacrifice of Christ; we join him in offering his own sacrifice to the Father. All our other activities should support that participation, including hearing the Word of God, singing praise, professing belief, and particularly receiving Communion. Our participation in this sacrifice is enhanced by the beauty of the liturgy, for while the validity of the liturgy is an objective reality, our participation has a subjective side. We join in Christ's sacrifice to the extent that we are moved to do so, and the beauty of the liturgy—especially the music—has the capability to move us.

Consider for a moment how Gregorian chant enhances our participation. As members of the congregation, the texts most suitable to our participation are those of the Ordinary of the Mass: the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, but also the Lord's Prayer. It is proper for the congregation to sing these together. The chants to which they can be sung (whether in English or Latin) repeat from Sunday to Sunday, and so the entire congregation is able to master them over a period of time and sing them with confidence. These pieces, as well, are the liturgical activity at that point in the liturgy—asking for mercy, giving praise, professing belief—and since they do not accompany any other activity, they are the liturgy itself.

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[2]Forward to Samuel F. Weber, O.S.B., *Proper of the Mass* (San Francisco: Ignatius Press, 2014), p. xi.

The lessons of the Mass, when sung well, communicate the scriptural text in a clear and persuasive way, without the intrusion of personal idiosyncrasies, being rather a kind of universal expression, each type, prophesy, epistle, and gospel, having its own kind of melody. I contend that the proper participation of the congregation is to listen attentively to these scriptures and take them to heart. Parishes often cultivate readers on the ground of providing as many as possible the opportunity to participate in the liturgy; but the delivery of the scriptures, whether read or sung, should be the realm of expert ministry. The people's participation is best achieved by hearing the Word of God.

This assimilation of the scriptural lessons is aided by the Gregorian meditation chants: the gradual and the alleluia (or tract in Lent). These meditation chants have the wonderful effect of eliciting recollection; when they are sung beautifully and heard attentively, the listener is freed from distraction and can internalize what has just been sung. I have witnessed a stillness in the church after the singing of one of these chants, a stillness only otherwise observable at the consecration and elevation of the Sacrament. This stillness is a sign of a collective recollection, of engaged participation on the part of a whole congregation. The General Instruction on the Roman Missal describes the function of the "responsorial psalm"[3] simply as fostering meditation on the Word of God, and this is certainly the effect I describe here. Can this also be the effect of the usual performance of the standard responsorial psalm?

The processional Propers of the Mass—introit, offertory, and communion—provide a sense of purposeful motion that accompanies a procession. At the introit, the priest and ministers process into the church, best through the congregation, to the altar. This motion expresses the purpose of approaching the most sacred place in the church—the altar—the location of the offering of the Sacrifice of the Mass. As the procession approaches the altar, the congregation, if engaged, join their intentions and move in spirit with the priest and ministers to the sacred place; they observe with sympathy the incensation of the altar, which is made more beautiful by the singing of the processional chant, by the fragrance of the incense, but also by the sound of the chains lightly clinking on the body of the thurible, and by the beauty and order of the vestments of the ministers. The chants integrate the action as well as provide texts which contribute to the whole. At the offertory, again, the incensation conveys the sacredness of the place where the sacred action will occur. At the communion, the procession of those who will receive the Eucharist is accompanied by a chant that is a bit more rhythmic than the other processional chants, suitably accompanying the procession of many more people.

There is the beauty of the order of the liturgy. The progress from entrance rite to the Liturgy of the Word, offertory rite, Liturgy of the Eucharist, and Communion is a purposeful sequence and gives a solid structure to the proceedings. In a solemn Mass in the extraordinary form, the order of the celebrants—priest, deacon, subdeacon, and acolytes—is hierarchical and even more so

[3]The GIRM (2011), ¶61, uses the term "responsorial psalm" inclusively for the gradual or the vernacular psalm customary in most parishes. In fact "responsorial psalm" is the title of the gradual in the earliest manuscripts of Gregorian chant.

if a bishop celebrates. In the ordinary form, an orderly procession can also be observed, with cross-bearers, thurifers, acolytes, deacon, priest, and so forth. The disposition of the elements of the architecture—portal, nave, aisle, sanctuary, altar, tabernacle—constitute a foundational order that is analogous to the order the liturgy celebrated, and which is an expressive framework of that celebration. Just as the chants contribute an element of transcendence, so does the architecture of a beautiful church, raising the attention upwards and eastwards. Such hierarchical elements which tend to transcendence are so important to the beauty of the liturgy because creation itself is hierarchical: the earth with its mineral, vegetable, animal, and then human orders, with the orders of society and church all reaching out to the choirs of heaven, where angels and saints praise God in a similar hierarchical order. An ordered, beautiful liturgy is, as the Constitution on the Sacred Liturgy proclaims, "a foretaste of that heavenly liturgy which is celebrated in the holy city of Jerusalem toward which we journey as pilgrims, where Christ is sitting at the right hand of God."[4]

The "engaged" participation in a beautiful liturgy contributes to leaving behind doubts about the Eucharist.

Everything in the created world points to the Creator. St. Augustine depicts this with a question about God:

> And what is this? I asked the earth, and it said, I am not He," and all things that are in the earth confessed the same. . . . I asked the heavens, the sun, the moon, the stars, "Neither are we," said they, "the God thou seekest." And to all they who stood before those portals of my soul, my senses five, I said, "As to my God, you say you are not he; but tell me now somewhat of what he is." And with a mighty voice did they cry out, "it is he that made us."[5]

The "engaged" participation in a beautiful liturgy contributes to leaving behind doubts about the Eucharist. The beauty fuses the true and the good in acts of belief and devotion. If this were true in every parish, would not the percentage of Catholics who belief in the Body and Blood of Christ in the Eucharist more nearly approach 100%?

I have written about much of this before, but I mean here to place it in the context of our vocation of bringing integration to the liturgy, sustaining its truth, beauty, and goodness in the service of the very presence of the Lord. ❖

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[4]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (December 4, 1963), ¶8.

[5]St. Augustine, *Confessions,* Book X, Ch. 6.

Articles

"In the obedience of faith and with religious respect for the mystery of the liturgy" (CCC 1125)—Reflections on Authority in Liturgy Today

Liturgical integrity is a principle which guards the sacred liturgy from the exegencies of personal whim or ill-exercised authority.

by Dom Alciun Reid, O.S.B.

In some Anglican circles the acronym "WVL" raises a smile. It is not infrequently employed when visiting clergy ask about the type of service celebrated in a given church or chapel. It stands, of course, for "What the Vicar likes".

One could be forgiven in recent decades—indeed for far too many of them now—for suggesting that a similar acronym "WPL" could be fairly widely applicable in the Roman rite of the Catholic Church, where "P" could stand for "priest", "pastor," or even "pope." For if we ask where we find authority in liturgy today, too often the response must be that it is located in an unprincipled exercise of autocratic or even dilettantish positivism in response to personal desires or extrinsic agendas that demonstrate little, if any, obedience of faith or religious respect for the mystery of the sacred liturgy.

Allow me to recall some familiar examples. Let us leave to one side the many such instances arising from priests and pastors—they are without doubt legion—and simply attend to some arising from popes.

The inaugural years of St. John Paul II's papacy were marked by a much-needed reestablishment of discipline in many areas of the life of the church. It came as no real surprise, then, that the April 17, 1980 Instruction of the Sacred Congregation of the Sacraments and Divine Worship,

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Inæstimabile Donum, ruled that: "[w]omen are not . . . permitted to act as altar servers."[1] What did come as a surprise was the reversal of this by means of a June 30, 1992 authentic interpretation of canon 230 §2 by the Pontifical Council for the Interpretation of Legislative Texts, confirmed by the same pope the following July 11, and communicated by the Congregation for Divine worship two years later (March 15, 1994),[2] declaring that service at the altar is one of the liturgical functions that can be performed by both lay men and women.

In the same period the Congregation for Divine Worship consistently insisted, in reply after reply, that in respect of the washing of women's feet on Holy Thursday, the word in the relevant rubric, "viri," meant "viri"—"men," meant "men." And yet, as we know, many pastors, priests and even a number of bishops did not like this and acted according to their own preferences. When one such was elected Bishop of Rome, we got "what the Pope wants"—a decree of the Congregation of Divine Worship and the Discipline of the Sacraments (January 6, 2016) establishing that "pastors can choose a small group of the faithful who represent the variety and unity of each portion of the people of God"—a group that "can consist of men and women, and conveniently of young and old, healthy and sick, clerics, consecrated, lay people." Given what the Pope in fact does on Maundy Thursday one might be forgiven for asking why this decree apparently still limits the members of this group to Christians?

I do not wish to focus unduly on the *content* of these changes in liturgical discipline. I raise them in order to ask: on what basis, according to what principles, were they made? For, I would submit that, in respect of Catholic liturgy, refashioning the rites according to what the priest, pastor, pope, or for that matter any individual, likes is simply not sufficient.

I do not wish to focus unduly on the content of these changes in liturgical discipline. I raise them in order to ask: on what basis, according to what principles, were they made?

Permit me one further example. In his General Audience address of November 26, 1969, St. Paul VI spoke of the "the liturgical innovation of the new rite of the Mass" that was to come into effect the following weekend as a "many-sided inconvenience" likely to bring about "the kind of upset caused by every novelty that breaks in on our habit," especially amongst "pious persons" and even, possibly amongst some priests. It is perhaps difficult to ascribe this

[1]Congregation for Divine Worship and the Discipline of the Sacraments, *Inæstimabile Donum*, April 17, 1980, ¶18.

[2]*Notitiæ* 30 (1994), 333–35.

change simply to "what the pope likes," for not only is there some evidence that Paul VI did not like aspects of the reform he himself promulgated,[3] he also asserts—in the same address—more significant motivations:

> It is Christ's will, it is the breath of the Holy Spirit which calls the Church to make this change. A prophetic moment is occurring in the mystical body of Christ, which is the Church. This moment is shaking the Church, arousing it, obliging it to renew the mysterious art of its prayer . . .
>
> This renewal of prayer . . . is aimed at associating the assembly of the faithful more closely and more effectively with the official rite, that of the Word and that of the Eucharistic Sacrifice, that constitutes the Mass. For the faithful are also invested with the "royal priesthood"; that is, they are qualified to have supernatural conversation with God.

These are serious motivations, and surely, it is most certainly for the pope to judge the measures appropriate for their implementation. As we know and believe as a doctrine of the Catholic Faith, "in virtue of his office, that is as Vicar of Christ and pastor of the whole Church, the Roman Pontiff has full, supreme and universal power over the Church."[4] He is the Supreme Legislator in the church, from whose rulings there is no appeal.[5] To the Successor of Peter belongs the power of binding and loosing on earth and in heaven.[6]

Given this teaching, be it in respect of altar girls, the washing of the feet of women (or even non-Christians) on Maundy Thursday, or be it the substantial reform of the entire liturgy itself, one could be forgiven for thinking that the entire Catholic liturgy is utterly subject to "what the pope likes," indeed in modern times to what *this* or *that* particular pope likes. If that is the case, if the Supreme Authority is able to exercise his authority simply to impose his will or personal preference in respect of the sacred liturgy, then it is utterly understandable that what the bishop, priest, deacon, MC, musical director, liturgy committee, or any other individual "likes" may similarly be imposed by means of whatever measure of authority they have, share, or have arrogated unto themselves in a given situation. Where this prevails it is, of course, as in Anglicanism, important to associate with others with similar "likes" so as to avoid unpleasantries!

But is this right? Is such subjectivism, so akin to the Anglican milieu in which the phrase "what the Vicar likes" has meaning, tolerable for Catholic liturgy? Is doing my own thing, even if I am convinced that it is right and good—or even "traditional"—within the bounds of legitimate liturgical

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[3]See the anecdotes contained in Leonardo Sapienza, ed., *Paolo VI: Una storia minima* (Monopoli: Edizione Viverein, 2018); see also the remarks of Virgilio Cardinal Noé, Master of Pontifical Ceremonies from 1970–1982, given in a 2008 interview with Bruno Volpe on the website *Petrus*, available in an archived version at <https://web.archive.org/web/20080926084027/http://papanews.it/dettaglio_interviste.asp?IdNews=7624>.

[4]Dogmatic Constitution on the Church, *Lumen Gentium* (November 21, 1964), ¶22; see also *Catechism of the Catholic Church*, ¶937.

[5]Canon 331 of the 1983 Code of Canon Law.

[6]Matthew 16:18–19.

diversity, or does it damage the "substantial unity of the Roman rite"?[7]

The Objectivity of Catholic Liturgical Tradition

Or does Catholic liturgy enjoy an objectivity that precedes personal preference, be that the preference of a pope or of any other person?

Paragraph 1124 of the *Catechism of the Catholic Church* teaches:

> The Church's faith precedes the faith of the believer who is invited to adhere to it. When the Church celebrates the sacraments, she confesses the faith received from the apostles—whence the ancient saying: lex orandi, lex credendi (or: legem credendi lex statuat supplicandi according to Prosper of Aquitaine [5th cent, Ep. 8]). The law of prayer is the law of faith: the Church believes as she prays. Liturgy is a constitutive element of the holy and living Tradition. [cf. *Dei Verbum* n. 8.].

Prescinding for the moment from the issue of the deeply troubling exegesis of the premise *lex orandi, lex credendi* by Pope Pius XII in his encyclical letter *Mediator Dei* (November 20, 1947) whereby this teaching is effectively reversed so that he advocates that we "let the rule of belief determine the rule of prayer,"[8] we must underline here the reality that "[l]iturgy is a constitutive element of the holy and living Tradition." The liturgy, the liturgical rites themselves, are an intrinsic part of the handing on of the faith received from the apostles. They are not mere decoration or ornament. The rites and prayers that have developed in the life of the church are sacred vessels which bring apostolic tradition to us. Thus they are privileged sacramentals worthy of profound respect.

The liturgy, the liturgical rites themselves, are an intrinsic part of the handing on of the faith received from the apostles. They are not mere decoration or ornament.

That is why Catholic liturgy is sacred. That is why Catholic liturgy is not that which any individual or group "likes" to do, but is what *we* do *ecclesially*, in accordance with what is handed on to us in tradition. That is why the sacred liturgy enjoys a *theological* objectivity and cannot be altered without the greatest of prudence and due proportionality. That is why the subsequent paragraph of the *Catechism of the Catholic Church* teaches:

> For this reason no sacramental rite may be modified or manipulated at the will of

[7]See Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (December 4, 1963), ¶ 38.

[8]Pius XII, Encyclical on the Sacred Liturgy, *Mediator Dei* (November 20, 1947), ¶48.

> the minister or the community. Even the supreme authority in the Church may not change the liturgy arbitrarily, but only in the obedience of faith and with religious respect for the mystery of the liturgy.[9]

There are two elements of this teaching to be underlined. In the first place "even the supreme authority . . . may not change the liturgy arbitrarily." Death comes thus to the principle "WPL," whether we be speaking of a priest, pastor, pope, or any other person.

The limits of papal power in respect of the sacred liturgy, taught authoritatively here by St. John Paul II in the *Catechism* he promulgated, were elaborated eloquently by Joseph Cardinal Ratzinger shortly before his own election to the See of Peter:

> The Pope is not an absolute monarch whose will is law, but is the guardian of the authentic Tradition, and thereby the premier guarantor of obedience. He cannot do as he likes, and is thereby able to oppose those people who for their part want to do what has come into their head. His rule is not that of arbitrary power, but that of obedience in faith. That is why, with respect to the Liturgy, he has the task of a gardener, not that of a technician who builds new machines and throws the old ones on the junk-pile. The "rite," that form of celebration and prayer which has ripened in the faith and the life of the Church, is a condensed form of living tradition in which the sphere which uses that rite expresses the whole of its faith and its prayer, and thus at the same time the fellowship of generations one with another becomes something we can experience, fellowship with the people who pray before us and after us. Thus the rite is something of benefit which is given to the Church, a living form of *paradosis,* the handing-on of tradition.[10]

Pope Benedict XVI, when taking possession of the *cathedra* of the Bishop of Rome, applied this principle in respect of the exercise of all papal authority with a clarity and a humility that betokened the greatness of his pontificate:

> The power that Christ conferred upon Peter and his Successors is, in an absolute sense, a mandate to serve. The power of teaching in the Church involves a commitment to the service of obedience to the faith. The Pope is not an absolute monarch whose thoughts and desires are law. On the contrary: the Pope's ministry is a guarantee of obedience to Christ and to his Word. He must not proclaim his own ideas, but rather constantly bind himself and the Church to obedience to God's Word, in the face of every attempt to adapt it or water it down, and every form of opportunism.[11]

The ministry of the pope, therefore, is one of obedience to the Word of God. In respect of the sacred liturgy, this ministry is exercised, as the catechism teaches, in the

[9] *Catechism of the Catholic Church*, ¶1125.

