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Editorial

Present and Past

The future of sacred music is built on neither forgetting the past nor on antiquarianism.

by William Mahrt

St. Augustine made the astonishing claim that the only time that really exists is the present. The past exists only in our present memory and the future in our present anticipation.¹ There are those, however, who have taken this point of view far too seriously, so much so as to forget the past, only value the present, and fail to invest in the future, without realizing that Augustine's present is only an instant, and that the future flows into the past through this instantaneous present; this view, thus does not devalue either past or future.

St. Isidore made use of St. Augustine's notion of the flow of time in his description of music. He said that, since (at his time) music cannot be written down, it flows into the past and is forgotten, unless we exercise our memory of it.² In spite of the extensive writing down of music later than St. Isidore,

the memory remained the principal repository of music through the Middle Ages. Boys beginning to sing in choirs were given a short period of time (sometimes a year or two) in which to memorize the repertory of chants they had to sing. Scholars have looked back to the Middle Ages as an age in which the memory prevailed in liturgical music. Singing from memory is essential to sacred music. We say we sing by heart, meaning that we sing with our whole being, from something that is intrinsic to us.

It seems, though, that history can repeat itself; what was true about the Middle Ages may be true again. Now much information remains only in memory. With the existence of electronic communications, radio, television, as well as direct means of reproducing heard music (we used to call these record players, but such have been far surpassed), a great deal of information, including music, is heard and reproduced without the mediation of a written record. Students can remember the texts of innumerable songs from just having heard them without ever seeing them written. Those who hear and see most news have no idea of how the names of some popular figures are to be

¹St. Augustine, *Confessions*, XI:21, tr. Sir Tobie Matthew, rev. Dom Roger Hudelston (Chicago: Henry Regnery, 1956), p. 348.

²St. Isidore of Seville, *Etymologies*, III:15, in *Source Readings in Music History*, ed. Oliver Strunk, rev. Leo Treitler (New York: Norton, 1998), p. 149.

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

spelled. In teaching music to university students, I have often placed scores and recordings on reserve in the library for students to see and hear in their study, and would bring the CD to class to play for discussion. One time, the CD was missing from the library, and I apologized to the class that I could not play the example that day. A student whipped out a laptop computer and in seconds was playing our example. I discovered that all of our recorded examples were available on YouTube, even in the same performances I had required.

Of course, much church music has always been performed from memory. Hymns were often known and sung without text or notation, witness the fact that still today a Catholic congregation can sing from memory “Holy God We Praise Thy Name,” “Pange lingua,” or even “Kyrie de Angelis.” I have often advocated that in teaching children we should ask them to memorize music and poetry. A child’s memory is capacious and should be exercised to its fullest. What is learned as a child is retained for a lifetime.

Our lives are often focused so much upon the present, that we have forgotten valuable things from the past, but a past worth remembering. After all, by St. Augustine’s standard, everything except the present instant is already a part of the past. But there is in our present culture something I would call “presentism”: a conviction that only the most recent things are worthy of our attention. Some hymnals produced for mass consumption today do not contain a single hymn written before 1969. Our great freshman course at Stanford, “Western Culture,” in which the Bible and works of Plato, Aristotle, St. Augustine, St. Thomas Aquinas, Dante, Shakespeare, Descartes,

Kant, Marx, Freud, and others were once read, has gradually been downgraded until it will be replaced by “Civics,” in which letters of President Obama are read. Our students no longer share the common knowledge of the tradition of our culture and, as the old maxim has it, are thus condemned to repeat the mistakes of history.

To return to St. Augustine’s point, so the past exists only in our memory. But that memory persists also in the written record; this is how we know what St. Augustine thought. This poses to us a vice opposite to presentism: “antiquarianism”—rejecting legitimate developments over the ages in favor of going back to a remote past, even valuing things precisely for their age. Pope Pius XII warned against antiquarianism in liturgy—resuscitating practices long since abandoned as a restoration of “early Christian” practices.³ Certain aspects of the post-conciliar reform may be subject to such a criticism. A notable example in our present liturgy is the responsorial psalm. Historical record recounts psalms sung in the liturgy, in which a psalmist sings verses while the congregation sings a refrain. This was a practice in the time of St. Augustine, who describes it obliquely. Its resuscitation after the council without any knowledge of its original musical form or liturgical context has been just such an antiquarian activity that Pope Pius XII mentioned.

What, then, should be our attitude toward the liturgical practices of the past. Presentism might replace them with prac-

³Encyclical Letter, *Mediator Dei* (Nov. 20, 1947), ¶64. For a trenchant defense of this position against “exaggerated and senseless antiquarianism,” see Peter Kwasniewski, “The Continual Specter of False Antiquarianism,” web site *New Liturgical Movement*, Nov. 26, 2018.

tices made up, with “songs” only recently composed. But the proper attitude toward the past was articulated by Pope Benedict XVI, when he spoke of a hermeneutic of continuity. Those things we have always done ought to be continued. This does not exclude reform, revision, or up-dating, but it does exclude destruction of viable practices, replacement of currently practiced works of great art with kitsch or worse.

One of the elements of the past that is a prime example of the application of the hermeneutic of continuity is Gregorian chant. It has been the victim of a kind of writing of music history that is akin to presentism: innovationism. The writing of music history has seen its history as a series of innovations, and thus, once it was succeeded by polyphony, Gregorian chant must have become obsolete. This is not a correct version of history, however, for the chant was never out of practice. True, its practice has had its ups and downs, but even in the downs, it continued to be a vital element of the practice of church music. This is witnessed, for example, by the publication of chant books—during four centuries following the reforms of the Council of Trent (1590–1890), well over five hundred editions of the *Graduale Romanum* were published.⁴

Perhaps the Aristotelian principle of the mean should apply: the proper course should be the mean between two extremes. Valuable old things should be retained, while exciting new things should not be rejected. I cite as an example *Mass of the Americas*, recently celebrated in the extraordinary form in Wash-

ington, D.C. by Archbishop Cordileone, with music by Frank La Rocca. That this ancient form of the liturgy was not mere antiquarianism is witnessed by the fact that the church that holds thirty-five hundred people was packed; it was broadcast by the Eternal Word Television Network, using sophisticated audio and visual techniques, and has additionally been experienced online by over one hundred fifteen thousand viewers.⁵ Its music included substantial portions of Gregorian chant, but the compositions by Frank La Rocca represented the mean in an exemplary way: some of his polyphonic pieces were sung in alternation with Gregorian chants and their polyphony was based upon the chant melodies; other pieces employed imitative polyphony characteristic of the Renaissance motet, without being constrained by a strictly Renaissance style. Other pieces were in a harmonic style, which pushed the limits of harmony through the use of extended non-harmonic tones and surprising and climactic progressions, others could be called pan-diatonic. Latin was the language of the extraordinary form, but since the focus was the Blessed Virgin, particularly under the aspect of Our Lady of Guadalupe as patroness of the Americas, before and after the Mass (during the vesting and divesting of the archbishop) pieces in Spanish and the Aztec language were sung. These new compositions were at the same time beautiful, reverent, and innovative, a synthesis of the past and the present for the future. ♦

⁴Theodore Karp. *An Introduction to the Post-Tridentine Mass Proper*, 2 vols., Musicological Studies and Documents, 54 (Middleton, Wisc.: American Institute of Musicology, 2005).