[10] Joseph Cardinal Ratzinger, Preface to Alcuin Reid, *The Organic Development of the Liturgy*, 2nd edition (San Francisco: Ignatius Press, 2005), pp. 10–11.

[11] Pope Benedict XVI, Homily, Mass of the Possession of the Chair of the Bishop of Rome, St. John Lateran, May 11, 2005.

obedience of faith and with religious respect for the mystery of the liturgy. "The Pope is not an absolute monarch whose thoughts and desires are law." *Mutatis mutandis,* neither is any bishop, priest, deacon, MC, musical director, liturgy committee, or any other group or individual, no matter what their position or expertize.

This brings us face to face with the second element of what is taught in paragraph 1125 of the catechism: "the obedience of faith" and "religious respect for the mystery of the liturgy" that must be shown by all, from the pope down.

Earlier I asserted that there was a disturbing issue in respect of Pope Pius XII's exegesis of the premise *lex orandi, lex credendi* in *Mediator Dei,* whereby he asserts that it is the rule of belief which determines the rule of prayer, and not the other way around. When this was published in 1947 the dangers inherent in this reversal may not have been all that apparent. Sadly, they have become all to clear in the ensuing decades.

For if the sacred liturgy (its rites, prayers, chants, and associated arts, etc.) are a "a constitutive element of the holy and living Tradition," this organism, as handed on in tradition, is itself an essential source for experiencing the Catholic faith and for knowing and reflecting upon what we believe: the sacred liturgy is itself *theologia prima*.[12] However, if *what we believe* determines the rule of prayer, the liturgy can (or ought to) be refashioned according to changes in theology so as to reflect the latter. It is no longer a primary source of theology, but its mirror.

Again, this may not have seemed so dangerous a thing to say in 1947, but by 1967 when what Catholics believed seemed at best to be in flux and at worst in utter turmoil, its potential to underpin a concomitant liturgical revolution was clear. Indeed by 1977 this principle's potential had been exploited at the official level with a new set of liturgical books reflecting a new theology. At a local level, with very little exercise of liturgical discipline by competent authority, there were extremes: Catholic liturgy was widely regarded as a subjective matter for the local community to "plan," using even the modern liturgical books with all their options as mere resources rather than receiving them as containing the liturgy given by the church to be celebrated faithfully. What was believed determined how we prayed: the divergent paucity of the former informed the radical diversity of the latter. There were notable exceptions, of course, but this problem was widespread in both parishes, seminaries, and religious communities and, as we know, it manifested itself no more clearly than in the realm of liturgical music.

"The Pope is not an absolute monarch whose thoughts and desires are law."

[12]David W. Fagerburg, "Liturgical Theology," in Alcuin Reid, ed., *T&T Clark Companion to Liturgy* (London: Bloomsbury Publishing, 2016), pp. 3–20.

How could such a lack of "the obedience of faith" and "religious respect for the mystery of the liturgy" come to pass? The analysis of Joseph Cardinal Ratzinger is insightful. He attributes it to:

> A neo-scholastic sacramental theology which is disconnected from the living form of the Liturgy. On that basis, people might reduce the "substance" to the matter and form of the sacrament, and say: Bread and wine are the matter of the sacrament, the words of institution are its form. Only these two things are really necessary, everything else is changeable.[13]

This observation is crucial in understanding the liturgical crisis. And it explains a great deal about how many otherwise orthodox clergy, religious, and laity accepted unacceptable changes to and mutilations of the sacred liturgy following the Second Vatican Council and for decades thereafter, up to our own day. For if one can reduce the sacraments to valid matter and the correct form in one's mind, one may ignore, disdain or even abuse the rites that surround them. The liturgical rites become incidentals and are therefore unimportant in themselves. They contain no authority in their own right and certainly demand no serious respect. They may be reduced, refashioned, replaced or dispensed according to the prevailing theological and ideological trends of a given time, whether that be by popes or their commissars, by episcopal conferences, local bishops, priests, or lay liturgical potentates.

Cardinal Ratzinger observed further that:

> The Liturgical Movement had in fact been attempting to overcome this reductionism, the product of an abstract sacramental theology, and to teach us to understand the Liturgy as a living network of tradition which had taken concrete form, which cannot be torn apart into little pieces, but has to be seen and experienced as a living whole. Anyone like myself, who was moved by this perception in the time of the Liturgical Movement on the eve of the Second Vatican Council, can only stand, deeply sorrowing, before the ruins of the very things they were concerned for.[14]

These are strong words. But it is a fact that subjectivity, not objectivity, has been the lot of the sacred liturgy for far too long, from the pre-conciliar disdain of sung or solemn Mass as being "too much unnecessary fuss" (the expression "It's the Low Mass that matters!" comes right out of this stable . . .), to the liturgy being regarded as something which I may translate, celebrate, and adapt according to our—or even my own—preferences, to the unforeseeable horizons of the proposed "organic progression of the liturgy" which embraces radical inculturation and more.[15] Even more conservative or so-called "traditional" circles, not infrequently go beyond the bounds of what is given to us by the church and select, adapt, or ignore rites according to subjective will. I shall return to that peculiar behavior a little later.

Cardinal Ratzinger's incisive analysis of the liturgical crisis of the church before,

[13]Ratzinger, Preface, 11.

[14]Ibid.

[15]See: Anscar Chupungco, O.S.B., "Inculturation and the Organic Progression of the Liturgy," *Ecclesia Orans*, 7, no. 1 (1990), 7–21.

during and after the Second Vatican Council caused him much grief and pain, certainly, as it should do us all. But it did not immerse him in a debilitating depression. Both through his personal writings and his example, teaching and governance as the successor of Saint Peter, he underlined the objectivity of liturgical tradition in line with his call some twenty years ago for a renewed discovery and appreciation of the same—for "a movement toward the Liturgy and toward the right way of celebrating the Liturgy, inwardly and outwardly,"[16] for what we call today "the new liturgical movement".

A "Higher Law"—Liturgical Integrity

How should anyone with authority, great or small, in respect of the sacred liturgy behave? How ought the new liturgical movement to proceed when faced with a diversity of liturgical practice, ambiguity in and disregard of liturgical law, and a plethora of supposed "customs" which at times amount to little more than established disobedience? How can we manifest "the obedience of faith" and "religious respect for the mystery of the liturgy" that its very nature demands?

I wish to propose a working principle, a "higher law" if I may call it thus, which I believe will serve us well in this endeavor no matter in which part of the Lord's vineyard we labor or no matter which use of the Roman or other rites we celebrate. It is the principle of liturgical integrity. This encompasses integrity in respect of the objective nature of the sacred liturgy; integrity in respect of its legitimate development; integrity in respect of the pertinent decisions of legitimate authority.

Liturgical integrity rejects subjectivism in all its forms, be that the visiting of theological or ideological impositions upon the sacred liturgy, or be that an archaeologism that would idiosyncratically take us back to the fifth century, to a given date in the nineteenth or twentieth century, or to any other supposed period of liturgical purity, disregarding later developments and eschewing their value *a priori*. Liturgical integrity refuses the arrogation of an authority in respect of the celebration of liturgical rites to oneself that the church herself has not given one. Liturgical integrity makes of us faithful servants of the sacred liturgy, not her masters or proprietors.

How should anyone with authority, great or small, in respect of the sacred liturgy behave?

Liturgical integrity rejects the cancer of minimalism and seeks to fulfill the injunction of St. Thomas Aquinas to "dare to do as much as possible"[17] in praise of him whose

[16]Joseph Cardinal Ratzinger, *The Spirit of the Liturgy* (San Francisco: Ignatius Press, 2000), pp. 8–9.

[17]"Quantum potes, tantum aude: / Quia major omni laude, / Nec laudáre súfficis" [All thou canst, do thou endeavour: / Yet thy praise can equal never / Such as merits thy great King]. See St. Thomas Aquinas, *Lauda Sion*, Sequence for the Feast of Corpus Christi.

mysteries the sacred liturgy celebrates. It looks first and foremost to the glory of almighty God, not to the reaffirmation of quotidian man—indeed it is contemporary man that liturgical integrity is intent upon changing, not the sacred liturgy. It seeks to know and learn liturgical law and faithfully to observe its detailed prescriptions, "love's little rules." Liturgical integrity seeks to bring to the fore all that is true, beautiful, and good and to offer it anew to its creator. Liturgical integrity requires that we do nothing arbitrarily or in haste, but that we approach the sacred liturgy having first removed our shoes and act "only in the obedience of faith" and "with religious respect" for its profound mystery.

The Practice of Liturgical Integrity

i. In the exercise of authority in respect of the sacred liturgy.

What does this mean for those who exercise legitimate authority in respect of the sacred liturgy: the pope, the bishops, episcopal conferences, and for those who assist these authorities in this ministry?

In the first place, it is necessary to say that "WPL"—what the pope likes—is an inadequate basis for liturgical legislation or reform, be the matter large or small. There is no doubt that the pope enjoys the *positive legal authority* to legislate in respect of the sacred liturgy, and many popes have appositely done so to our day. It would be difficult to say that the Holy Father's 2016 elevation of the memorial of St. Mary Magdalen to the rank of a feast lacked liturgical integrity: it was, surely, another example of the legitimate, incremental development of the liturgy. But a very different view could be taken of the papal decisions to sanction decades of disobedience of the use of altar girls or the washing of women's feet on Maundy Thursday.

So too, the integrity (in respect of the sacred liturgy itself, not necessarily in respect of the intentions of the individuals concerned) of the promulgation of a wholesale reform of the liturgy predicated on the supposed needs of modern man, going even on paper far beyond the measures called for by the Second Vatican Council, and going even further still in its local implementation and practice, may be questioned. Disproportionately to change the *lex orandi* is to endanger the *lex credendi*. As the decades have rolled on the statistics have increasingly confirmed that the motivations for a liturgical reform enunciated by the council[18] have not been realized. The inconvenience and sacrifice judged necessary by St. Paul VI to enact such a measure has, in the end, not paid the expected dividends. The "springtime" of the liturgy and of ecclesial life anticipated by the Vatican II reformers was very brief, if it arrived at all. Its summer scorched and its autumn has been very long, as is its winter.

Papal positivism in respect of the liturgy has gotten us nowhere. Indeed, it has set us back significantly. In such a situation liturgical integrity surely demands that authority urgently make a frank and honest assessment of the current situation, with a preparedness to accept the failures of recent decades and an openness to making the necessary corrections to liturgical practice today. Pretending that the emperor is clad in rich clothing when in fact he is likely to die of cold is not integrity.

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[18] *Sacrosanctum Concilium*, ¶1.

He who exercises authority in respect of the sacred liturgy must himself, first and foremost, be a liturgical worshipper, already caught up in the feast of the love of God that is the splendor of the sacred liturgy. He must be free from such neo-scholastic reductionism as has been described above. That is to say, he must know and love the sacred liturgy from within, not regard it from without as a mere public duty or a burdensome chore.

That is why the father of the new liturgical movement, Cardinal Ratzinger, could write a book so eloquent as *The Spirit of the Liturgy,* and speak so intimately therein of such things as the importance of kneeling. That is why Robert Cardinal Sarah so energetically proposes the necessary rediscovery of the celebration of Mass *ad orientem* and the reception of holy communion kneeling and on the tongue. That is why Archbishop Alexander Sample was able to promulgate a pastoral letter on sacred music that is second to none in its clarity and integrity. That is why St. John Paul II insisted that the vernacular translations of the liturgy be accurate. That is why Pope Benedict XVI could not but promulgate the measures contained in his Motu Proprio *Summorum Pontificum* (July 7, 2007). These great and holy men have not done so as authorities imposing their personal ecclesio-political stance or ideology, but as believers whose first concern is the worship of almighty God, and as believers who know with integrity from within the good that these practices betoken and promote.

Every exercise of authority in respect of the sacred liturgy must have such integrity. All whose duty it is thus to serve would do well to examine their consciences according to the principles outlined by Pope Benedict (already cited above):

> The Pope is not an absolute monarch whose thoughts and desires are law . . . The Pope's ministry is a guarantee of obedience to Christ and to his Word. He must not proclaim his own ideas, but rather constantly bind himself and the Church to obedience to God's Word, in the face of every attempt to adapt it or water it down, and every form of opportunism.

So too, in their celebration of the sacred liturgy those with authority must be exemplars of good practice. It simply will not do if a pope or bishop celebrates the liturgy perfunctorily, as if it is a chore to be accomplished as quickly as possible. Nor is it acceptable if he commands our obedience in matters liturgical, or indeed in any matter, whilst himself failing to observe the proper liturgical norms. To do this would be an abuse and a true source of scandal.

Rather than being an arbitrary lord, as the General Instruction of the Roman Missal of Paul VI insists:

> The Diocesan Bishop, the prime steward of the mysteries of God in the particular Church entrusted to his care, is the moderator, promoter, and guardian of the whole of liturgical life. In celebrations that take place with the Bishop presiding, and especially in the celebration of the Eucharist by the Bishop himself with the Presbyterate, the Deacons, and the people taking part, the mystery of the Church is manifest. Hence, solemn celebrations of Mass of this sort must be exemplary for the entire diocese.
>
> The Bishop should therefore be determined

> that the Priests, the Deacons, and the lay Christian faithful grasp ever more deeply the genuine significance of the rites and liturgical texts, and thereby be led to the active and fruitful celebration of the Eucharist. To that end, he should also be vigilant in ensuring that the dignity of these celebrations be enhanced and, in promoting such dignity, the beauty of the sacred place, of the music, and of art should contribute as greatly as possible.[19]

Let us not cease to pray for our bishops, including the bishop of Rome, that they might realize ever more perfectly this fundamental element of their vocation.

ii. In the celebration of the *usus recentior* of the Roman rite

How is one to practice liturgical integrity in respect of the modern use of the Roman rite—its *usus recentior*—particularly when its pedigree may be said to be far from integral?

Liturgical integrity is realistic. The *usus recentior* is here and it is not going to disappear any time soon. Yes, its production was not organic; yes, its texts even before they were or are badly or better translated into the vernacular have been passed through an ideological sieve of 1960's vintage which has robbed them of much of their theological content, and yes, the newly composed ones reflect the limitations of that same period; and certainly, there are other issues. But the modern Roman rite is a reality with which we must deal—it has become a part of contemporary liturgical tradition, even if as a mutant progeny. We may either leave it aside for the older rites or we must celebrate it as well as is possible—the latter being most often the case for the pastoral clergy. What we may not do, if we are to celebrate it with integrity, is to adapt it beyond the limits of its own laws. That is to say, it is a rite with its own principles and coherence which must not itself be abused, even seemingly for the good, no matter what we think of it.

The clearest exposé of the liturgical integrity required in respect of the *usus recentior* may be found in Pope Benedict XVI's Apostolic Exhortation *Sacramentum Caritatis*, most particularly in the section in which he describes the *ars celebrandi*, the "art of proper celebration" of the liturgy.[20] Pope Benedict insists:

> The primary way to foster the participation of the People of God in the sacred rite is the proper celebration of the rite itself. The ars celebrandi is the best way to ensure their actuosa participatio. The ars celebrandi is the fruit of faithful adherence to the liturgical norms in all their richness; indeed, for two thousand years this way of celebrating has sustained the faith life of all believers, called to take part in the celebration as the People of God, a royal priesthood, a holy nation (cf. 1 Pet. 9:5–24).[21]

The elevated vision of *Sacramentum Caritatis* is a testament to liturgical integrity calling the church to the celebration of the *usus recentior* according to that hermeneutic of continuity with liturgical tradition which it so desperately needs. All those involved

[19]General Instruction of the Roman Missal, ¶22.

[20]Post-synodal Exhortation, *Sacramentum Caritatis* (February 22, 2007), ¶¶38 and following.

[21]Ibid.,¶38.

in the celebration and preparation of this use of the Roman Rite, its ceremonies and music, should know and share this vision.

Thus formed, the many practical choices one frequently must make amongst the plethora of options available shall be informed by the mind of the church herself. We will come to know what the sacred liturgy is ritually and theologically and be equipped to insist on the employment of means appropriate to its worthy celebration. So too, we shall be prepared to recognize what is inappropriate to the liturgy and to exercise our duty to say "no" to proposals that are unworthy, howsoever well-motivated.

We shall be clear that singing the liturgy and not singing at the liturgy is our God-given ministry, and that singing the liturgy in a manner that is harmonious with it and with the other musical pieces and arrangements chosen for a given celebration is what is required—a Kyrie, Gloria, Sanctus, and Agnus Dei each from a different Mass in the gradual or each by a different polyphonic composer might do more to connote a concert rather than liturgical worship.

The practice of liturgical integrity requires nothing less of us than this. Given that the local practice of *usus recentior* is almost as varied as there are parishes and churches, and given that the adjective "pastoral" when applied to the liturgy has too often come to mean its deformation or abuse—we must never forget that truly pastoral liturgy is the liturgy of the church optimally celebrated[22]—our task is by no means easy, and shall require much patience, charity, and humility. It also requires determination and perseverance so that "the fruit of faithful adherence to the liturgical norms in all their richness"—the full, conscious and actual participation of all the faithful in the sacred liturgy[23]—may be achieved.

When considering the *ars celebrandi,* the question of the "mutual enrichment" of the *usus recentior* often arises. How are we to approach this sensitive question with integrity?

I hope that we are clear that integrity eschews "WPL"—I am simply not free to do what I personally want with the sacred liturgy. I must therefore resist the temptation to indulge in liturgical practices that may in many ways be desirable but which do involve crossing a line: liturgical law is liturgical law and if I am to behave with integrity I owe it obedience. If I chose to be disobedient, even to a good end, I become part of the problem.

Having stated this principle, for a practical consideration of the enrichment of the *usus recentior* I can do no better than recommend the study of this question presented to *Sacra Liturgia* New York in 2015 by Father Thomas Kocik and published in its proceedings *Liturgy in the Twenty-First Century.*[24] It is not exhaustive of course, but its proposals are carefully argued with an integrity that is exemplary.

If we approach the *usus recentior* of the Roman rite with such integrity we shall do much to enhance its liturgical efficacy. Yes, the larger questions in respect of it remain, and they must not be ignored, but whilst

[22]Alcuin Reid, "Pastoral Liturgy Revisited," in Alcuin Reid, ed., *T&T Clark Companion to Liturgy* (London: Bloomsbury Publishing, 2016), pp. 341–363.

[23]*Sacrosanctum Concilium*, ¶14.

[24]Thomas Kocik, "The Reform of the Reform," in Alcuin Reid, ed., *Liturgy in the Twenty First Century* (London: Bloomsbury, 2016), pp. 19–50.

it remains in place it must be celebrated as well as is possible, for the glory of almighty God and for the sanctification of his people.

iii. In the celebration of the *usus antiquior* of the Roman rite

Indeed, liturgical integrity is ambitious for the best. It seeks to give to almighty God as much as we possibly can, and in this light it is easy to see why so many young people embrace the *usus antiquior* of the Roman rite—its more ancient form—as something rich, new, challenging, and fulfilling as they seek to worship and follow Christ in the post-modern world of the twenty first century. Pope Benedict XVI knew this when, now twelve years ago, he sought to effect "an interior reconciliation in the heart of the Church" by establishing that:

> What earlier generations held as sacred, remains sacred and great for us too, and it cannot be all of a sudden entirely forbidden or even considered harmful. It behooves all of us to preserve the riches which have developed in the Church's faith and prayer, and to give them their proper place.[25]

The growing importance of the *usus antiquior* in the liturgical life of the church is a reality. But here too, it is essential that we approach the sacred rites with humility and integrity, for today it is just as easy to treat them according to subjective preferences and opinions as it has been to fashion the modern rites into my own image and likeness. Due prudence is required: careful study is necessary. Not every picture or practice advocated on the internet is correct or to be imitated. And, as in any celebration of the sacred liturgy, my personal judgment of what should or should not be in the given liturgical books is not sufficient grounds for departing from them.

There is no question, of course, that the abuses of the years following the Second Vatican Council pushed many faithful Catholics "over the edge," and the concerted efforts to forbid the older rites in those years created a situation in which disobedience was judged necessary by some. For any Catholic that is a most dire situation, for obedience to due authority is a virtue deeply to be cherished. Liturgically, the *usus antiquior* where it was celebrated, was without the paternal oversight of authority: what the priest did was what he thought he should. Some (including the Society of St. Pius X) simply adopted the last set of liturgical books in use before the council, others used earlier versions before the reforms of Pope Pius XII. One priest in England

There is no question that the abuses of the years following the Second Vatican Council pushed many faithful Catholics "over the edge."

[25]Letter to the Bishops accompanying the Motu Proprio *Summorum Pontificum,* July 7, 2007.

whom it was my privilege to know used the Sarum Missal, at least in part.

One does not in any way wish to judge the stances adopted by any of these priests in such an extraordinary situation in the life of the church. They were terrible years. But thanks to the work of St. John Paul II, completed by Pope Benedict XVI, those years are over. The *usus antiquior* is a stable part of the liturgical life of the church and remains so under the current Holy Father. Given the number of young people deeply attached to, or indeed entirely formed and immersed in, its riches and culture, it would be impossible, in practice, for any pope to reverse that.

In this situation, how, then, are we to celebrate the *usus antiquior* with integrity? For it is a fact that many who celebrate it, formed in the optionalism inherent in the *usus recentior*, can at times treat the older liturgical rites with a subjectivism that is utterly alien to their nature: what the priest (or MC, or whoever) likes, not what the liturgical books say, sometimes informs how the *usus antiquior* is celebrated.

This often arises because of a heightened consciousness of the intrigues of pre-conciliar liturgical reform which are sometimes uncritically denigrated wholesale with the attendant danger of throwing out the baby with the bathwater. So too the word "custom" is often invoked. Apart from the fact that those invoking custom in this way are often seeking to revive practices that have long-since ceased to be observed (and sometimes, if not often, with good reason) and which are therefore in no sense customary, we would do well to ponder the maxim of St. Cyprian of Carthage (†258): *"Consuetudo sine veritate, vetustas erroris est"*—a custom without truth is simply error grown old.[26] *Without truth, without integrity, customs hold little importance—above all for the sacred liturgy.*

And sometimes well-meaning individuals or groups will decide to advance the *usus antiquior*, adopting the vernacular where it is not permitted or choosing to accept some later ritual reforms which seem to make sense to them, but not others. This *à la carte* approach to the older liturgical rites is, ironically, a relatively widespread phenomenon.

Here it must be said that we cannot be said to be acting with integrity if we arrogate to ourselves authority that is simply not ours, no matter how good our motivation. Indeed, the reformed rite of priestly ordination includes an explicit promise "to celebrate the mysteries of Christ faithfully and religiously as the Church has handed them down to us for the glory of God and the sanctification of Christ's people"—something implicit, surely, in the older rite of ordination.

I am perhaps reasonably qualified to evaluate the pre- and post-conciliar liturgical reforms and could, I hope, make appropriate proposals to competent authority for any needed adjustments to the liturgical books. But I cannot, on my own authority, implement what I think should be the case. Integrity demands that I and those under my authority follow the official liturgical books (in our case as authorized by *Summorum Pontificum* and the Instruction on its implementation, *Universæ Ecclesiæ,* April

[26]It would be possible to say this, for example, of those who insist on the priest "doubling" the readings of sacred scripture at solemn Mass, even though they are sung by the subdeacon and deacon—a practice happily and rightly reformed in the 1960 code of rubrics.

30, 2011). To do otherwise could well be to fall into the temptation articulated so clearly by T.S. Eliot in *Murder in the Cathedral,* when he writes of this "last act" as being "the greatest treason. To do the right deed for the wrong reason."

In 2018 our little monastery, after much patience, was the first to receive the permission of the Holy See to celebrate Holy Week and the Vigil of Pentecost according to the *Missale Romanum* promulgated in 1953, and it was a joy and a blessing to celebrate these rich and beautiful rites—even if it made clear that some small elements of them were rightly reformed. But to celebrate them without permission would have been to act without integrity, as would it be to pick and choose elements of pre- or post-conciliar rites and cut them from or paste them into the liturgical books in force according to my personal judgment or preference.

The subjectivism that has blighted our liturgical life for too long, and which is with us still—on all sides—must be banished.

No, integrity demands that we celebrate the *usus antiquior* as the church gives it to us today. If obedience to this precept requires the setting aside preferences, let that offering be made in charity. If I believe that permission should be given to depart from the liturgical books in force, let me set out my petition to due authority with all humility and patience. To do anything other is to be less than Catholic.

Conclusion

Obedience of faith and religious respect for the mystery of the sacred liturgy calls us to integrity in all our approaches to the sacred liturgy, be we pope, priest, layperson or anywhere in between. The subjectivism that has blighted our liturgical life for too long, and which is with us still—on all sides—must be banished. We must become humble ministers of the great mystery of the liturgy, that it might do its salvific work in the world unimpeded by personal desires or extrinsic agendas, no matter what their motivations.

To this end we could do no better than to pray, with fervent hearts, the words of the hymn from Friday vespers:

> Repelle a servis tuis
> quidquid per immunditiam
> aut moribus se suggerit
> aut actibus se interserit.
>
> Drive far from all your servants here
> whatever through impurity
> shall make its way into our acts
> or plant itself in habits formed. ❖

Gregorian Chant: A Modulation of Silence through Humility

The humility at the root of the texts and music of Gregorian chant offers an opportunity to turn towards God in the silence of the heart.

by Theodore Krasnicki

While touring cathedrals in France at the turn of the nineteenth century, the preeminent French sculptor Auguste Rodin observed that the antiphons and responsories of Gregorian chant "modulate the silence in the same way that Gothic art modulates the shadows."[1] Because Gothic architecture controls light in the cathedrals, the high relief of a Gothic art-form is able to change the subtle details in the shadows with the change of direction and intensity of light that occurs in the cathedrals during the day and night. These shadows are not form-less voids of light but dynamically carry the very details of the visual art-form. The modulation of shadow creates an ever-new display of the art-form as if it were alive. Similarly, silence is not a total lack of sound in the cathedral, but something that can be given a form through the Gregorian chant melodies. Just as living details emerge by modulating the shadow in Gothic art, living details in the silence emerge as Gregorian chant modulates the Cathedral's silence.

The Thinker by August Rodin (1904)

[1]My translation. "Les antiennes et les répons grégoriens ont aussi ce caractère de grandeur unique et diverse; ils modulent le silence comme l'art gothique modèle l'ombre." Auguste Rodin, *Les Cathédrales de France* (Paris: Librairie Armand Colin, 1921), p. 170; cf. <https://archive.org/details/lescathdralesd00rodi>.

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

Like the shadows of Gothic art, the chant is part of the silence in the cathedral.

In this paper, I elaborate this mysterious relation between silence and Gregorian chant to which Rodin alluded. My aim is to show that what Rodin noticed on the aesthetic level is actually a part of the essential character of chant as it relates to silence. I will use the word "modulate" from the language of art common during Rodin's time

... what Rodin noticed on the asethetic level is actually a part of the essential character of chant as it relates to silence.

because it expresses well the idea that Gregorian chant is essentially founded on giving meaning to silence the way Gothic sculpture is essentially founded on giving life-like form to its shadows. However, modulating the silence of the cathedrals for aesthetic purposes is not the primary aim of chant. Gregorian chant, as sung prayer during the liturgy, is a kind of "unction" for the soul, as Hourlier describes it, educing a fervor for the divine realm in the souls of the faithful assisting at the liturgy.[2] It is with this mystical perspective that I show how Gregorian chant is a modulation of silence within the soul. Particular attention will be given to St. Augustine whose views on liturgical music, I believe, greatly influenced the formation of Gregorian chant during Carolingian times; and to Cardinal Robert Sarah who ceaselessly reminds us of the importance of silence in the life, liturgical and otherwise, of the Christian today.[3] Let us begin by examining silence within the person.

Silence

The world of inner silence was famously discussed by St. Augustine in his *Confessions, w*here he relates this inner world to the presence of God. Influenced by Neoplatonism, the incorporeal or spiritual nature of the human soul, for Augustine, is a link to the divine realm which is spiritual. As Angelo Caranfa explains,

> Augustine's *The Confessions* is a journey of the human heart that wants to converse with God in words of silence. Or, stated differently, they are voices or cries of the heart that seeks rest, peace, and silence in the unchanging Word of God.[4]

The silent conversation with God in the spiritual self, metaphorically referred to as the human heart, rises above words,

[2]Dom Jacques Hourlier, *Reflections on the Spirituality of Gregorian Chant*, tr. Dom Gregory Casprini and Robert Edmonson (Orleans, Mass.: Paraclete Press, 2004), p. 35.

[3]Robert Cardinal Sarah, *The Power of Silence: Against the Dictatorship of Noise*, tr. Michael J. Miller (San Francisco: Ignatius Press, 2017).

[4]Angelo Caranfa, "Silence and Spiritual Experience in Augustine, Pseudo-Dionysius, and Claudel," *Literature and Theology*, 18, no. 2 (June 2004), 187–210 at 188.

because God is essentially beyond human description. Human words cannot adequately describe him. God does not speak through a human voice but with a silent unspoken voice that is filled with his beauty

St. Augustine

and love, and which Augustine describes as the silent melodious voice of God, a *melodia interior* which is also the unspoken voice of Christ, the bridegroom of the soul.[5] This is because, as Sarah explains with a metaphor, God is silence:

> At the heart of man there is an innate silence, for God abides in the innermost part of every person. God is silence, and this divine silence dwells in man. In God we are inseparably bound up with silence. The Church can affirm that mankind is the daughter of a silent God, for men are the sons of silence.[6]

There is an innate silence in the human heart which is the interior locus for a union in prayer with God. This union is about God becoming incarnate in the human heart to sanctify or, better, to divinize the person, "to transform us into himself."[7] But this inner ear of the heart, as it were, can only hear God's voice when there is silence in the human heart itself, "for man can encounter God in truth only in silence and solitude, both interior and exterior."[8] Man encounters God through prayer which is "successfully being quiet, listening to God and being able to hear the ineffable moaning of the Holy Spirit, who dwells in us and cries out silently."[9]

Hearing the silent voice of God, however, is not something one does at will. Rather, it is a free response to the grace of God calling the person to listen to him in silence. Grace invites one to find silence within the heart as a preparation for hearing God's voice. Augustine explains how silence prepares a person to listen to the silent voice of God:

> If to any man the tumult of the flesh were silenced—silenced the phantasies of earth, waters, and air—silenced too the poles; yea, the very soul be silenced to herself and go beyond herself by not thinking of herself—silenced fancies and imagined revelations, every tongue, and every sign, and whatever exists by passing away. . . . If having uttered this, they now should be silenced, having only quickened our ears to Him who created them, and He alone speak not by them, but by Himself, that we may hear His word, not by fleshy tongue. Nor angelic voice, but

[5]Cf. Brian Brennan, "Augustine's *De Musica*," *Vigiliæ Christianæ*, 42, no. 3 (Sept. 1988), 269, especially fn. 3.

[6]Sarah, *Silence*, 22.

[7]Ibid., 52.

[8]Ibid., 28.