⁵It can be viewed on YouTube by searching “Mass of the Americas, Washington D.C.”

Articles

Composing for the Liturgy: Basic Requirements

Pope Pius X's criteria for sacred music serve as an important guide in fulfilling the vision of the Second Vatican Council for the vocation of composers.

by Fr. Jude Tooohukwu Orakwe



wish to thank the organizers of this national conference of the National Catholic Liturgical Music Council of Nigeria (NACALIMCON) for the honor given to me to address this very important and august assembly of eminent and respected church musicians from various part of Nigeria. It shows that the church has come of age in our land, presently furnished with such strong church institutions as the NACALIMCON. It indicates that the time has passed when foreign musicologists would think that African sacred music is all about beating drums and dancing in the church. It would no longer be the case of someone expressing surprise at seeing an African play the keyboard as happened to me in Italy, when a young woman came up to me with a statement like: “we are used to hearing about an Africa of elephants but not quite about an Africa of playing the

organ.” I earnestly request that the acts of this conference be published in such a way that someone can even access it from the Library of Congress.

I am asked to speak on the basic requirements for composing music that would be appropriate for the liturgy. Effectively, the organizers of this conference are asking me to produce a comment on the article 121 of the Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, of the Second Vatican Council. It is therefore necessary to start this presentation by quoting the entire passage of the article of the aforementioned constitution under study. It consists of three sentences which I will leave separate from each other:

Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred

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music and increase its store of treasures.

Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.

The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources.¹

The first important idea that can be immediately gleaned from the passage is the whole issue of the nature of sacred music. Musicians composing for the liturgy are presumed to be working in the camp of sacred music. So, the first matter we shall deal with in this discourse is to ask the question: what is sacred music?

The texts intended to be sung must always be in conformity with Catholic doctrine.

¹Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (December 4, 1963), ¶121.

Definition of Sacred Music

A classical definition of the term “sacred music” is found in the post-Vatican II Instruction on Music in the Liturgy, *Musicam Sacram*, of March 5, 1967: “[b]y sacred music is understood that which, being created for the celebration of divine worship, is endowed with a certain holy sincerity of form.”² The document goes further in the same paragraph to itemize various forms of sacred music:

The following come under the title of sacred music here: Gregorian chant, sacred polyphony in its various forms both ancient and modern, sacred music for the organ and other approved instruments, and sacred popular music, be it liturgical or simply religious.

It is important that we quickly get into the next business of creating a bit of textual analysis of the definition given above.

Critically, in the footnote of the fourth paragraph of *Musicam Sacram*, there is a reference to the second article of Pope St. Pius X’s *motu proprio* on sacred music, *Tra Le Sollecitudini*. Looking at this important document, we see that the first part of the definition in *Musicam Sacram* is—in a way—a paraphrased version of the original statement of St. Pius X. In the verbatim rendition of *Tra Le Sollecitudini*, the pope insists that sacred music possess “the qualities proper to the liturgy, and in particular sanctity and goodness of forms, which will spontaneously

²Sacred Congregation of Rites, Instruction on Music in the Liturgy, *Musicam Sacram* (March 5, 1967), ¶ 4.

produce the final quality of universality.”³ Thus, we have the three normative characteristics of sacred music, namely holiness, goodness of forms, and universality. We need to examine the implications of these three features in order to understand properly what a composer ought to present or not present as the composition of sacred music.

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Qualities of Sacred Music

The first requisite quality of any music destined for the liturgy is sanctity. It means that liturgical music “must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.”⁴ Or as Peter Kwasniewski puts it: “sacred music is not to have any reminiscences of secular music.”⁵ In line with the teaching of Vatican II, Pope St. John Paul II recognizes that this holiness is achieved only to the extent the music

in question is linked to the liturgical action.⁶ Further, citing the teaching of Pope St. Paul VI, John Paul II argues that “not all without distinction that is outside the temple (*profanum*) is fit to cross its threshold.”⁷ Consequently, in line with the tradition of the church he forbids “the entry into the sphere of the sacred and the religious” of any form of “music—instrumental and vocal—[that] does not possess at the same time the sense of prayer, dignity, and beauty.”⁸

Consequently, the words or the lyrics and the movement as well as the manner of performance of the music must be clearly oriented towards the worship of God and must not remind people of what they hear or see in the theater, in the market, in Hollywood, in profane African traditional dance music. Any—and every—thing that reminds or may remind the worshippers of the performances of Fela Kuti, Oliver de Coque, or Majek Fashek, or invokes the sentimental spirit of modern pop music must be eliminated in any sacred music meant for the liturgy. I suspect that the ethos of secular pop, profane traditional dance, and minstrel music often creeps into our work as church musicians—especially when our desire to inculturate runs out of control. In a wedding Mass that I recently attended in one of our Catholic university chaplaincies, I heard a post-communion song that was accompanied by a heavy African instrumentation

³Pope St. Pius X, Motu Proprio, *Tra le sollecitudini*, ¶2.

⁴Ibid.

⁵Peter Kwasniewski, “A Critique of Contemporary Church Music in the Light of the Characteristics of Sacred Music,” *Sacred Music*, 144, no. 1 (Spring 2017), 30.

⁶John Paul II, Chirograph for the Centenary of the Motu Proprio “Tra Le Sollecitudini” On Sacred Music, ¶4; cf. *Sacrosanctum Concilium*, ¶112.

⁷John Paul II, Chirograph, ¶4; cf. Address of Pope Paul VI to the Participants in the General Assembly of the Italian Association Santa Cecilia (September 18, 1968), *Insegnamenti VI* (1968), 479.

⁸Ibid.

that had such a fast-polyrhythmic tempo that it could as well qualify for traditional war dance or maidens' pre-marital romantic dance music. I will not go into the weird performance of the choir conductors that I witnessed. Let's leave that for now.

Next is the quality of goodness of forms. Having *bontà delle forme* (goodness of forms) in a music composed for the liturgy implies that such compositions must be truly artistic. In the words of Pius X: "it must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the church aims at obtaining in admitting into her liturgy the art of musical sounds."⁹ The efficacy the church desires is rooted in that experience of a metaphysical beauty that becomes a participation in the divine beauty itself. For this reason, Pope St. John Paul II recognizes the urgent "need to 'purify worship from ugliness of style, from distasteful forms of expression, from uninspired musical texts which are not worthy of the great act that is being celebrated.'"¹⁰ The demand for a high artistic quality of sacred music serves as a perfect guarantee of the beauty of the liturgy, whereby "prayer is expressed in a more attractive way, . . . minds are more easily raised to heavenly things by the beauty of the sacred rites, and the whole celebration more clearly prefigures that heavenly liturgy which is enacted in the holy city of Jerusalem."¹¹

In my opinion, many of the songs meant for the liturgy as witnessed in many of our churches are superficial, trite, and banal. Very often what one hears in Catholic

In my opinion, many of the songs meant for the liturgy as witnessed in many of our churches are superficial, trite, and banal.

churches in Nigeria are "simple, at times simplistic melodies and harmonies [that] express a narrow emotional range."¹² Personally, it beats my imagination that a Catholic composer would put up for the liturgy a hymn that runs only on the three primary chords, and I begin to wonder whether this is a return of cheap gospel band music through the backdoor. The predictable sentimental melodies together with the nauseatingly danceable rhythm seem to indicate

a confinement to earthliness and comfort of familiarity, as opposed to the free-floating word-based rhythms and the soaring, at times capricious, modal melodies of traditional chanting, which so well evoke the eternity, infinity, and "strangeness" of the divine.¹³

The issue here is not about whether it is sinful or merely bad or wrong to sing such

⁹*Tra le sollecitudini*, ¶2.

¹⁰John Paul II, *Chirograph*, ¶3.

¹¹*Musicam Sacram*, ¶5.

¹²Kwasniewski, "Critique," 30.

¹³*Ibid.*

hymns or songs in the church. The real question is whether we are giving God the best of bests. Interestingly, we see that some of our separated brethren are simply more eager than we, Catholic musicians, are to achieve this optimal best in their compositions of sacred music.

The last feature of sacred music is universality. On this St. Pius X teaches that sacred music

must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.¹⁴

St. Pius X is precisely saying that sacred music in a given culture must be quickly recognizable by people from different cultural backgrounds as something that is set apart for Catholic liturgical worship. It must be easy for an Efik to pick up a Yoruba sacred song and be immediately sure that he or she is dealing with a genuine piece of worship music. Similarly, it must not be difficult for a European to pick up a Nigerian piece of music and discern immediately that it is a worship-oriented music without an iota of doubt about its sacrality.

The question of universality came up during the Special Assembly for Africa of the Synod of Bishops held in Vatican

¹⁴*Tra le Sollecitudini*, ¶2.

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in 1994. In his Post-Synodal Apostolic Exhortation, *Ecclesia in Africa*, Pope John Paul II,¹⁵ gives the principles for a genuine inculturation of worship (and this includes sacred music), among which are compatibility with the Christian message and fellowship with the universal church. The criterion of communion with the universal church, which implies universality, is based on the acceptance of the multiplicity of cultures inasmuch as Christianity is not meant for one culture alone.¹⁶ By serving as an instrument of fostering communion in the global church, the task of

¹⁵John Paul II, Post-Synodal Apostolic Exhortation, *Ecclesia in Africa*, On the Church in Africa and Its Evangelizing Mission towards the Year 2000 (1995), ¶ 62.

¹⁶Michael Paul Gallagher, *Clashing Symbols: An Introduction to Faith and Culture* (Mahwah, N.J.: Paulist Press, 2003), p. 120.

inculturating African liturgical music does not end up becoming an instrument of isolating African Catholics from the rest of Catholic Christendom. Rather, the project of liturgico-musical universality demands that inculturation places “emphasis on the accurate communication of meaning in a given culture [while considering] the wider Christian community and its teaching.”¹⁷ Before returning to paragraph 121 of *Sacrosanctum Concilium* quoted above in order to glean from it what the church has in mind for Catholic composers, it is important to examine the question of Gregorian chant as the church’s super-model form of sacred music and the implication of that super-status vis-à-vis the task of composing for the sacred liturgy.

The Gregorian Super-Model

The church holds up Gregorian chant as the supreme model that possesses the three normative qualities of sacred music. St. Pius X states:

These qualities are to be found, in the highest degree, in Gregorian Chant, which is, consequently the chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so hap-

¹⁷Felix Muchimba, *Liberating the African Soul: Comparing African and Western Christian Music and Worship Styles* (Colorado Springs: Authentic, 2008), p. 91.

pily restored to their integrity and purity.¹⁸

Precisely for the reason of its supereminence, Vatican II demands that Gregorian chant should have preeminence in the liturgical worship of the church. While not excluding other forms of music from the liturgy “the church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal,

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it should be given pride of place in liturgical services.”¹⁹ It is important that church musicians and composers know this. It is therefore very wrong for a Catholic composer to go around telling choir members and the people of God that Vatican II summarily abolished the use of Latin and Gregorian chant. If our work as composers serves to diminish the dignity and importance of Gregorian chant in the liturgy, then we have failed, and woefully, too. Let me put it in the words of Francis Cardinal

¹⁸*Tra le sollecitudini*, ¶3.

¹⁹*Sacrosanctum Concilium*, ¶116.

Arinze: “Gregorian music is the Church’s precious heritage. It should stay. It should not be banished. If therefore in a particular diocese or country, no one hears Gregorian music anymore, then somebody has made a mistake somewhere.”²⁰

The church goes further to demand that church composers imitate the flow, creativity, and aesthetics of Gregorian chant in their musical apostolate. St. Pius X writes:

Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.²¹

Of course, this is not just about translating Gregorian chant into the vernacular but has to do with extracting the compositional spirit of Gregorian melodies and adapting it to modern composition. This is in line with Pope St. John Paul II’s instruction that such adaptation “is not . . . a question of imitating Gregorian chant but rather of ensuring that new compositions are imbued with the same spirit that inspired and little by little came to shape it” [i.e., the Gregorian chant

²⁰“The Mass Isn’t Entertainment, Says Cardinal Arinze,” *Zenit*, November 16, 2005 <<https://zenit.org/articles/the-mass-isn-t-entertainment-says-cardinal-arinze/>>.

²¹*Tra le sollecitudini*, ¶3.

The issue staring us in the face and which demands our immediate attention is the fact that the church sees the work of the composer as a vocation.

itself].²² This will need some knowledge of theories of composition and musicology. Here we see the need for church composers to keep updating themselves with music journals and articles dealing with composition or compositional issues. One can do this just in the same way one can easily pick up any newspaper or magazine and read it for news without necessarily having to be a university graduate. There is the need, too, for the composer to spend time with the chant, actually singing it and praying with it in the sacred liturgy. The composer should likewise study the compositional principles which guide it, and study these principles specifically as they relate to the liturgy.

The Vocation of the Church Composer

The issue staring us in the face and which demands our immediate attention is the fact that the church sees the work of the composer as a vocation. Thus speaks the church: “Composers, filled with the Chris-

²²John Paul II, Chirograph, ¶12.

tian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures.”²³ It is most consoling that the church recognizes the work of composers not just as a profession but more importantly as a Christian vocation. The church does not view the compositional activity of composers of sacred music as something that can be reductively seen as a mere function exercised in the church with possible economic implications founded on remuneration, if any. Rather, their labor in sacred composition is imbued with an extraordinary importance and dignity because composers are creators of beauty. As such, they facilitate the intense participation of Christ’s faithful “in the mystery of God, in the ‘theophany’ that is fulfilled in every Eucharistic celebration, in which the Lord makes himself present in the midst of people, called to really participate in the salvation carried out by Christ, dead and risen.”²⁴ The work of composers is a lofty assignment that has a deep spiritual dimension and demands an approach of reverence, conscientiousness, and commitment.