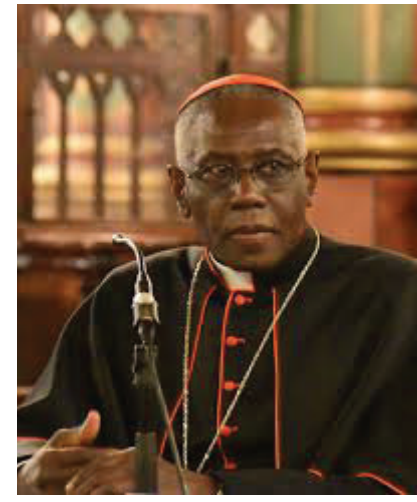
[9]Ibid., 52.

might hear Him . . . were not this "Enter thou into the joy of thy Lord"?[10]

This silent union in the realm of mystical experience takes effort if one is to hear God's voice because, "without silence, God disappears in the noise."[11]

External noise can also draw a person's attention away from the inner world, but so too can that noise within the heart itself disrupt one's listening. Because the person's union with God is a gift from God, this work of God's grace requires an openness to receiving it. The main obstacle to listening to this silent work of God within the human heart is, for Augustine and for much of traditional Christianity, human pride.[12] Through pride, human hearts become noisy, speaking and listening to themselves rather than listening to God's silent voice. Humility and interior silence go together in this union. As Sarah has noted, silence "is above all the attitude of someone who listens."[13] This attitude is founded on humility. Humility opens the human heart to listen to others. Specifically, humility opens the ears of the heart to God's silent *melodia interior* in us: "God resists the proud, but gives grace to the humble."[14] In short, humility, for Augustine, was the pivotal Christian virtue, and he had much to say about it, and this became influential throughout the Middle Ages.

Joseph McInerney has given us some



Cardinal Robert Sarah

important observations on Augustine's understanding of humility which I will summarize here.[15] For Augustine, humility is a Christian virtue foreign to classical morality, whether of the ancient Greeks or Romans. In classical morality, lacking the prospect of life after death for the individual soul, immortality was realized in virtuous deeds whose greatness was recognized both in that lifetime and by following generations. But for the Christian, immortality is a real gift from God who in his eternal sublimity offers it to every individual who has achieved a Christian greatness.[16] This human greatness is not found in the classical magnanimity but in the person's image and likeness to God. Human greatness obtains when the person perfects this image and likeness by turning his love to God rather than classical magnanimity.[17] For Augustine, humility is actually an

[10]St. Augustine, *Confessions,* Bk. IX, Ch. 10, 25; tr. J. C. Pilkington (Cleveland: Fine Editions Press, 1876, Reprint), p. 160.

[11]Sarah, *Silence,* 80.

[12]1 Peter 5:5–6.

[13]Sarah *Silence*, 35.

[14]James 4:6–7.

[15]Joseph, J. McInerny, *The Greatness of Humility: St. Augustine on Moral Excellence* (Eugene, Or.: Pickwick Publications, 2016), pp. 60–189.

[16]Ibid., 116.

[17]Ibid., 115.

effect of God's grace,[18] the acceptance of which makes room for the presence of God in a person's will.[19] Humility is not desired for its own sake but for the way it makes a closer relationship with God possible when accompanied by a turning inward in search of God.[20] That is to say, God reveals himself only to the humble, and it is only the humble who are purified and saved by the Lord.[21] Faith belongs not to the proud but to the humble.[22] In this way, "Humility is the center of Christian religion."[23]

Of course, love can be good or bad depending on its object. The importance of humility is that it allows a person to direct his love towards God.[24] For the more mature Augustine, the source of sin was, in fact, *superbia*, human pride which is the love of self rather than the love of God.[25] Pride is at the origin of conflict between body and soul because with pride the higher becomes subjected to the lower.[26] Here St. Augustine distinguishes between *caritas* and *cupiditas*. *Cupiditas* is the desire for bodily goods and is disordered, dragging a person down to temporal goods.[27] *Cartitas* (love, charity), on the other hand, is ordered to higher intellectual spiritual goods. Humility allows *caritas* to flourish in the soul. For

For Augustine, humility is the key to interior silence.

Augustine, humility is the key to interior silence; it is a condition which makes it possible for the heart to be silent and able to hear the melodic unspoken voice of God.

Humility is also important in the realm of music because it opens one to spiritual music rather than to the sensual music which troubled St. Augustine. In his *De Musica*, Augustine famously repeats Varro's definition of music: "*Musica scientia bene modulandis*,"[28] that music is the knowledge in the sense of a skill or art, that is, of good modulation. Good modulation here refers to the movement of sound that pleases through a proper perfection of rhythm and harmony of melody. Paul Hindemith helps us understand that this pleasing modulation consists of "all facts technical, namely the qualities of the sounding material; how to put this material together into audible structures; questions of performance—in short, with music as it appears until the moment it steps over the threshold between our outer and inner ear."[29] But because it pleases, Augustine saw music as two-edged. On the one hand, it could be spiritually pleasing, that is, it could be of a beauty that lives in the silence of the heart as a participation in

[18]Ibid., 65.

[19]Ibid., 84.

[20]Ibid., 186.

[21]Ibid., 72.

[22]Ibid., 75.

[23]Ibid., 188.

[24]Ibid., 82.

[25]Ibid., 59–60.

[26]Ibid., 61.

[27]Ibid., 81.

[28]St. Augustine, *De Musica* 1.2; see also Brennan, "*De Musica,*" 272.

[29]Paul Hindemith, *A Composer's World: Horizons and Limitations* (Mainz: Shott, 1952), p. 25.

God's beauty; on the other it could provide mere pleasure to the senses, carnal pleasure, which distracts from spiritual things, specifically the union with God in the silence of the heart. Yet even in spiritual music there is the danger of admiring beauty for beauty's sake, that is, of admiring beauty without a reference to God, which is an occasion for sin. Because of this danger, Augustine almost forbade music in the liturgy, only finally to concede that through music, "by the delights of the ear the weaker minds may be stimulated to a devotional frame."[30]

For evaluating liturgical music, Augustine offers us a limited guidance,[31] simply noting that one needs to allow God to operate on the rational soul's judicial sense to appraise music by the standard of divine truth, the sacred measure in music.[32] The late sacred music composer Sir John Tavener has an important insight to add here. Influenced by the eastern fathers of the church whom he greatly admired, he noticed that composing liturgical music

> is not a cerebral process—it's a question of having the humility to leave oneself vulnerable and allow the [Holy] Spirit to flow through one. If you go back to the great masters, the saints and certain poets like St. Simeon the New Theologian, he always received his poetry as pure vision. . . . It is a question of being still and listening to the voice inside one.[33]

God plays a role in inspiring the liturgical composer's musical vision if allowed to do so through humility and stillness, which is to say, silence. Through co-operation with God's grace in silence, liturgical music receives that *bene modulandis* which contributes to a listener's well-ordered soul being directed towards God. This vision is a spiritual unction for the soul, rousing it to devotion during the liturgy. Gregorian chant originated from such a divinely inspired visions. Spiritual music emerges from silence unlike the sensual which fills the soul with noise.

This distinction between carnal and spiritual music is also found in the works of Cardinal Robert Sarah. He relates sacred music, and all the arts, to the silence, which he, like Augustine, sees as underlying the wonders of creation: "The wonders of creation are silent, and we can admire them only in silence."[34] Great art and silence are similarly related:

> Art, too, is the fruit of silence. How else but in silence can we contemplate a painting or a sculpture, the beauty of a colour and the correctness of a form? Great music is listened to in silence. Wonder, admiration, and silence function in tandem. Popular tasteless music is performed in an uproar, a pandemonium of shouting, a diabolical, exhausting commotion. It is not something one can listen to; it deafens man and makes

[30]St. Augustine, *Confessions*, XI: 33, 50.

[31]Augustine's work, *De Pulchro et Apto*, which discusses *melodia interior* before his conversion to Christianity, has been lost. Cf. T. Kato, *"Melodia interior.* Sur le traité *De Pulchro et Apto*," *Revue d'Etudes Augustiniennes et Patristiques*, 12, no. 3–4 (1966), 229–240.

[32]Cf. Brennan, *De Musica,"* 275n.

[33]John Tavener, *The Music of Silence: A Composer's Testament*, ed. Brian Keeble (London: Faber & Faber, 1999), pp. 119–20.

[34]Sarah, *Silence*, 34.

him drunk with emptiness, confusion and despair.[35]

Not unlike Ratzinger,[36] Cardinal Sarah distinguishes between sensual pop music and great art-music, the former founded on noise, the latter on silence. Music is not great art when it is founded on the sensual. It is noise for the soul, as is usual today in the pop marketplace.[37] Noise belongs neither inside our contemplative lives nor in the liturgy if we are seeking God. Because noise is the opposite and enemy of silence, the music of the liturgy must be founded on silence. He continues:

> We do not experience the same feelings, the same purity, the same elegance, the same elevation of mind and soul that we experience when we listen silently to Mozart, Berlioz, Beethoven, or Gregorian chant. Man enters then into a sacred dimension, into a celestial liturgy, at the threshold of purity itself. Here music, by its expressive character, by its ability to convert souls, causes the human heart to vibrate in unison with God's heart. Here music re-discovers its sacredness and divine origin.[38]

The divine origin of spiritual music founded on silence was instrumental in Augustine's conversion to Christianity we are told in his *Confessions*.[39] But union with God requires not just silence within the heart, but a sacred silence founded upon humility. Gregorian chant is pure spiritual music wholly devoted to sacred silence precisely because it is founded on humility. Humility is the way for turning to God, a *conversio ad Deum*, while human pride is the opposite way, an *aversio a Deo*.[40]

The Humility of Gregorian Chant

It cannot be overstated that Christianity is founded on humility, *humilitas*. That God condescended to become the Christ, become lowly human flesh at the Incarnation, being born in humble circumstances, and then condescended to suffer and die on a cross, a death the Romans intended to be the greatest humiliation, shows that the essence of Jesus' journey on earth is that of humility. For St. Paul and the early church fathers, this humility of Christ implied that for Christians the practice of humility was a virtue for Christian believers. In fact, what distinguished Christianity from the surrounding pagan religions of antiquity was the humility of the Christ who was not a great hero or earthly king as he should have been for them, but a human being of the lowest station. Jesus himself taught his followers to practice humility: "learn from me; for I am gentle and humble in heart, and you will find rest for your souls."[41] Following this command, Berman has noted that even the liturgy, as a means for enter-

[35]Ibid.

[36]Joseph Cardinal Ratzinger, *The Spirit of the Liturgy*, tr. John Saward (San Francisco: Ignatius Press, 2000), pp. 147–8.

[37]Cf. Hindemith, *Composer*, 125–8.

[38]Sarah, *Silence*, 34–5.

[39]St. Augustine, *Confessions,* IX: 6, 14.

[40]For a relevant discussion on this Augustinian distinction in the context of human freedom as it relates to God and his creation, see Edmund Hill's commentary in Augustine of Hippo, *On Genesis: A Refutation of the Manichees (Unfinished Literal Commentary on Genesis)*, tr. Edmond Hill, O. P. (Hyde Park: New City Press, 2002), pp. 14–5.

[41]Matthew 11:29.

ing into the mystery of salvation, became founded on humility:

> The liturgy aspiring to holiness reenacts Christ's simplicity and restraint. If the liturgy is only one manifestation of the total *ethos* of humility, it is the most powerful tool Christianity had at its disposal to realize this *ethos*.[42]

The center of the Christian liturgical ideal is holiness and this is formed through humility because it "reenacts Christ's simplicity and restraint."[43] That is to say, "Humility defines an entire way of life—a coherent *ethos*—of which the liturgy and its music constitute only one manifestation."[44] Liturgical music, then, also needs to conform to the Christian virtue of humility, particularly if the liturgy is to foster a mystical union of God within the heart, a problematic issue for the *novus ordo* liturgy that I will briefly mention in my conclusion.

Now, Gregorian chant is humble music in its very ethos. Dom Hourlier of Solesmes has noted that Gregorian chant is founded on humility in its spontaneous treatment of the sacred text:

> The sacred universe into which Gregorian Chant introduces us is the world of prayer—or, if you prefer, of union with God, which is the ultimate goal of prayer. . . . The chant's spontaneity derives from the almost undeniable aura of purity which it has about it—purity of technique, expression, and intent. Other nuances are simplicity, dignity, and discretion. But these can all be summed up by a single word: humility.[45]

With humility at the core, Gregorian chant is good, ordered, spiritual music for the human soul that gives sacred meaning to the silence which it modulates. Humility reveals a silent beauty for the soul. Let us delve more into the humility of Gregorian chant, by beginning with its historical formation.

With humility at the core, Gregorian chant is good, ordered, spiritual music for the human soul that gives sacred meaning to the silence which it modulates.

Until recently, Gregorian chant was thought to have been the work of St. Gregory the Great. This understanding arose from the work of John the Deacon of Rome who wrote St. Gregory's biography centuries later

[42]Lawrence Berman, *The Musical Image: A Theory of Content* (Westport, Conn.: Greenwood Press, 1993), p. 82.

[43]Ibid., 82.

[44]Ibid., 81.

[45]Hourlier, *Reflections*, 46.

and who may have mistakenly credited him with the many musical efforts of Pope Gregory II.[46] Subsequently, various portraits of St. Gregory the Great show a dove perched on his shoulder. The symbol of the dove represented the belief that the Holy Spirit had whispered the divine chant into Gregory's ear. Coming from the Holy Spirit, Gregorian chant was considered of divine origin and therefore not something to be tampered with. When Roman chant entered Francia during the Carolingian renascence, the Franks thought that the Romans had corrupted the original chant of St. Gregory. For the Franks, the Roman chant melodies must have sounded somewhat alien to their Western taste having been influenced by the Greek-speaking Syrian refugees in Italy fleeing the Arabic Muslim invasion of Syria, part of the vast Byzantine empire at the time.[47] The Franks proceeded to restore Roman chant to what they thought St. Gregory would have received from the Holy Spirit. In doing so, they perhaps kept in mind the virtue he upheld the most, humility, on which his theology was founded. As Demacopoulos explains, "the pontiff understood the entire cycle of humanity's fall and redemption to be located within the pride/humility paradigm."[48] If one also takes into consideration that these Frankish restorers of chant were mainly monks for whom St. Benedict's twelve degrees of humility would have been taken to heart,[49] it is not surprising that humility was the essential characteristic of their restored version of the chants. Furthermore, this essential character of humility in Gregorian chant can be seen in both of its components—the text and the melody—which I will now examine individually.

The text of Gregorian chant is mainly taken from Holy Scripture which can be described as humble literature. Auerbach, following classical tradition, has shown that Holy Scripture, New and Old Testaments, is mostly of a low style of writing in comparison to the high style of the pagan literature of the beginning of our common era.[50] According to Ciceronian rhetoric, the subject matter of both the Old and New Testaments would have required a high style of rhetoric. Nevertheless, the Scriptures are a blend of two realms: on the one hand there is their lowliness, the lowly protagonists that are to be emulated such as David and Jesus, as well as the lowly writing style; on the other, there is their sublime hidden meanings at every turn. The pericopes of the sacred text chosen by both the Romans and the Franks for liturgical chant are, therefore, themselves founded on humility, even

[46]Cf. James McKinnon, *The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Propers* (Berkeley: University of California Press, 2000), p. 96.

[47]Marcel Pérès has recorded CDs of his Ensemble Organum singing various old Roman chant which has an Eastern sounding musical dialect that gives an idea of what such Byzantine chant may have originally sounded like; it is somewhat alien in style from Gregorian chant sung at Solesmes, for example. Cf. *Chants de L'Eglise de Rome*, Harmonia Mundi, 2003.

[48]George E. Demacopoulos, *Gregory the Great: Ascetic, Pastor, and First Man of Rome* (Notre Dame: University of Notre Dame Press, 2015), p. 34

[49]St. Benedict of Nursia, *Rule*, Ch. 7.

[50]Erich Auerbach, *Literary Language and its Public in Late Latin Antiquity and in the Middle Ages*, tr. Ralph Mannheim (New York: Pantheon Books, 1965), p. 51.

though their meanings can be sublime.

As to the melodies of chant, it is in the context of the humble moving to the sublime that Berman describes Gregorian chant as mostly a *sermo humilis*.[51] From what the pagan world considered a defect, a particular Christian style of rhetoric in preaching was created that was founded on the lowly literary style of the scriptures, the *sermo humili*s, of which St. Augustine was the most important Latin witness.[52] For Augustine, *sermo humilis* designated the low style of Ciceronian rhetoric.[53] It is basically ordinary speech used in a rhetorical way. *Humilis* means of low, low lying, of small stature, humble.[54] For Augustine, the lowly or humble style is the only medium in which the sublime mysteries of scripture can be brought within the reach of all people.[55] The sublimity in scripture can be made to shine through the lowliness.[56] There is a movement from the humble to the sublime.[57] Such *sermo humilis* implies direct human contact between the speaker and the listener which was lacking, for instance, in the high style rhetoric of Roman antiquity.[58] The *sermo humilis* is directed to every single individual because his salvation is at stake.[59] In using demotic language, *sermo humilis* speaks very directly to every human being in a personal, emotive, and experientially relevant manner, trying to move the heart and mind of the auditor towards God. As a form of *sermo humilis*, Gregorian chant similarly speaks through its humble melodies to the hearts and minds of people very directly, from the very simple psalm tones to the sublime melodies of its melismas which pray to the ineffable God through melody rather than through words. Its humble and spontaneous melodies have a beauty that does not detract from is foundation in silence.

This *sermo humilis* of Gregorian chant can be seen through its tonal simplicity. This simplicity stems from its melodies which are founded on the simple diatonic scale and progressing with mainly small intervals within a restrained *ambitus* determined by the eight modes of chant, the *octoechos*, founded on the Western mediæval tetrachord, the building block of chant's beautiful and simple tonality. Simplicity does not necessarily mean humility, but its restrained melodic framework gives chant a humble and dignified tonality that delights even the unmusical. The humble melody graces the sacred text to make it more appetible to the spiritual palate of the listener's soul. The melodies are not banal, dull, or repetitive but always have the excitement of spontaneity. Some are more ornate than others with melismatic or neumatic melodies, but the ornamentation is not for its own sake; rather, it is the artistic musical expression of the grammar, structure, and content of the text. Some of the melodies might be difficult for an untrained musician to sing, requiring experienced soloists, as was originally the case with the verses for the gradual, gospel alleluia, and offertory; but this had more to do with the chant for which the singers had to find the right starting

[51]Berman, *Image*, 81.

[52]Auerbach, *Literary Language*, 48.

[53]Ibid., 40.

[54]Ibid., 39.

[55]Ibid., 51.

[56]Ibid., 52.

[57]Ibid., 65.

[58]Ibid., 57.

[59]Ibid., 53.

pitches and to remember long melismatic melodies rather than as an opportunity for them to show off their musical talents. For instance, the verses of the offertory *Sanctificavicavit Moyses*, have a wide *ambitus,* pitch changes, and long melismas to play out the drama of the three voices speaking the text.

Like its sacred text, Gregorian chant is also a world of reminders to the hidden sublime meaning in the text, addressed to musicians and theologians alike.[60] It uses modulations of mode to surpass limitations of a single mode in order to express musical ideas that require a wider *ambitus*, such as the communion antiphon *Dicit Dominus implete, f*or making explicit the three voices speaking in the text. There are also melodies that are used symbolically to relate the meaning of their well know texts to other texts, such as the ancient *per omnia sæcula sæculorum* melody, signifying the eternity of God, being improvised at the beginning of the first Advent Introit *Ad te levavi* to signify Jesus' eternal prayer to His Father.[61] There are also allegorical musical words which are reminders of theological ideas hidden in the scriptural text, such as the motive for the first word of the Epiphany introit, *Ecce*, which was used in many chants to indicate that Christ is God. Finally, there are melismas which are comprised of melodies on one syllable, and which invite a wordless meditation on the ineffable mysteries of God. For instance, the Alleluia *jubili* foster within the silent heart a wordless union with the ineffable God, just as in the alleluia *Dominus dixit ad me* for Midnight Mass is a wordless meditation on the work of the Trinity. As Janssen has described it, "Gregorian chant has originated from the text and its meaning, but then goes on to evoke a reality that causes the literal text to be forgotten and transcended."[62] In short, the meaning of the sacred Latin text is united to a musical meditation in order to disclose its truth, a truth which modulates the silence within the heart of each listener. Even the rhythm of Gregorian chant is not free as many have claimed, but is bound to the verbal rhythm of the text whenever possible. Nevertheless, even with all these hidden melodic elements, the melodic framework of chant always remains restrained, filling the heart as well as cathedrals with a silence modulated by its humble character. Even the presence of this humility in a place of worship does not destroy the silence but becomes part of it; the humility of Gregorian chant is, as Berman has called it, a "hushed silence":[63]

> When we remember that the singing of the chant was, at least in the later Middle Ages, heard in a space which signified majesty of proportions by any standard, then a relationship between slenderness and mysterious grandeur begins to emerge. For the melody has an extended life, beginning as the slender and modest

[60]For a more detailed discussion of these see my "The Carolingian Cultural Renascence and the Formation of Gregorian Chant: Allegory and Symbolism," in *Chant and Culture: Proceedings of the Conference of the Gregorian Institute of Canada, University of British Columbia, August 6–9, 2013,* ed. Armin Karim & Barbara Swanson (Ottawa: Institute of Mediæval Music, 2014), pp. 41–7.

[61]Ibid., 55–62.

[62]Jacques Janssen and A. van Heeswijk, "Modulating Silence: The Magic of Gregorian Chant," *Logos: A Journal of Catholic Thought and Culture*, 4 (Fall 2001), 55–72 <https://doi.org/10.1353/log.2001.0041>, 68.

[63]Berman, *Image*, 83.

> appeal of the human supplicant, gradually rising to take on the breadth of the space it fills, finally merging into the immateriality of literal silence.[64]

The humility of chant does not grab attention in the cathedrals. Nor does it direct attention away from listening to the silent voice of God in one's heart. Rather, through its humble beauty it leads the soul to silent contemplation. As Sarah has noted, Gregorian Chant has an "irreplaceable capacity to introduce us to the silence of contemplation, of listening to and adoring the living God."[65] Gregorian chant is formed by that sacred measure of liturgical music about which Augustine spoke. In short, as Hourlier has noted,

> [s]inging the chant requires self-abnegation and obedience to the Word of the Lord. Listening allows us to grasp the deepest meaning of the sacred words; it can carry us beyond all words and concepts to the very threshold of God's inexplicable mystery. It can thus lead to conversion to God in the most basic sense of the term, *conversio ad Deum*, to a place where we experience silence and awe in the face of divine Majesty.[66]

This leads back to the encounter with Rodin's description of Gregorian chant as a modulation of the silence in the interior of cathedrals, which, as Picard has noted, are built around silence, standing like enormous reservoirs of silence against the noise of the world.

> Sometimes a cathedral looks like a great ark into which all men and animals are being gathered to be saved from the flood of noise. A bird sits on the edge of the roof, and the notes of its song are like a knocking on the wall of silence, asking it to come in.[67]

Gregorian chant offers this modulated silence during the liturgy in these sacred spaces, offering peace and tranquility to the souls of the faithful towards a *conversio ad Deum*.

Of Liturgical Poetry

The discussion of Gregorian chant has so far centered on texts from from Holy Scripture. But Gregorian chant also has liturgical poetry. This can be found in the Mass Ordinaries, in some Mass Propers such as the introits based on *Gaudeamus,* as sequences, and as office hymns. These certainly conform to scripture, but as independent poetry they do deserve some additional comments.

A quick glance reveals that their melodies are also founded on the humble melodic framework of the propers. In fact, this is a principle for liturgical music that was generally followed throughout the Middle

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[64]Ibid., 84.

[65]Robert Cardinal Sarah, "From the Silence of the Soul United with Christ, to the Silence of God in His Glory," Message to the Association *Pro Liturgia*, September 2018. The translation is mine. Original French version: <https://www.hommenouveau.fr/2646/religion/cardinal-sarah---le-chant-gregorien--brdu-silence-de-l-ame-unie-a-jesus-au-silence-de-dieu-dans-sa-gloire.htm>, and published in *Sacred Music*, 145, no. 4, 15–21.

[66]Hourlier, *Reflections*, 3.

[67]Max Picard, *The World of Silence*, tr. Stanley Godman (South Bend: Regnery/Gateway, 1952), p. 169.

Ages as new chants were introduced. As in the propers, the melodies for these poems, I suggest, pay attention to the verbal rhythm of the text, and in addition to any rhythm of the poetic meter. However, we do not find much attention being paid to hidden meanings of the text. For instance, the Kyries with their original tropes, the Credos, and the Glorias are mainly concerned with following the verbal rhythm of the text. Using a restrained melodic framework, the melodies for these exhibit the general sermo humilis of the propers.

The texts for these also generally exhibit a *sermo humilis*. This is particularly evident in classical Christian hymnody which are poems set to Gregorian melodies and traditionally used in the Divine Office. The genre of hymn is said to have been invented by St. Ambrose, who greatly valued silence and humility.[68] Not only did he popularize silent scripture reading in the West, but his poetic compositions were often meant to fight heresies by educating the faithful on orthodox Christian doctrine. Even though they were often based on classical poetic forms, their poetry was similar to that of a *sermo humilis*, humble compositions accessible to the ordinary faithful so as to be popular with them, yet containing profound Christian truths. In that sense, their humility also leads to sublimity. Consider the magnificent Ambrosian Te Deum; this hymn of praise is direct and personal in the manner of a *sermo humilis* as it echoes the splendor and beauty of the Creator. This is not to say that all office hymns composed during the Middle Ages followed the Ambrosian model, but they did not follow the Ciceronian high style of rhetoric in principle. Here, it will be of some benefit to consider the author and poet Paul Claudel who had much to say about Christian poetry, and whose conversion, like Augustine's, was influenced by liturgical music, specifically by Gregorian Chant.

During Vespers of Christmas Day in 1896 at a cathedral filled with Gregorian chant, Claudel underwent a mystical experience that was instrumental in his conversion to Catholicism four years later.[69] Like

Paul Claudel (1868–1955)

Augustine before him, Claudel undertook a spiritual journey toward the interior silence which led each of them to the source of their existence.

> I have withdrawn my feet from the earth, my hand from all hands, my senses from all outside objects, my soul from my senses. . . . God alone is that which is: we can add to His ineffable name only the adoration of the essential creative difference

[68]St. Ambrose, *Three Books on the Duties of the Clergy*, especially Bk. I Ch. 2, 3, 5, and 6 <http://www.newadvent.org/fathers/34011.htm>.

[69]Caranfa, "Silence and Spiritual Experience," 195.

vested in Him, by bearing witness, with the Angels, His *Sanctity*. [70]

For Claudel, silence was crucial for being able to listen for God's music voice as the sacred measure for composing good poetry. As Caranfa points out, "According to Claudel poetic art must express the soul's journey into God, the moment when the soul listens to the songs or hymns of God in the joy of eternal silence."[71] Being created through Christ, creation is a work of art that possesses a musical harmony founded on Christ's Beauty. As such, the world sings silently "as Word, as Wisdom, and as Love."[72] Just as beautiful modulation in music had been revelatory for Augustine, so Claudel sought a "divine or sacred measure" for creating profound poetry through the silence found amid God's words of Grace. Claudel saw "poetic art as divine inspiration, and the poet a sower of silence and faith."[73] This "sacred measure" that God imprints upon the world, this "'sonorous touch' is nothing but silence which music makes available for us . . . it is grace and divine glory within ourselves."[74] Like Augustine's distinction between sensual and spiritual music, Claudel distinguishes between divinely measured poetry from that of the godless poetry of his time. The former reflects the silent music of God which is found in the silences of God's creation and the silence within us; the latter impedes God's music by reveling in decomposition of the world's harmony to speak with pessimism of illusions, dreams, ideas, pure sound, and of white pages or spaces, not uncommon even today.[75] In short, for Claudel, "poetry and theology are one."[76] In this sense, the hymns and liturgical poetry of Gregorian chant are also a *sermo humilis* because they come through a poet who is attuned to the inner voice of God who is met in silence and prayer.[77] As Picard informs us, such "poetry comes out of silence and yearns for silence."[78] It comes from a heart attuned to the silent harmony of creation.

For Claudel, Taverner, and Augustine then, the source of this good measure, whether in music or poetry, is founded not so much on human inspiration as on cooperation with God's grace in silent prayer. Liturgical chants express the soul's silent journey into God. The monastic contemplatives, who were responsible for restoring Gregorian chant, were fortunate to be blessed with the gift of this sacred measure, and were many of the writers of liturgical poetry. The true nature of liturgical music is founded not only on faith but on silence; in this way theology and music become one. Gregorian chant reveals its sacred meaning as it modulates interior and exterior silence.

Conclusion

Thus Gregorian chant is important to the liturgy, which is the church's public formal meeting event between God and man

[70]Paul Claudel, *Poetic Art*, tr. Renée Spodheim (New York: Philosophical Library, 1948), p. 93.

[71]Caranfa, "Silence and Spiritual Experience," 198.

[72]Ibid..

[73]Ibid., 196.

[74]Angelo Caranfa, *Claudel: Beauty and Grace* (Cranbury, N.J.: Bucknell University Press, 1989), p. 142.

[75]Paul Claudel, *Oeuvres en Prose* (Paris: Gallimard, 1965), pp. 423–4.

[76]Caranfa, "Silence and Spiritual Experience," 205.

[77]Ibid., 199.

[78]Picard, *Silence*, 145.

in this world. Gregorian chant is a humble sung prayer addressed to God that, while filling the sacred spaces reserved for the liturgy, serves as an unction for souls during this meeting. To speak of inner silence, it is in the sense of contemplation by which God reveals his silent love. All that we have said can be readily envisaged in the extraordinary form of the sung Mass. Consider its deep moments reserved for contemplation; at High or Solemn Masses, these are normally filled with Gregorian chant: the introit during the prayers at the foot of the altar, the often very long and melismatic gradual and alleluia between the epistle and gospel, the offertory when originally long verses were sung, or at communion time. We can readily see how this creates a tension, when, along with Cardinal Sarah, we consider that, "[i]n the presence of God we can only be humble and silent."

In this context, I here need to briefly raise an issue with the ordinary form of the Roman rite, because it generally does not offer much room for silent contemplation. The few moments of silence after the readings asked for by the rubrics, if even observed, seem rather contrived since there is little preparation for the silence, and their durations, I would suggest, are too short. Just as important, Gregorian chant has all but disappeared in most parishes being replaced by hymns often with lyrics of little sublimity as replacements, and often with noisy tunes that appeal to the lowest common denominator in musical singing ability, or even sensuous pop music style meant for the youth. Yet, as we have seen, Gregorian chant helps form well-ordered souls, and develops a humility that allows for the silence needed for union with God. We should perhaps take heed of Tavener's suggestion that "after Gregorian chant the West plunged into a dark age from which we have not recovered."[79] If we consider the valuable way it modulates silence, interior and exterior, Gregorian chant should return to the ordinary form of the Mass in full force.

This is not to say that only Gregorian chant should be used for the music of the liturgy. Other sacred music founded on silence and humility that carry the text into the sublime can certainly be suitable. But Gregorian chant, because it is essentially a modulation of silence, is liturgical music *par excellence:* its humility aims "to establish an authentic communion"[80] with God. It is in this sense that Dom Gajard, in the contemplative tradition of Solesmes, speaks of Gregorian chant as "the truest and most authentic form of sacred music."[81] Of course, there are different ways of interpreting Gregorian chant, most notably that of the "new Gregorianists," as Viret calls them.[82] They may offer interesting approaches to spirituality, but I am presenting here the mystical approach of the contemplatives, who find that in Gregorian chant "the sounds, rising from silence, must necessarily return to silence."[83]

In conclusion, I return to Rodin with whom we started our discussion. As he describes in his prose poem, "A Morning in

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[79]Tavener, *Testament,* 94.