In the next breath, the church exhorts composers to produce more pieces of sacred music. The composer’s sacred duty “is to cultivate sacred music and increase its store of treasures.” In my opinion, the word “cultivate” is used by *Sacrosanctum Concilium* in a sense that can be likened to its use in the context of agriculture. Composing, like working on the farm, involves the art of cultivation of sounds. As such, we can think

²³*Sacrosanctum Concilium*, ¶116.

²⁴Address of His Holiness Pope Francis to Participants at the International Conference on Sacred Music, Clementine Hall, Saturday, March 4, 2017, *Sacred Music*, 144, no. 1 (Spring 2017), 41.

of composition as involving a constant and consistent exercise of writing, revision, and rewriting of music for worship in such a wise that the end product is the best music—best in terms of melody, harmony, and counterpoint. The concept of cultivation of sacred music implies that church musicians have the duty of acquainting themselves thoroughly with the ancient and modern theories and principles of melody writing, harmony, and counterpoint. Accomplishing this duty involves study, self-tutoring, and self-improvement. Going through the history of music, we see that some of the famous composers learned the art of composition by self-study of music treatises and going through the musical work of earlier masters of composition.

*Composers have the
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Composers have the challenging duty of increasing the store of treasures of sacred music. Concerning this, I judge that it is not beneficial for anyone to think that enough songs have been already composed. In my opinion, there is still so much music to write for the liturgy in our local church. For example, I have yet to find a standard book

containing all the proper chants including the responsorial psalms for Sundays and solemnities as contained in the church's liturgical calendar either in English or any other local languages. Perhaps, there are some in our various local Nigerian languages but I have yet to see one such complete volume in Igbo language. Besides, the need to increase the treasure store of sacred music arises from the fact that more varia-

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That is variety.*

tion is needed. Sometimes, certain pieces of music are so over-repeated that they become more and more boring with each repetition. Variety, as we know well, is the spice of life. Come to think of it, some of the chants in the *Graduale Romanum* are heard only once in a year! That is variety.

Another concern of the church with regard to the work of church composers is the solicitude for the liturgical genuineness and the relevance of their musical productions. The church instructs, "let them produce compositions which have the qualities proper to genuine sacred music."²⁵ I have

²⁵*Sacrosanctum Concilium*, ¶121.

already dealt with the qualities of sacred music above and do not need to reiterate them. However, the church desires that composers do not confine "themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful."²⁶ A good composer is one who is able to measure the capacity of the various choirs for whom he is composing. It is therefore essential to give due considerations to the various and varied capacities of different rural—and possibly small—choirs in some of our compositions so that we bring all choirs in our various regions and dioceses along. It is also necessary to be aware of the kind of vocal resources available if we are composing for a specific choir. It sometimes amounts to awkward sound production when we hear a song intended for soprano-alto-tenor-bass voices being rendered by all female or all male vocal ensembles. Because of the stark equality of the voices, the purported alto part may sometime sound below the bass while the tenor may sound higher than the soprano. This is really senseless from the perspective of the rules of harmony.

The Question of Active Participation

The church encourages composers to provide for and foster the active participation of the faithful in liturgical singing. The church sees as unacceptable a situation in which the entire singing is dominated and monopolized by the choir, thus reducing other members of the congregation to the status of spectators. The church declares: "the usage of entrusting to the choir alone the entire singing of the whole Proper and

²⁶*Ibid.*

of the whole Ordinary, to the complete exclusion of the people's participation in the singing, is to be deprecated."²⁷ The church lays emphasis on active participation because such "full and active participation by all the people . . . is the primary and indispensable source from which the faithful are to derive the true Christian spirit."²⁸ Therefore, the church composer should not see himself as a maestro who composes music scores as a way of massaging the ego of concert or operatic singers, who think nothing about the spirituality of the liturgy they are animating, but rather see themselves as a bandwagon of entertaining artistes dedicated to impressing the worshippers, whom they reduce to the status of dumb and dumbfounded spectators.

On the other hand, it is important to note that the English phrase "active participation" is a contextually ambiguous rendition of the Latin "*participatio actiosa*." Therefore, active participation does not mean and should in no way be understood to mean everybody having to labor at some external physical action all the time in the liturgy. It is not about an unceasing liturgical activism but rather denotes an "internal and contemplative participation of mind and heart in the liturgical rite."²⁹ For Cardinal Ratzinger (Benedict XVI), active participation in the liturgy—beyond any "discernible external activity [like] speaking, singing, preaching, reading, [or

²⁷*Musicam Sacram*, ¶16c.

²⁸*Sacrosanctum Concilium*, ¶14.

²⁹Alcuin Reid, "Sacrosanctum Concilium and the Organic Development of the Liturgy," in *The Genius of the Roman Rite: Historical, Theological, and Pastoral Perspectives on Catholic Liturgy*, ed. Uwe Michael Lang (Chicago: Hillenbrand, 2010), p. 200.

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even] shaking hands"—necessarily involves "receptivity on the part of the spirit and the senses."³⁰ Besides, Vatican II never anticipated an arrangement in which the hierarchical participation of the faithful in the liturgy would be indiscriminate and disordered. Rather the council decreed that "in liturgical celebrations each person, minister or layman, who has an office to perform, should do all of, but only, those parts which pertain to his office by the nature of the rite and the principles of liturgy."³¹ Therefore, active participation has nothing to do with the congregation singing absolutely every

³⁰Joseph Ratzinger and Vittorio Messori, *The Ratzinger Report* (San Francisco: Ignatius Press, 1985), pp. 127–28.

³¹*Sacrosanctum Concilium*, ¶28.

part of the liturgy that can or should be sung, nor even physically doing something at a majority of times during the liturgy.

It is important to clarify the meaning of active participation as I have done above because some people—including trained or self-appointed liturgists and pastoral musicians, professional or amateur—argue that the role of the choir is to ensure that the congregation is able to sing any and every song rendered at the liturgy. The bid to achieve this everlasting activism of singing every and all things in the Mass—so-called active participation—has led some liturgists and musicians to push aside the great and beautiful treasures of church music. These treasures are a body of repertoire which is too hard for the congregation to sing, and includes Gregorian chant and polyphonic works of great Catholic composers like Palestrina, Guerrero, and Victoria—and in our case, works of great Nigerian art musicians like Dorothy Ipere, Laz Ekwueme, and Sam Ojukwu. Instead they adopt what Cardinal Ratzinger defines as “utility music,” or [pop] music of mass production, which takes congregational-singability as its most important compositional criterion, rather than beauty. Ratzinger sees utility music as basically useless! Ratzinger insists: “the Church . . . must arouse the voice of the cosmos and by glorifying the Creator, elicit the glory of the cosmos itself, making it too glorious, beautiful, habitable, and beloved.”³² In other words, it is an awfully and profoundly erroneous decision to banish great and beautiful artistic music from the church’s liturgy and settle for cheap

³²Joseph Ratzinger, *Das Fest des Glaubens* (Einsiedeln: Johannes Verlag, 1993), p. 109, cited in Ratzinger and Messori, *Ratzinger Report*, 129.