[80]Hourlier, *Reflections*, 47.

[81]Ibid.

[82]Jacques Viret, *Le Chant Grégorien et la Tradition Grégorienne* (Lausanne: L'Age d'Homme, 2001), pp. 263–4 (§136).

[83]Jacques Porte, in *Encyclopédie des musiques sacrées* (Paris: Labergerie, 1968–1970), p. 15, as cited in Hourlier, *Reflections*, 47.

the Garden," certain sounds can be a part of the silence of the natural world:

> It is almost day. The blackbird has ended his scene of love; no one was about when he sang his song of spring and harmony. The flowers listened, and blossomed at the call of this unseen Orpheus. The air is laden with misty melodies. These songs do not disturb the silence; they are part of it.[84]

The bird's songs are part of the silence in the garden. The Orphic charm of music does not destroy the silence but "modulates" it. Charming music and silence mysteriously work together in the natural world and permit peace and harmony to permeate creation. The peaceful sounds and idyllic scenery give a beautiful form to the silence that is the foundation of the garden. They modulate the silence by giving it a meaning that is in harmony with the silence. Every detail comes together in a harmony that demonstrates the beauty of the whole. From the traditional Christian perspective, this beauty objectively exists in creation through its participation in God, the source of the beauty in creation. In this same way, God's beauty is made manifest through the union of Gregorian chant and sacred silence. Gregorian chant modulates silence with an inspired aural beauty to create within the humble supplicant a silent receptivity to God's melodic voice of love. Through its humility, Gregorian chant is an unction for the soul that transforms silence into living sacred silence. It is true that liturgical music must possess, as St. Pius X mentioned, sanctity, beauty, and universality.[85] Gregorian chant has all of these qualities embodied in its modulation of silence. Gregorian chant, as Sarah explains, is not contrary to silence, but "it has issued from it and leads to it. I would even say that it is thoroughly woven of silence."[86] Founded on humility, Gregorian chant modulates silence primarily for a *conversio ad Deum*. ❖

Through its humility, Gregorian chant is an unction for the soul that transforms silence into living sacred silence.

[84]<https://www.gutenberg.org/files/43327/43327-h/43327-h.htm>.

[85]Pius X, Motu Proprio, *Tra Le Sollecitudini* (November 22, 1903), ¶2.

[86]Sarah, *Silence*, 129.

Commentary

Improving the Music

How can you turn your excitement for authentic sacred music into a workable plan for your parish?

by Mary Jane Ballou

Part One: Music Director and Pastor

Inspiration has struck! Perhaps you went to the Summer Colloquium or another of the excellent summer conferences on sacred music. You are the director of a medium-sized choir in a medium-sized church where the Masses are celebrated in the ordinary form. And now you're on fire with plans for "real sacred music" and "true liturgical expression." You have visions of sung propers and the congregation chanting their parts of the Ordinary of the Mass. You can still smell the incense, and the magnificent organ improvisations still echo in your memory.

In fact, your pastor sent you to the conference after murmuring something about "improving the music." You are ready! Indeed, you may be ready, but is anyone else? The pastor, the choir, the congregation? It is time for some reality checking before you rush forward.

First, evaluate the current state of music in your parish.

1. Where are you on the spectrum of Catholic hymnody? All new ballad or bouncy hymns? A mix of ballad style with some traditional hymns, such as "Shepherd of Souls" and "Come, Holy Ghost"? Dignified with an occasional accompanied chant hymn?
2. Kyrie, Gloria, Sanctus, and Agnus Dei? Are these ever chanted in English or Latin? How about during Advent or Lent? ICEL chants? Is your Gloria through-sung or does it have a repeated refrain? Are you still troping the "Lamb of God"?
3. What is your parish's style for the responsorial psalm? Psalmist at the ambo? Choral verses by the choir?
4. Does your choir sing any anthems or motets on Sundays? During the offertory or distribution of Holy Communion? The pre-Midnight Mass carol singing is a separate issue.
5. Do you use hymnals? If so, which and what edition? What's available in your hymnal for Mass settings, breadth of choice? The same questions apply if your parish uses a subscription missal.

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6. What type of music is in the filing cabinet? Elderly unused photocopies of single octavos? Anything useful?
7. Are you adhering to copyright laws? Do you have a budget for the music program other than your remuneration?
8. Do you have an organ, a keyboard, a piano? What condition are the instruments in and who plays them? When are they used? Are there preludes and postludes?
9. Other instruments? Is there a folk Mass in your parish? If there's a rain stick, please put it away.
10. Do the celebrants ever intone any part of the Mass? The closing of the canon doesn't count, since every priest seems able to sing that.
11. Lastly, do your own musical skills need improving? How knowledgeable are you about chant in English or Latin? Can you teach inexperienced singers the basics of neumatic notation? Are you able to explain the history of the propers and hymnody?

Assessing your current resources, repertoire, and skill levels is your base for mapping a strategy of improvement.

Doing this evaluation will let you see where you are right now. Consider this to be the start of a journey. Assessing your current resources, repertoire, and skill levels is your base for mapping a strategy of improvement. You will go nowhere without a strategy. While plans may need to be amended as you progress, you must think this through now and *write it down*. Here are some basic suggestions.

Adopt the system of priorities used by debt-repayment counselors: pick something small and start there. Perhaps you could begin to shift the choice of hymns. If your parish is used to four hymns per Mass, make the change at the point with the least participation. Narrow down to a set of only four or five reverent hymns at Communion time. Slow and steady wins the race. Again, *write your plan down*.

What about the propers? Start with the introit sung before the entrance hymn or the communion antiphon before the hymn at that point in the liturgy. In most circumstances, it is better to start in the vernacular than Latin. There are now numerous English chant settings that range from very simple to complex. Do not attempt to toss hymns out the window unless you want a very stern talking-to from the pastor. His voicemail will have filled with outraged calls from choir members and parishioners. Just add a simple proper prior to the hymn. It won't add much time to the liturgy or set off too many alarms with the self-appointed liturgists in the parish.

Again, have a strategy that is thought through in terms of timing and allies. Are you going to attempt change at all the weekend Masses or just one of them? What about Christmas and Easter? How are you going to introduce your new ideas

to the choir? Are there singers who would be allies without setting off a civil war in the choir loft? Are there churches in your vicinity that are working in a similar direction? The questions can go on and on. In fact, doing a thoughtful analysis of the current condition of music in your parish and a serious plan for future development could take you several months. Considering all these questions can be discouraging. Let it be challenging instead.

Now you are ready to talk to the pastor. His understanding and cooperation are essential. Bluntly stated, the pastor is the king of the parish. Without his support, you can do nothing. Perhaps he seems indifferent to the music. That indifference will end when he must deal with disgruntled parishioners or choir members.

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Consequently, it is your responsibility as the music director to do everything possible to obtain not only the pastor's consent to any changes, but his positive support. This is where are your analysis and your clearly written strategy come into play. Do not hand the pastor a twenty-page document; he is a busy man and he will not have time to read it. Did the pastor say he wanted "to improve the music"? What exactly did he mean by that? Better congregational singing? More members in the choir? Different choices of music? A children's choir? A nine-foot grand piano? You need to clarify his meaning of "improvement" before you jump in with your ideas and plans. Otherwise you might find yourselves talking at cross-purposes. If you and he are on the same page, as they say, you can then explain your plans and a timeline for implementing them. You need to do this without musical or liturgical jargon. You must never sound condescending or a smart "know-it-all."

Let the pastor know that this is a long-term project and that you will do everything possible to make the changes easy for the cantors, choir, and congregation. Pastors, like all bosses, have a great deal to cope with. Liturgy is a vital part of it. However, there are also staff issues, building maintenance, directives flowing from the chancery, fundraising and accounting, and so on. Many large parishes are virtually the equivalent of small nonprofit organizations. Do not overwhelm the more tentative pastor with all your ideas.

Does the pastor speak, intone, or a mixture of both for his parts of the liturgy? What about the deacon? In some churches I have attended you never know what you will hear next or when. Chanting by the clergy is a delicate subject. Many priests and deacons are very insecure about their voices. Add to that natural insecurity a confusion about what is sung, and you have a recipe for "No thanks, you and the choir and the congregation sing. I have more than enough to worry about in the sanctuary." If that's where the matter stands, leave it alone for the time being. What you want

and need at the beginning is support. Making the clergy feel pressured about their own vocal role in the liturgy is a *very bad idea*. Many priests had minimal training in liturgy at the seminary. They may resent the implication that their celebration of the Mass is inferior. If the pastor is interested, there are resources and training available and you can offer to help.

Always remember that the pastor is the individual ultimately responsible for the celebration of the liturgy in his parish. Be careful not to overstep your position.

If the pastor is amenable to some of your ideas, then you should map out a timeline. Advent or Lent is the best time to implement changes. Congregations expect things to shift at that time of the year. If you are going to implement a new Ordinary of the Mass, a brief announcement by the pastor during his homily the week before, as well as mention in his bulletin column, can smooth your way. This is his job. No one wants to listen to the music director talk at the end of Mass; they want to leave.

As time goes on, you can add to your changes. Mostly importantly, nothing you do should lengthen the ceremony. Singing the introit as a prelude before the entrance hymn works. Similarly, the communion antiphon before the hymn at Communion time can fit in painlessly. What if people complain? That is a subject for Part Two of this article, so stay tuned.

Let us now suppose that the pastor is resistant and states that he likes things just the way they are now. Do you go away sorrowing? If the situation is unbearable, freshen up your resumé and begin the search for a new position. However, why not think of some workarounds?

Firstly, review your meeting with the pastor. Maybe you cannot do everything you want, but you can still do something. Start with the hymns at Mass and begin slowly to phase in better hymns and eliminate some of the over-bouncy or ballad-style works of the 1980's and 1990's. The key word in the preceding sentence is "slowly" or as we say in Latin, *festina lente*—make haste slowly. A better Gloria is also possible. Most people do not sing this, relying on the choir to handle it. Again Part Two will consider your work with the choir and congregation to facilitate musical improvement while minimizing ruffled feathers.

What about your hymnals and missalettes? Find out what the parish spends on disposable materials each year, number of copies, daily or weekly readings. Then do some low-key research on replacement with better options. Your research should be cautious because the pastor will not be interested in a call from a publisher's representative, alleging your interest in new books. You will appear to have overstepped your position. Not good.

The last three paragraphs sound like "Debbie Downer." However, this author has seen too many broken hearts in the church music world. With the pastor, the rule is "do what you can, when you can." Sometimes you can do more than you thought you could. While "fortune favors the brave," just remember that "the better part of discretion is valor." ❖

Repertory

Jacobus Gallus (Jacob Handl)[1]—*Ecce quomodo moritur justus*

Subtlety of harmonic, melodic, and rhythmic inflections make this an eloquent and beloved piece for choirs.

by William Mahrt

The motet *Ecce quomodo moritur justus*[2] has been highly prized and sung for over four centuries. It is unique among Gallus's works in that it assiduously avoids measure rhythms, setting the text forth in a completely free expression of its own rhythm. It is perhaps the most frequently performed of all of Gallus's music. This is quite significant, given the extent of his compositions; the thematic index of his works[3] includes 496 Latin pieces plus 37 of questionable attribution[4] and 12 lost.

[1]A sixteenth-century portrait gives the name "Jacobus Handl dictus Gallus Carniolus." He is frequently known as Jacob Handl, Gallus being Latin and Handl German (for rooster). When his Latin church music is the point of the discussion, I use the Latinized version of his name, as does the Slovenian edition of his music. The name occurs in a number of German forms: Hann, Haehn, Händl, Hänel, latinized as Handelius, in French as Coq, le Coq, and Czech, Kohoutek. See Dragotin Cvetko, *Jacobus Gallus: Sein Leben und Werk* (Munich, Rudolf Trofenik, 1972), p. 11.

[2]Gallus, *Opus musicum* (Prague: Nigrini, 1587), vol. II, no. 13; ibid. *Opus Musicum: Motetten-werk für das ganze Kirchenjahr, Vol I2, Vom Sonntag Septuagesima bis zur Karworche,* ed. Emil Bezecny & Josef Mantuani, Denkmäler der Tonkunst in Österreich, 24 (Vienna, 1905; reprint, Graz: Akademische Druck- u. Verlagsanstalt, 1959), p. 171ff.; ibid., *Opus Musicum*, *II.1, De Passione Domini nostri Jesu Christi,* ed. Edo Skuli, Monumenta artis musicæ Sloveniæ, vol. 8 (Ljubljana: Slovenska akademija znanosti in umetnosti, 1986), pp. 133–5.

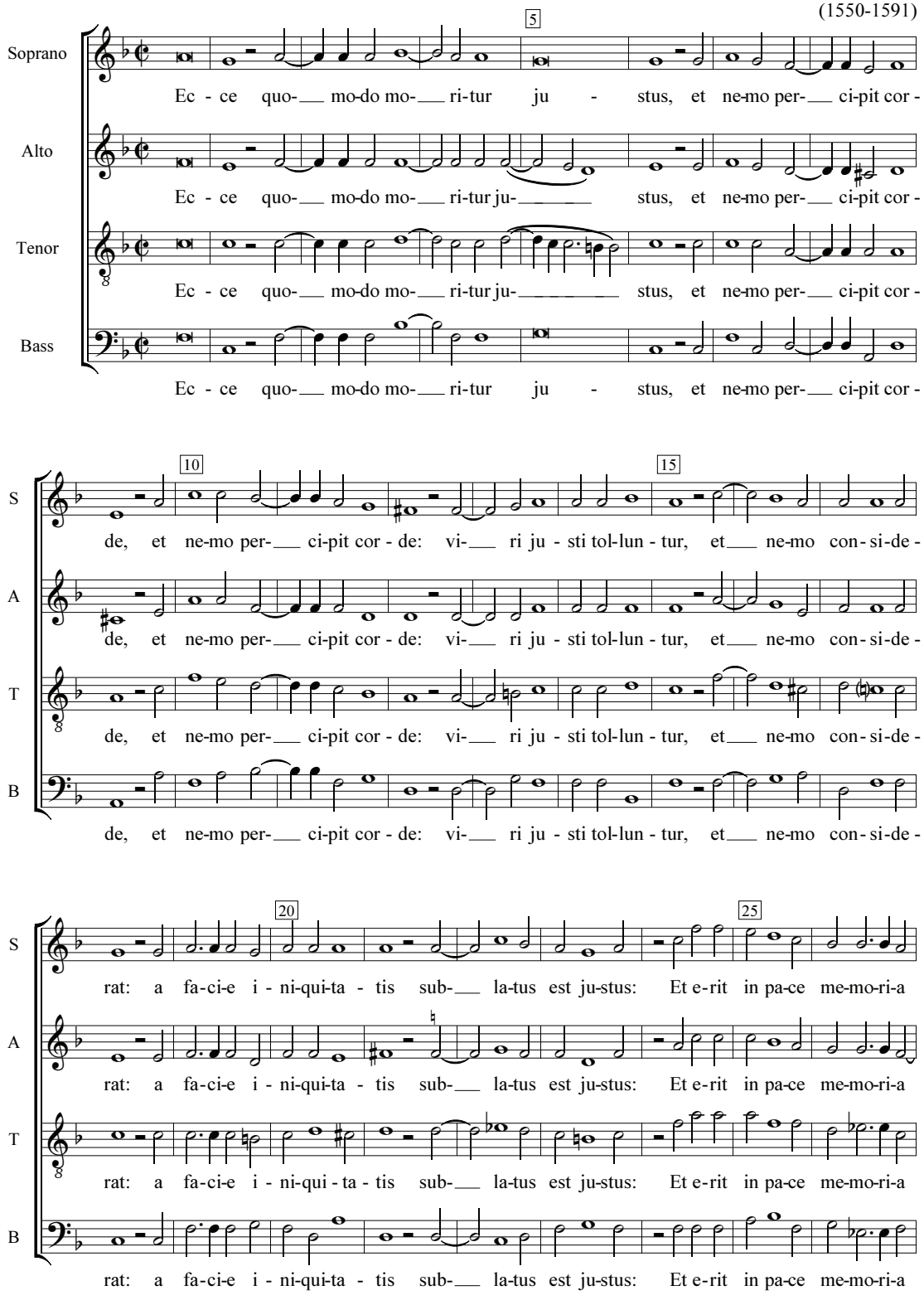
[3]A comprehensive study and thematic catalogue is Marko Motnik, *Jacob Handl–Gallus: Werk—Überlieferung—Rezeption: Mit thematischem Katalog,* Wiener Forum für ältere Musikgeschichte, 5 (Tutzing: Hans Schneider, 2012); the motet is #132 in the catalogue.