“songs, easy melodies, catchy tunes,”³³ simply because they “work” to get the congregation to sing. This is an aggressive approach to fostering over-bloated active liturgical participation.

Now, the most charitable thing I can say about the fuss over active participation—understood as constant externalized liturgical activity—is that it is a blatant lie. Vatican II never said so. In the document, *Musicam Sacram*, the church teaches that the function of the choir is “to ensure the proper performance of the parts which belong to it, according to the different kinds of music sung, and to encourage the active participation of the faithful in the singing.”³⁴ Notice that the church gives the choir two different roles, namely: proper execution of parts belonging to the choir itself, and then fostering the externalized participation of the worshippers. In other words, there are parts of the liturgy that specifically belong to or should belong only to the choir. Thus, just as it is incorrect for the choir to dominate and monopolize the singing, it would equally be a liturgical blunder to insist that the worshipping congregation must have to sing along with every song rendered by the choir. This would no longer be active participation but rather a liturgical hyperactivity that kills the spirit of the liturgy itself.

Texts of Sacred Composition

The last requirement demanded by the church with regard to sacred composition is that of textual orthodoxy: “The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture

³³Ratzinger and Messori, *Ratzinger Report*, 128.

³⁴*Musicam Sacram*, ¶19.

and from liturgical sources.”³⁵ My interest is hinged more on the word “indeed.” The church does not forbid songs having lyrics invented by the composer or another poet, provided the lyrics are in conformity with the teaching of the church. However, experience has shown that it makes a whole world of difference when scriptural or liturgical texts form the basis of the lyrics. It really sounds more inspiring when a choir sings passages from the Bible or from the texts of the liturgy than when it sings the private words of the composer or poet. Musicologists may wonder why Handel’s *Messiah* was such a huge success and even considered the greatest oratorio of all times. My response is that the singular and unmatched success of the *Messiah* is based on the spiritual efficacy which the composition possesses, an efficacy founded on the libretto, which is taken entirely from sacred scripture.

Why would it be so necessary to insist on the use of texts of the scriptures and liturgy rather than depend on texts composed on private initiative? In his published lecture, “The Image of the World and of Human Beings in the Liturgy and its Expression in Church Music,” Cardinal Ratzinger³⁶ was upbeat in discussing the implication of the Pauline coinage *logikē latreia*. Ratzinger’s central argument is that Christian worship—as well as, indeed, the music that forms its integral part—derives from the Logos understood in the biblical sense. The scriptures describe the Logos as the creative reality that is in itself a self-in-

terpreting and self-communicating spirit. This derivation reaches its zenith not only in the incarnation of the Word of God—whereby the Word became flesh (“Faith becoming music is part of the process of Word becoming flesh”), but also in the passion and death of the Lord—in which and by which the flesh became Word! It is in-between these two poles of the Christ-event that Ratzinger locates what he calls “musification.” If, theologically speaking, our worship is based on the incarnation of the Word and the verbalization of the flesh, then it makes more theological sense that our liturgical “musification,” in order to be more relevant and in greater synchrony with the liturgy itself, is based on the verbalized word of God as enshrined in the scripture and in the living texts of the liturgy.

At this juncture, it is important to look at two books of liturgical singing, the *Graduale Romanum* and *Graduale Simplex*, to see the pattern set before us as regards the choice of text for liturgical singing. The two graduals give the chants for the introit, offertory, and communion, as well as the chants between the readings. The major source of these chants—with very few exceptions—is the Bible, especially the psalms. The chants are distributed in such a way as to efficiently celebrate the recurring cycle of the mysteries of the redemption as the liturgical year unfolds, as well as to accentuate the glorious lives of various saints in the context of the mystery of the liturgy as they occur within the sanctoral cycle. In clothing the biblical texts with chant melodies, these words are removed from the everydayness of ordinary speech and acquire a solemnity all their own, a solemnity in which “the church expressed the glory of God, the joy of faith, the victory of truth and light over error and

³⁵*Sacrosanctum Concilium*, ¶121.

³⁶Joseph Ratzinger, *A New Song for the Lord: Faith in Christ and Liturgy Today*, tr. Martha M. Matesich (New York: Crossroad, 1997), pp. 121–22.

darkness.”³⁷ It is for this reason that Cardinal Angelo Comastri describes the Gregorian repertory “as a musical Bible that brings both singer and listener to the Ultimate, that is God the Father.”³⁸

It then follows that composers of sacred music would be doing a good job if they follow the pattern found in the graduals. In connection with this, it is important to state that there is quite a huge difference between singing at Mass, as is often seen in our community, and singing the Mass. When the entire texts of the ordinary and propers of the Mass are sung (as is ideal), this is singing the Mass. But when songs are sandwiched into the Mass that are outside the ordinary or the proper, then that is singing at Mass. I urge that our composers do more of composing the Mass instead of composing songs for the Mass.

Conclusion

The reform of church music that took place by the Second Vatican Council had already been set in motion by the crucial document of Pope St. Pius X, *Tra le Sollecitudini*. Pope St. Pius X’s intent was to set the standard for what true liturgical music should be. He wanted to clear away the confusion in the church at the beginning of twentieth century, a confusion occasioned by the infusion of operatic theatricality into church music. Vatican II carried forward his reform by especially insisting on adaptation of sacred music to the various cultures and active participation of the people.

³⁷Ratzinger and Messori, *Ratzinger Report*, 130.

³⁸Angelo Comastri, “Gregorian Chant: Humble, Chaste and Submissive,” *Programma di Sala, IV Festival Internazionale di Musica e Arte Sacra* (Rome: Fondazione pro Musica e Arte Sacra, 2005), p. 46.

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The challenge is there for us Nigerian Catholic musicians to adapt and apply these principles of Vatican II for the reform of sacred music to our musical apostolate, especially in composing and enriching the repertory of liturgical music in our local church. In doing this, let us bear in mind that there is a difference between sacred music and secular music, and that it causes a painful clash when the two are mixed up or confused in the liturgy. As we work to adapt our compositions to match the spirit of Gregorian chant (ensuring that they possess holiness, artistic beauty, and universality), let us bear in mind that in the final analysis, the ultimate criterion for evaluating our compositions is whether they glorify God and achieve “the edification of the faithful.”³⁹ ♦

³⁹*Sacrosanctum Concilium*, ¶120.

Integrativity and Disintegrativity as Musical Qualities in Ratzinger's Thought

How can we systematize Ratzinger's principles for use in evaluating music for the liturgy?

by Justin Pizzo



ope Emeritus Benedict XVI began publishing his collected works shortly after his historic resignation of the papacy. Fittingly, the first volume published was on the liturgy.¹ That tome was, for me, my first true encounter with the theology of the man I had grown to admire as shepherd. As a theologian, he is crisp and clear. And it is that clarity which in his critique of rock music seems so controversial.² I accept Ratzinger's

premises and conclusions regarding such music. Yet I must confess that I found his critique to be somewhat rough, true enough in its bones, but not fleshed out enough to answer convincingly those who might be inclined to question it. I thus set out on an investigation to discover a way to understand the implications of Ratzinger's thoughts more systematically. My method was to employ what I thought the most challenging critique of Ratzinger (the case of Christian rock music as posed by Biliniewicz) to test the limits of his position and so be able to define it more precisely.

The context in which this dialogue takes place has its foundation in Ratzinger's theology of church music. The primary biblical texts are John 1:14 and the mention of *logikē latreia* in St. Paul's Epistle to the Romans.³ Ratzinger distills the essence of these texts

¹This paper is derived from the author's Master's thesis at Nanzan University in Nagoya, Japan (*Ningensei no Rogosuka: Rattsingâ Shingaku ni okeru Tenrei Ongaku no Ichizuke*), for guidance regarding which the author is greatly indebted to Professor Jun Nishiwaki. All citations from Joseph Ratzinger, including from *The Spirit of the Liturgy* and diverse articles, unless otherwise specified, are taken from Joseph Ratzinger, *Collected Works XI: Theology of the Liturgy*, ed. Michael J. Miller, tr. John Saward, Kenneth Baker, S.J., Henry Taylor, et al. (San Francisco: Ignatius Press, 2014).

²Such critique can be found at Ratzinger, *Spirit of the Liturgy*, 92; "The Image of the World and of Man in the Liturgy and Its Expression in Church

Music," 455–8; and "Sing Artistically for God': Biblical Directives for Church Music," 507–8.

³Ratzinger, "Image of the World," 453; cf. e.g., *Spirit of the Liturgy*, 27–30.

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by teaching that since God's love to us is an "Incarnation of the Word" [*Fleischwerdung des Wortes*], then our response to him must be in return a "verbalization' of the flesh" [*Wortwerdung des Fleisches*].⁴ If worship is a "verbalization" (or "Logos-ization") of the flesh, then the application of that idea to music would be that music should in the first place foster a healthy body-soul unity on the part of man. On a deeper level, however, such music also refers to man's ultimate union with God, the process known in the Christian East as divinization.⁵ This idea can be expressed in shorthand by two interrelated words which Ratzinger uses

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⁴Ratzinger, "Image of the World," 454. See also Ratzinger, *Spirit of the Liturgy*, 18–19.

⁵See, for example, Ratzinger, *Spirit of the Liturgy*, 14–15, 16–19.

when discussing rock music: integration [*Integration*] and disintegration [*Auflösung*]. Music which fosters these two realities (body-soul unity and divinization), these two facets of integration, may be said to be integrative. Thus authentic music, which is itself primarily an auditory and thus physical phenomenon, interacts with man's physical senses in such a way that he is brought into a healthier sense of body-soul integrity, and that he as a body-soul being is brought into greater integral unity with God.⁶

A use of the term "(dis)integrativity" thus mirrors in a very close way Ratzinger's understanding of the Catholic tradition expressed by the term "sober inebriation."⁷ For Ratzinger, if music, which as an art and not a tool has certain qualities,⁸ is in general "inebriating" (pleasurable), then the question must turn to whether that inebriation is also sober (and thus integrative) or not (and thus disintegrative). Ratzinger's argument against rock music is largely an argument that it is disintegrative. While rock music is not the only music Ratzinger critiques,⁹ and while Ratzinger extends

⁶This is, in fact, because truly creative music is a gift of God. See Ratzinger, "Sing Artistically for God," 503–4.

⁷Ratzinger, *Spirit of the Liturgy*, 87, 92, 93–94.

⁸For Ratzinger's critique against utilitarianism or a one-sided "pastoral pragmatism" with regard to church music see, for example, "On the Theological Basis of Church Music," 421–234; "The Artistic Transposition of the Faith: Theological Problems of Church Music," 480–2; and "Sing Artistically for God," 507–9.

⁹Religious jazz and pop are other styles which are critiqued by Ratzinger on various grounds. See respectively, for example, "Artistic Transposition," 481; and "Sing Artistically for God," 495 and 508–9.

his critique even to the cultural context of music,¹⁰ his aim is nonetheless also directed at certain elements of the music itself (e.g., “the delirium of the rhythm and the instruments”)¹¹ as disintegrative catalysts harmful to man’s body-soul integrity. While the critique regarding the rhythm and instruments hints at the direction in which Ratzinger is going, we will for the rest of this article put

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aside the question of exactly which musical characteristics foster disintegrativity and thus the question of what categories of music

¹⁰Ratzinger, “Artistic Transposition,” 484. In “Image of the World,” 456, he goes so far as to say that “music of this type [rock] must be excluded from the Church, *not for aesthetic reasons*, not out of reactionary stubbornness, not because of historical rigidity, *but because of its very nature*” (emphasis added).

¹¹Ratzinger, “Image of the World,” 455.

may thus be so described. The author, due to his lack of musical training, leaves that task to others more suited for it. Instead we will take a broad perspective, assuming that certain types of music (including, arguably, at least certain types of rock music) are, in fact, disintegrative.

We come then to Biliniewicz, who poses an important question in his monograph *The Liturgical Vision of Pope Benedict XVI: A Theological Inquiry*:

Although some critics tend to agree with Ratzinger that it is hard to imagine how, for example, rock music could be a suitable setting for liturgical celebration, they, at the same time, claim that excluding some contemporary contributions to liturgical music . . . out of principle would be dreadfully narrow-minded. Also it could be argued that although some types of music are certainly not suitable for liturgy, it does not mean they are not reconcilable with Christianity as such, an assertion which Ratzinger seems to be making. There are numerous examples of people being positively inspired by ‘Christian rock’ or ‘Christian pop’ and it would be a regrettable loss to sweep it all away as harmful and foreign to Christianity.¹²

In short, Biliniewicz questions whether something such as Christian rock music might be viewed positively in terms of incul-

¹²Mariusz Biliniewicz, *The Liturgical Vision of Pope Benedict XVI: A Theological Inquiry* (Bern: Peter Lang, 2013), p. 257.

turation, and in so doing raises an interesting series of questions.

The question of inculturation is beyond the scope of this paper,¹³ but two points from Biliniewicz are relevant to our quest to test the usefulness of integrativity as a criterion. The first point regards the question as to whether this theology of integrativity should be understood as applicable to all music or only to liturgical music. Biliniewicz foresees some scholars as answering in the narrow understanding and interprets (straightforwardly and accurately, to my mind) Ratzinger as answering in the broad understanding. This means that in a Ratzingerian context the qualities that we have called integrative must be understood as norms applicable universally, beyond the limited scope of music used liturgically.