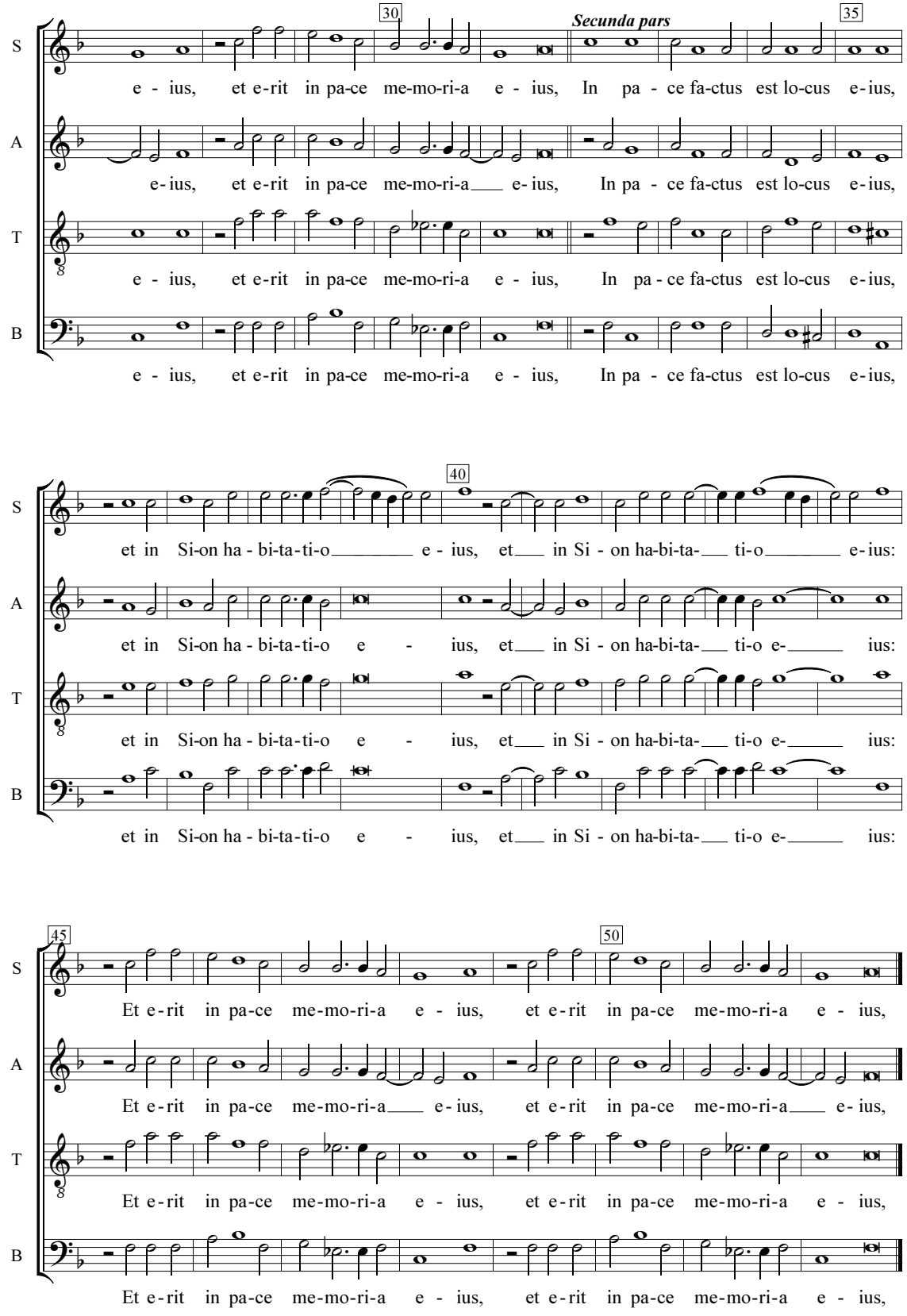
[4]There is one very curious questionable attribution, *Ave Maria* in four voices, #501 in Motkin's catalogue, usually attributed to Tomás Luis de Victoria. The catalogue cites a manuscript with the attribution to Gallus (Graz: Universitätsbibliothek, Ms. 8). I have seen a published facsimile of the page cited and it is not the same piece. Motkin's page reference may be faulty, so without seeing the manuscript, the case is not absolutely certain. He does not cite the three other manuscripts (cited in Eugene Casjen Cramer, *Tomás Louis de Victoria: A Guide to Research* [New York: Garland, 1998],

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

Ecce quomodo moritur justus

Jacob Handl
(1550-1591)

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et in Si-on ha - bi-ta-ti-o e ius, et in Si - on ha-bi-ta- ti-o e- ius:
et in Si-on ha - bi-ta-ti-o e ius, et in Si - on ha-bi-ta- ti-o e- ius:
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Et e-rit in pa-ce me-mo-ri-a e - ius, et e-rit in pa-ce me-mo-ri-a e - ius,
Et e-rit in pa-ce me-mo-ri-a e - ius, et e-rit in pa-ce me-mo-ri-a e - ius,
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Et e-rit in pa-ce me-mo-ri-a e - ius, et e-rit in pa-ce me-mo-ri-a e - ius,

Ecce quomodo moritur justus, et nemo percipit corde.

Viri justi tolluntur, et nemo considerat.

A facie iniquitatis sublatus est justus, * et erit in pace memoria eius.

V. In pace factus est locus ejus, et in Sion habitatio ejus, * et erit in pace memoria eius.

Behold how the just man dies, and no one takes it to heart.

Just men are taken away, and no one takes notice:

*From the face of iniquity has the just man been taken away, * and his memory shall be in peace.*

*V. In peace has his place been made, and in Sion is his habitation, * and his memory shall be in peace.*

The form of the motet is a responsory. This form includes a principal part—the respond, here the first three lines of the text above (mm. 1–31). This has a notable concluding line (beginning with an asterisk, the "repetendum," mm. 22–31); this is followed by a psalm verse (mm. 32–44), after which the repetendum is sung again (mm. 45–52). The responsories of Matins were a source of texts for many Renaissance motets, such as those of Victoria and Palestrina.

The text of the motet is from Isaiah 57:1–2 with a verse from Ps. 75:3; it occurs in the liturgy as the sixth responsory of Matins of Holy Saturday,[5] and from this most important position, it has been widely set by a variety of composers.[6] The text of the respond (the first three lines) is identical with the text of the Gregorian responsory, but this is far from the version of the Vulgate Bible. Rather it is from the pre-Vulgate tradition called Vetus Latina.[7] The use of this archaic version of the scripture is a sign of a very ancient tradition of singing, something that might be expected of the responsories of Holy Week; this also indicates that the source for Gallus's text was the liturgy, not the current version of the scripture.

The text from Isaiah shows a distinct

p. 91): the manuscripts Regensburg, Bischöflich Zentralbibliothek, *Proske Mappe Victoria I*—this seems to be an entire folder of music with Victoria's name on the cover—and Munich, Bayerische Staatsbibliothek, 2 Mus. Pr. 23 (anonymous) and Mus. Ms. 89, with an attribution to a certain Valentinus Justus, for whom I know no identification as a composer. That it is widely sung is indicated by the presence of no less that thirteen transcriptions in the Choral Public Domain Library online and on YouTube over a hundred sixty recordings with a few more attributed to Gallus without reference to Victoria. The problem is that this very widely sung *Ave Maria* when compared with Victoria's other motets, which are in a very consistent style, does not quite resemble their style. The entry in the Choral Public Domain Library gives a reference to a stylistic justification for the attribution to Gallus, but of the 496 securely attributed motets, not one begins with a Gregorian chant intonation, as does *Ave Maria*; the argument for Gallus is not strong. It could well be a composition of Valentinus, it could well be a composition of Victoria, and there is a chance that it is by Gallus after all. This will remain an interesting problem for scholars, but I must insist that the doubt over who the composer is does not change this wonderful piece at all, and it should not discourage its performance. We know it as a beautiful and useful motet, and it will continue to be so.

[5]See *Liber Usualis* (Tournai: Desclée, 1962), p. 767.

[6]This includes Ingeneri, Victoria, Palestrina, Alcaraz, Gesualdo, Charpentier, Zelenka, Michael Haydn, Bruckner, Poulenc, and a number of lesser-known composers.

[7]*Vetus latina: Die Reste der Altlateinischen Bibel*, vol. 12: *Esaias*, ed. Roger Gryson (Freiburg: Herder, 1996), pp. 1396–8. Of nine text types, it follows one found in European sources.

characteristic of biblical poetry—*parallelismus membrorum*.[8] Biblical poetry—especially in the psalms, but also in the prophetic books—has neither rhyme nor meter; rather, the structure of each verse consists of two complete, complementary clauses, sometimes a poetic restatement of the same idea, sometimes the statement of cause and effect, and many more, here a statement of a negative situation and its consequent.

Gallus sets this parallelism quite explicitly: each clause is set to a distinct musical phrase, articulated by a cadence followed by a rest. A completely homophonic texture allows the most direct presentation of the lines of the text. The first consequent clause is repeated at a higher pitch (mm. 6–9, then 9–12), creating an intensification of is affect; the cadence of both clauses is one some would call a half cadence, but I would call it a Phrygian cadence.[9] The next phrase follows without repeat. The third Gallus sets as a triple parallelism, breaking the first clause in two (mm. 18–21, then 21–24), giving three clauses in the music. The harmonies to the end of the second of these clauses are simple, but each introduces a distinctive variation, creating a flexible sense of progress to the last phrase. This third phrase constitutes the repetendum of the responsory, and is given particular intensity by the soprano's rising to a high F followed by a stepwise descent to the cadence, and it is then repeated exactly (mm. 24–31).

The harmony of the repetendum is interesting. While it begins with a descending scale from high f down through e natural, its concluding cadence is prepared by a triad

Jacobus Gallus (1550–1591)

on E-flat, suggesting a slight Mixolydian reference (Mixolydian being the mode with a whole step below the final).

The psalm verse is begun by the soprano alone, with the other voices joining after a brief rest, the only departure from the complete homophony, and the psalm verse continues in completely homophonic texture. The consequent clause of the psalm verse, "et in Sion habitatio ejus," is set to the most intense harmony of all, with all the voices rising to the highest peak of their range, and this constitutes the crux of the piece, both textually and musically (m. 36–44); it forms at the same time an introduction of the repeating phrase from the first part.

The homophonic texture allows the har-

[8]For an excellent discussion, see Robert Alter, *The Art of Biblical Poetry* (1985), rev. ed. (New York: Basic Books, 2011), pp. 1–28.

[9]Theorists describe a "weak" Phrygian cadence as the definitive descent of a half step in one voice, accompanied by a third to a fifth in oblique motion in a lower voice: thus the principal two voices at mm. 8–9 are soprano, f-e and bass, D–A, and in mm. 11–12, tenor, b-flat and bass G–D. In the course of the seventeenth century, this progression gradually became the half cadence.

mony of the piece to be quite transparent. If it were not for the free rhythm, one could identify it closely with the chorale, but that rhythm removes it far from the rhythm of the chorale.

The source of the text in the Matins of Holy Saturday, sung on the evening of Good Friday, suggests that the just man is Christ himself, and the piece is a lament over his earthly fate. This has been its significance of the motet as well, ever since its composition. Very early in its reception, *Ecce quomodo moritur justus* was prescribed for Good Friday. A Polish agenda of 1591 prescribes it to be sung during the Veneration of the Cross then[10] and gives this and another other polyphonic piece of Gallus (*Sepulto Domino)* in choir book notation within the text of the agenda,[11] the only polyphonic pieces so included in this liturgical book. It was also sung in procession to the grave of Christ.[12]

The work was widely sung in Lutheran churches of the seventeenth and eighteenth centuries, being included in published anthologies of motets for Evangelical usage. It was incorporated into the singing of the St. Matthew Passion on Palm Sunday in numerous churches, and was also sung at funerals. At the St. Thomas Church in Leipzig, in 1721 through 1723, it was sung after Krieger's Passion of St. Mark. Motnik speculates whether it might have been sung when Johann Sebastian Bach began to provide his great Passions for this church.[13]

The motet appeared as an example in music histories and counterpoint texts in the nineteenth century, despite the fact that it was far from typical of the period. Johannes Brahms included it concerts he gave with two different choirs he conducted. He transcribed it from seventeenth-century partbooks, transposed it down a minor third, barred it in regular measures, and provided dynamics.[14] It has remained a widely-sung motet to this day.

If you have not sung it, you should try it.

The simplicity of *Ecce quomodo moritur justus* together with subtle harmonic and melodic inflections make this motet with a text from the depth of Holy Week a most eloquent work. Its widespread use is witness to that, as is its reception by my own choir. If you have not sung it, you should try it. Singers may find the direct escape from measure rhythm difficult at first, but they will love to sing it when they have mastered it. ❖

[10]Motnik, *Jacob Handl-Gallus,* 294.

[11]The four parts are in choirbook format soprano and tenor on the left page and contratenor and bass on the right (the Flemish, not the German order).

[12]Motnik, *Jacob Handl-Gallus,* 296.

[13]Ibid., 308.

[14]Cf. Virginia Hancock, *Brahms's Choral Compositions and His Library of Early Music* (Ann Arbor: UMI Research Press, 1983); "His performance dynamics have nothing to with the word accents, but serve to emphasize the musical structure of phrases and to bind the piece together as a whole" (p. 147).

Documents

Address of the Holy Father Francis to the Scholæ Cantorum of the Italian Saint Cecilia Association[1]

Paul VI Audience Hall
Saturday, September 28, 2019

Dear brothers and sisters,

I welcome all of you, the president Monsignor Tarcisio Cola, whom I thank for his words; the Board of Directors, and you, cantors, choir directors, organists, who have come from the various parts of Italy.

You are part of the meritorious Italian Saint Cecilia Association, 140 years old from its foundation and still alive and working and desiring to serve the church. The affection and esteem of the pope for this association are well known, in particular St. Pius X, who gave the people of God a synthesis of teaching on sacred music (cf. Motu Proprio, *Tra le sollecitudini*, November 22, 1903). St. Paul VI wanted you to be renewed and active for a music that is integrated with the liturgy and draws its fundamental characteristics from it. Not just any music, but a holy music, because the rites are holy; adorned with the nobility of art, because for God we must give the best; universal, so that everyone can understand and celebrate. Especially, it should be well distinct and different from the music used for other purposes. And he recommended that you cultivate the *sensus ecclesiæ*, discernment of music for the liturgy. He said, "Not everything is valid, not everything is lawful, not everything is good. Here the sacred music must be joined with the beautiful in a harmonious and devout synthesis" (*Discourse to Religious Women Dedicated to Liturgical Chant*, April 15, 1971). Benedict XVI exhorted you to not forget the musical heritage of the past, to renew it and increase it with new compositions.

Dear friends, I too encourage you to continue on this road. To be an association is a resource: it helps you to generate movement, interest, commitment to better serve the liturgy. An association that is not the originator or owner of any music, but has love and fidelity to the church as its program. Together you can devote yourselves better to song as an integral part of the liturgy, with Gregorian chant inspiring you as the first model. Take care together for artistic and liturgical preparation, and promote the presence of the *schola cantorum* in every parish community. In fact, the choir guides the assembly, and with its own spe-

[1]Translation by Richard Chonak, original archived at <http://w2.vatican.va/content/francesco/it/speeches/2019/september/documents/papa-francesco_20190928_scholae-cantorum.html>.

cific repertoire, is a skilled voice of spirituality, of community, of tradition, and of liturgical culture. I recommend that you help the whole People of God to sing, with conscious and active participation and in the liturgy. This is important: closeness to the People of God.