Biliniewicz's second—and for us more important—assertion is that, “there are numerous examples of people being positively inspired by ‘Christian rock.’” There is no reason to doubt that some people do indeed obtain some benefit in relation to Christian rock music. We must then ask how it is that music which we are assuming to be disintegrative (and thus, when listened to, provokes negative consequences) may be cited plausibly as the source of “positive inspiration”? Before proceeding to answer that question, a brief overview of what is meant by “Christian rock” may be of use.

The fundamental starting point for us in our investigation of Christian rock is to discover whether Christian rock music is dif-

¹³To discuss the question of music in the context of inculturation is beyond the scope of this paper, nevertheless, we may note that Ratzinger offers some helpful guidelines in *Spirit of the Liturgy*, 89–92.

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ferent from secular rock music and, if so, whether those differences are related in any way to integrativity. Howard and Streck in their study of Christian rock music, *Apostles of Rock*, summarize the evolution of Christian rock music thus: (secular) rock music arose primarily out of African-American Gospel music and Christian rock represents a later merging of this secular rock music and evangelical music (including Gospel music).¹⁴ This whole process did not go unnoticed and even unprotested by its contemporaries. Bob Larson, disk-jockey-turned-pastor, for example, cited the pulsing rhythms of such music as being spiritually

¹⁴Jay R. Howard and John M. Streck, *Apostles of Rock: The Splintered World of Contemporary Christian Music* (Lexington, Ky.: The University Press of Kentucky, 1999), pp. 26ff.

dangerous.¹⁵ This criticism against certain musical qualities of rock music, which is along the same line as Ratzinger's in critiquing the physical qualities of the music as well as the surrounding cultural impulses,¹⁶ came at a time of racial tension in the United States. Consequently "the critics of [Christian rock], facing charges of racism, by and large abandoned the 'savage beat' arguments. Turning from the evil inherent in rock, the critics focused on the evil that it promoted."¹⁷

Christian rock seems essentially to have emerged unbruised from criticisms against rock music per se, and began to justify its existence on the basis of utilitarianism: that music was a tool to reach souls.¹⁸ It must be said that in response to this bare utilitarianism, other models of Christian rock developed, which attempted either to reclaim the music entirely as an art or to take a middle position in which the music was considered art but the industry a ministry.¹⁹ And so although a sense of the artistic was revived among some, the critique of the qualities of rock music seems mostly to have stayed fallen by the wayside. Christian rock music, then, ultimately ends up being a word describing a vast amount of music covering

¹⁵Ibid., 31–36.

¹⁶Ratzinger indeed references Larson in "Image of the World," 456, 456 n. 23.

¹⁷Howard and Streck, *Apostles*, 35–36.

¹⁸Ibid., 49–60. Ratzinger, it should be noted, rightly critiqued an extreme utilitarianism when it was espoused by Catholics and instead provides a bold defense of church music as an art which must not be wholly overwhelmed by pastoral concerns. See Ratzinger, "Theological Basis," 421–24; and "Artistic Transposition," 480–2.

¹⁹Howard and Streck, *Apostles*, 40, 75–107, 111–145.

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everything from rock music with Christian lyrics to rock music written by Christians, whether intended as tool or art, for communal worship or for private devotion.

No real answer having emerged to the criticisms of Larson and Ratzinger, the question then arises as to whether Christian rock music so defined is materially different from secular rock music. Considering that the Ratzingerian critique against rock music is in many ways a critique against certain musical elements, it would seem that there is no essential difference if Christian rock music is merely adopting the forms of secular rock music. However, there is one difference which begins to point us towards an answer.²⁰ For secular rock music, "music

²⁰Barbara Claire Freeman, "Practicing Christian Rock," in *One Nation Under God?: Religion and American Culture*, ed. Marjorie Garber and Rebecca L. Walkowitz (New York: Routledge, 1999), pp. 222–23.

comes first” and “lyrics are secondary,”²¹ whereas Christian rock music’s “lyrical and thematic content rather than musical form is [its] distinguishing feature.”²² Christian rock music’s primacy of the lyric over the music is essentially utilitarian, an attempt at proselytization. However, it points us to an important characteristic of authentic music. It is not so much words (lyrics) which are important, but *the Word*. If music is to be an authentic part of *logikē latreia*, then it too must be “logical.” There is then, a real difference between secular and Christian rock music.

Ratzinger mentions in *The Spirit of the Liturgy* three ways in which liturgical music might be considered *logikē*.²³ The characteristic that we have pointed out above (in Ratzinger’s words “[liturgical music’s] relation to words”) is the first. Ratzinger views this “verbality” of music as linked in the first place to Holy Scripture. In the second place, Ratzinger says that church music as a form of prayer is linked to the Holy Spirit’s teaching us how to pray and leading us to Christ the Logos. Ratzinger writes, “Does [the music] integrate man by drawing him to what is above, or does it cause his disintegration into a formless intoxication or mere sensuality? That is the criterion for a music in harmony with *logos*, a form of the *logikē latreia* . . .” The third characteristic Ratzinger mentions is the connection of liturgical music to the cosmic liturgy (i.e., its participation in praising the Cre-

ator in accord with all creation).²⁴ Although Ratzinger speaks of these three characteristics in the context of liturgical music, they nonetheless provide a roadmap for constructing a systematic paradigm to assess all music on the grounds of integrativity. We can assess music in terms of its relation to words, in terms of its relation to *the Word*, and in terms of its harmony with creation. Ratzinger notably links what we have called “integration” to the second of these concepts, although I extend the concept as we have developed it to apply to all three.

I ask if it might be possible then to categorize music on a scale. The lowest position on the scale is music that possesses none of these three qualities. Next is music that has a healthy relationship to words. Immediately we call to mind Christian rock’s primacy of lyric, but one might also imagine that other criteria such as lack of profanity, accordance with sound theology, rootedness in scripture, etc. fall into this category. One step further is music which interacts with the soul leading it towards its maker. Finally, there is music that is in harmony with creation in its goodness, truth, and beauty. Admittedly these last two categories are more difficult to describe empirically than the former. I propose this categorization not as something unimpeachable, but as a framework to be refined. Nevertheless, I would like now to turn to the question of how Christian rock music might be understood in such a paradigm.

Christian rock music is, as we have established above, substantially similar to secular rock music, yet nonetheless bearing within it the beginnings of an approach towards *logikē latreia*. Secular rock music

²¹Kurt Cobain, *Nirvana: Live!Tonight!Sold Out!!* (Geffen Home Video, 1994); videocassette cited in Freeman, “Practicing,” 222.

²²Freeman, “Practicing,” 222.

²³Ratzinger, *Spirit of the Liturgy*, 92–95ff.