The fields of your apostolate are various: the composition of new melodies, promoting chant in seminaries and houses of religious formation, supporting parish

choirs, organists, schools of sacred music, and youth. To sing, to play, to compose, to direct, to make music in the church are among the most things for the glory of God. It is a privilege, a gift of God, to express musical art and aid participation in the divine mysteries. A beautiful and good music is a privileged instrument for approaching the transcendent and often helps even distracted people understand a message.

I know that your preparation involves sacrifices connected with finding time to devote to practice, with getting people involved, with carrying out feast days when perhaps your friends invite you to come and have fun. So many times! But your dedication to the liturgy and to its music represent a way of evangelization at all levels, from children to adults. The liturgy is in fact the first "teacher" of catechism. Don't forget this: the liturgy is the first "teacher" of catechism.

Sacred music also reveals another duty, that of joining Christian history together: in the liturgy resound Gregorian chant, polyphony, congregational song, and music of the present day. It is as though all the generations, past and present, were there to praise God, each with its own sensibility. What is more, sacred music and music in general builds bridges, brings people closer, even those far away; it knows no barriers of nationality, ethnicity, skin color, but draws in everyone, in a higher language, and always succeeds in bringing into harmony people and groups, even of very different origins. Sacred music brings people closer, even with brothers to whom we sometimes do not feel close. For this reason, the singing group in every parish is a group where there is an atmosphere of availability and mutual help.

For all of this, dear brothers, I thank you and encourage you. The Lord help you to be constant in your commitment. The church esteems the service that you present in the community: you help it to feel the attraction of the beautiful, which detoxifies us from mediocrity, lifts us higher, toward God, and unites hearts in praise and in tenderness. I bless you and all the members of the Saint Cecilia Association. May Our Lady protect you. And since he who sings prays twice, I trust that you will also pray for me.

Thank you! ❖

News

The Mass of the Americas

by William Mahrt

A Solemn Pontifical High Mass in the extraordinary form was celebrated at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C., on November 16, by the Archbishop of San Francisco, Salvatore Cordileone. Sponsored by the Benedict XVI Institute for Sacred Music and Divine Worship, it was designated the *Mass of the Americas*; its idea came from the coinciding of the feast of the Immaculate Conception and the San Francisco celebration of the Guadalupana—the festive observance of Our Lady of Guadalupe. The archbishop wanted a liturgical observance uniting the two traditions, and so he commissioned composer Frank La Rocca to produce music incorporating traditional Mexican tunes, especially "La Guadalupana," into the music for the Mass in the manner of a Renaissance parody Mass. This was celebrated in the ordinary form on December 8, 2018 in San Francisco and will be celebrated again across the country. Its celebration in Washington in the extraordinary (Tridentine) form was part of this project. While the Mass in San Francisco included some vernacular in its course, the extraordinary form admits only of Latin, and so La Rocca revised some of the music to create one of the most beautiful and impressive celebrations of that Mass in a long time.

The ceremonies of the old Mass were extensive and highly significant. Assisting the archbishop was the assistant priest, four deacons—two of the throne, two of the altar—a subdeacon, a master of ceremonies, two miter bearers, and numerous acolytes; each minister was in a distinctive vestment which showed forth the distinct function of his ministry. Two familiares, who aided the archbishop in washing his hands; were vested in ferraiolae black floor-length capes that showed them as the lowest, yet valuable participants of the ceremonies. A significant and rarely seen part of the ceremonies was the vesting of the archbishop. At least twelve distinctive vestments were bestowed upon him in turn, each with a prayer. Particularly interesting were the tunicle, usually for the subdeacon, the dalmatic, usually for the deacon, and the chasuble, proper to a priest; that a bishop wears all of these symbolizes his possession of the fullness of the priesthood. The hierarchy of vestments of the ministers corresponded to the hierarchy of the elements of the ceremonies, which involved a complex of formal actions and gestures; even the congregation was included when they were honored with incense, when they sang the responses to the archbishop, and, of course, when they received Communion.

The vestments were created specifically

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

for the Mass of the Americas; they incorporate the turquoise color of Mary's cloak in the famous Guadalupe image, as well as the sun behind her; twelve stars on three of the principal vestments derive from Mary's crown in the Book of Revelation; finally a scripture visible on the vestments refers to the consequence of the revelation to St. Juan Diego at Guadalupe—the conversion of Mexico to Christianity: "Non fecit taliter omni nationi" (Ps. 147:20, He hath not done thus for every other nation).

It was the music that brought the whole liturgy together. All the music for the extraordinary form had to be in the ancient liturgical languages, and so some pieces were newly composed, for example the Kyrie, an alternation between Gregorian chant and polyphonic elaboration using the Kyrie *cum jubilo* for Masses of the Blessed Virgin. This stunning composition set the tone for the whole liturgy, where music ranged from traditional Gregorian chants sung by a schola of either men or women, to elaboration upon the chants, to settings incorporating the traditional Mexican melodies in music of transcendent liturgical expression. Some movements began with chant-like melodies, only to go far beyond them in extraordinary musical textures. Before and after the Mass, during the vesting and de-vesting of the archbishop, music in Latin, Spanish, and Nahuatl—the Aztec language of St. Juan Diego was sung.

All the music had a discernable focus in a harmonic language that could be comprehended by an intelligent listener; it could be called tonal, but it departed from traditional tonal techniques. There were familiar kinds of dissonance, but it took them far beyond conventional contrapuntal practice. It used some traditional harmonic language but with new and exciting progressions and sonorities. At its most complex, it achieved a use of harmonic language that emerged from creative use of conventional contrapuntal and harmonic practices. This is the hallmark of La Rocca's composition: he began as an academic composer of skilled but abstract music; then he realized that there was more to music than the esoteric language of academic composition. He now uses his skill as a composer to create music that is harmonic but innovative. This music is modern but comprehensible, classical but not archaic. He avoids, on the one hand, the slightly remote style of Arvo Pärt, and, on the other hand, the luscious, indulgent style of Morten Lauridsen.

The pieces of the Ordinary of the Mass are of remarkably different purposes—the Kyrie, drawn out and beseeching, and the Gloria, exultant and joyful with moments of lyrical introspection. The Sanctus is a most evocative anticipation of the mystery about to be enacted, while the Benedictus, which speaks of him who has just come, is a warm but hieratic welcome to the presence of the Savior. The Agnus Dei reflects both the pathos of the sacrifice of Christ and the love by which that sacrifice was offered. Some of the Propers of the Mass were sung by a schola in pure Gregorian chant, but others were given eloquent polyphonic settings, either based upon chants or upon free melodies.

Eternal Word Television Network broadcast the entire liturgy, and this can be seen on YouTube (search Mass of the Americas, Washington, D.C.). Individual pieces from the Mass can also be heard (search Frank La Rocca, Mass of the Americas) The network deserves credit for many aspects of a very skillful presentation, not

the least of which was the absence of any superimposed commentary: the liturgy and its music could be observed directly and speak for themselves. The entire church (the largest Catholic Church in North America) was filled with worshippers, including many young people. As of Monday, two days later, the video had over thirty-five thousand views on YouTube.

The sermon of Archbishop Cordileone focused upon the intercession of the Blessed Virgin Mary as a means of uniting—"that all may be one"—East and West, Old World and New, Aztecs and Spaniards, rich and poor. He approached the question of how one can mount such an elaborate liturgy as this in so beautiful a church, while the poor are in need. He quoted Dorothy Day: we must feed the bodies of the poor but also their souls—satisfy hunger for bread but also hunger for beauty. Of the transcendentals truth, goodness, and beauty, beauty is most lacking today, and this leads to the purpose of the *Mass of the Americas*: to bring beauty to the life of the church. ❖

Last Word

Pope Francis on Sacred Music

by Kurt Poterack

Every once in a while one experiences a pleasant surprise in life. For me, the most recent such surprise was the address which Pope Francis gave to the Italian St. Caecilia Association on September 28th. It is a short address, but resonant with references to the church's authoritative teachings on sacred music of the past century.

Beginning with Pope St. Pius X who, in the words of Pope Francis, "gave the people of God a synthesis of teaching on sacred music," he restates the three qualities of sacred music given in Pius X's 1903 motu proprio on sacred music. The music must be "holy . . . because the rites are holy;" the music must be "adorned with the nobility of art" (otherwise known as "goodness of form"); and it must be "universal." Stressing the importance of the first quality, Pope Francis says that sacred music "should be well distinct and different from the music used for other purposes." I have sometimes thought that the best way to deal with people who like so-called "Contemporary Christian" or "Praise and Worship" music is to ask them this: "I know that you *like* this sort of music, but can you honestly say that this music (and not the words) *sounds* distinct—different from other music? Do you truly think of it as set aside from other purposes, expressly for the worship of God?" The Holy Father goes on to quote Pope St. Paul VI that "[n]ot everything is lawful . . . sacred music must be joined with the beautiful in a harmonious and devout synthesis."

He goes on to remind the audience of Pope Emeritus Benedict XVI's exhortation not to forget the "musical heritage of the past." And what is the most important part of that "heritage of the past"? "Gregorian chant . . . (which inspires) . . . you as the first model" according to Pope Francis. Here we have an echo of Pius X's motu proprio in which he identified Gregorian chant as the "supreme model" (¶3) of all sacred music. I have often wondered, what if Gregorian chant truly was practiced in all Roman Rite parishes so that it was regularly experienced as a model? Would we not then have much better non-Gregorian compositions? It's one thing to pay lip service to chant as a model—to the extent to which even this is done—but something cannot be a model, a guide, unless it is intimately known through regular practice and exposure. Pope Francis extolls the *schola cantorum* (choir) as something that needs to be present "in every parish community" and, while it helps "the whole people of God to sing," also has "its own specific repertoire." He also states, implicitly referencing Pius X and Vatican II, that sacred music is for the "glory of God" and that it

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

is a "privileged instrument for approaching the transcendent."

An interesting new idea put forward in the address is that one of sacred music's duties is "that of joining Christian history together (because) in the Liturgy resound Gregorian chant, polyphony, congregational song, and music of the present day." (Let us presume good sacred music of the present day!) In this role sacred music "builds bridges, brings people closer . . . even (people) of very different origins."

Finally, there are some choice Pope "Francis-isms." He speaks of how "a beautiful and good music . . . helps even distracted people understand a message." Possibly echoing some of the idea that "Catholicism is more caught than taught," he stresses twice that the "Liturgy is the first teacher of the catechism." And my personal favorite is that sacred music not only helps us "to feel the attraction of the beautiful," but also "*detoxifies* us from mediocrity." These are difficult times in the world and in the church, but to read such a thorough endorsement of the church's teaching on sacred music is truly heartening.

Thank you, Pope Francis! ❖

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

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

Annual Fund Projects and Programs

- ☐ **Online publication of a comprehensive free library** of educational materials for choir directors and others 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 2020 in Tampa and the 2020 Summer Chant Courses in Gainesville.

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.

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

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

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Your gift of $50 allows us to scan and upload an out-of-print issue of Sacred Music to our archive.
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Your gift of $150 allows us to offer a student/seminarian rate tuition to one worthy applicant in 2019.
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June 22-27, 2020 ♦ Jesuit High School ♦ Tampa, Florida

Check or credit card payment must accompany registration. Registration and full payment must be postmarked on or before March 1st (Early Bird) or May 10th (Regular). Registrations postmarked after May 10th will be charged a $50 late fee. You may register online at www.musicasacra.com. Registrations must be received at the CMAA Office (by mail or online) by the close of business, June 8th. After June 8th, registration is only available by telephone by calling our office at (505) 263-6298 on a space- available basis.

Cancellation: Requests received in writing at the CMAA Office emailed or postmarked on or before June 8th 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 2021 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 19 in order to be considered for any credit** (programs@musicasacra.com). Requests after June 8th may only receive a partial credit, depending on charges to the CMAA for meals and other expenses.

Member Discounts

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

Not yet a member? Join now and receive the benefits of membership for a full year for nearly the same price as a non-member registration. Additional postage charges for members outside the U.S. will be billed later.

Youth Participants

A parent or chaperone must accompany youth attendees at least twelve 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 (Tuesday – Friday only) do include lunch. If you wish to purchase tickets to attend any banquet, breakfast, or evening meal, 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, lunches (Tu-Fr) and evening meals on Wednesday and Friday evenings. Companions may register for the optional breakfast plan and/or closing lunch if desired.

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.***

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

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

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

MEAL PLANS

Full registration includes the opening banquet, lunches (Tu-Fri) and dinners Wednesday and Friday evenings. You can choose to register for the breakfast plan (Tu-Sa) at an extra cost. The closing lunch is optional and is offered as a separate item on the registration. Evening meals on Tuesday and Thursday evenings are on your own.

HOTEL ACCOMMODATIONS

A group rate of $119/night (plus applicable tax) is available at the Doubletree Hotel Westshore. Please see our website for more details. The CMAA will provide bus shuttle service for participants staying at the Doubletree hotel, as the high school is not walking distance. This service is intended only for registrants staying at the conference hotel, so please make plans to stay at the Doubletree. **Bus service will be planned for those registered in our room block, so be sure to use our conference discount for accurate planning of shuttles.** Details available on our website.

Registration Form ♦ 30th Annual CMAA Colloquium 2020 ♦ Tampa, Florida
June 22-27, 2020

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 4th, 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 8th. 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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Full Colloquium Registration, including opening Banquet

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CMAA Member Registration	$599	$649	$699	$ _____
(Includes all sessions plus Banquet on July 1, 2019)				
Not yet member: Add $60 *(includes one year individual 2019 membership; foreign postage, if applicable, will be billed)*				$ _____
Non-Member Registration	$649	$699	$749	$ _____
Seminarian/Student Registration	$400	$425	$450	$ _____
Companion *(Adult)*	$425	$475	$525	$ _____

All events except ***breakouts, chant and choir rehearsals.*** *Includes Banquet on June 22, 2020, lunches (Tu-Fr), dinners (W-Fr).*
Name of Full Attendee _____

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

	Early Bird *(Through March 1)*	**Regular** *(March 2-May 10)*	**Late** *(after May 10)*		
Daily Rate CMAA Member	$150	$175	$200	x _____ #days =	$ _____
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Please note: Daily rates include lunches (Tu-Friday only), but do not include evening meals or banquets. Separate tickets needed.

Will you be under 18 years of age as of June 22, 2020? YES _____ NO _____ If yes, please note:

* 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:
_____

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)*		$65ea	$ _____
Extra Evening Meals	Wednesday $25 _____ Friday $25 _____	$25ea	$ _____
Closing Lunch Saturday (*not included in Registration)*		$35ea	$ _____
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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.*) _____
Please note: No special meals will be available for the Wednesday dinner. (Pizza/Salad/Drinks). Please plan accordingly.

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Registration Form ♦ 30th Annual CMAA Colloquium 2020 ♦ Tampa, Florida June 22-27, 2020

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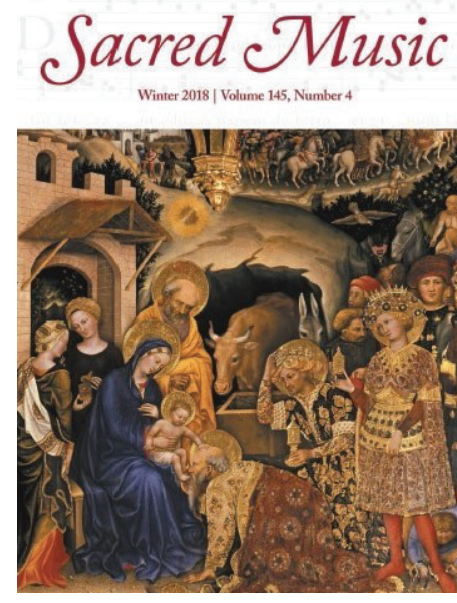

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New Membership or Renewal Form

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.

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