²⁴Cf. Ratzinger, *Spirit of the Liturgy*, 12–19.

would seem to qualify as an overwhelmingly disintegrative phenomenon, at least to the degree in which, as in some types of jazz, the voice is considered an instrument and the words unimportant. Christian rock music would have to be considered as more *integrative* (or rather *less disintegrative*) than its secular counterpart, but how does it compare to ideal integrativity of music that participates in the cosmic liturgy? Christian rock music in its better forms possesses a healthy relationship with words and this in a variety of ways: recognition of the verbal content of music, lack of profanity, consonance with Scripture, etc. If we move up to consider the way that Christian rock is related to the working of the Holy Spirit in leading souls to Christ and participation in cosmic liturgy the situation becomes more difficult.

This is precisely where the crux of Biliniewicz's question about "positive inspiration" lies. It may be readily admitted that Christian rock music is not suitable for the liturgy, due to its retention of secular rock music's more unsavory characteristics which disturb rather than conform to the cosmic liturgy. Yet at the same time, there seem to have been positive effects on people related to Christian rock. Ultimately, then, Christian rock music must be viewed as having some degree of integrativity. This integrativity is certainly not complete. Where exactly the line is to be drawn (whether Christian rock music is to be considered more harmful than beneficial in terms of integrativity), I do not attempt to answer here. Nonetheless, the exploration of Christian rock music is beneficial in helping to systematize the liturgical theology of Ratzinger. More work must be done to refine the ideas proposed here.

A study of Biliniewicz's critique allows us to say that integrativity is normative even for secular music and that Christian rock music, for what it is, is less disintegrative than its secular counterpart.

In some small way, then, I hope thus to have contributed to Ratzingerian liturgical theology. The above thoughts are founded in a theology of music based on the reality of the Incarnation and the divine love for man and at the same time man's response in *logikē latreia* which can be summed up by use of the term "(dis)integration." A study of Biliniewicz's critique allows us to say that integrativity is normative even for secular music and that Christian rock music, for what it is, is *less disintegrative* than its secular counterpart. A theology of integrativity based on criteria proposed by Ratzinger himself is what allowed us to make that distinction and that distinction allowed us to begin to formulate an answer to the problem of Christian rock music. It is this one knot which I hope with this paper to have begun untying. ❖

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Laus in Ecclesia, Level One. Hulbert, Okla.: Abbey Editions, 2017. 324 pp.
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Gregorian chant course for beginners, which was developed under the guidance of Dom Joseph Gajard (+1972), is now available in English. *Laus in Ecclesia* (“Praise in the Church”), level one, takes the beginner (no previous musical knowledge required) to the point of being able to sing the chant in a schola or choir. Instruction covers the areas of solfeggio, rhythm skills, appreciation of the Latin text, modality, and background information on the chant. The manual is not a textbook *about* Gregorian chant: it aims at a *practical* initiation to the chant. It is designed for those who want to be able to sing the chant, either in a schola or a chorale, intelligently and competently participating in the music. The program is imbued with the spirit of the liturgy; it has an ecclesial orientation geared toward the actual execution of chant in the context it is made for, namely, the liturgy.

Level one, though, is just the first of the series called *Laus in Ecclesia*. Level two, currently in preparation to be published in English, broadens and sharpens the knowl-

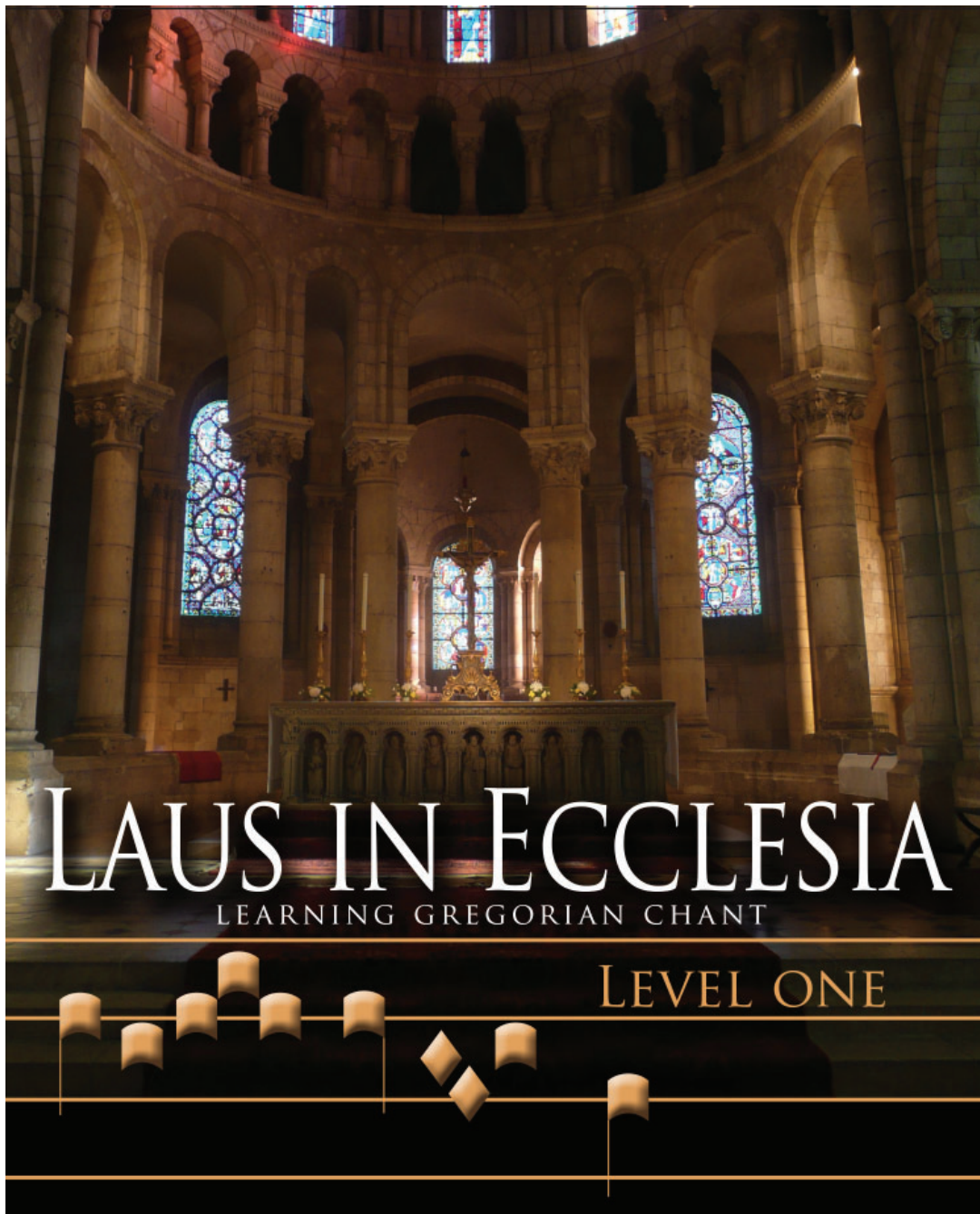
edge and skills taught in the first level, with a focus on the chanting of the Divine Office; while level three, destined to be published after level two, perfects the knowledge and skills with a view to forming the director of a Gregorian schola or choir. The amount of instructional material and work provided in each level roughly corresponds to the workload of a one-year course.

The *Laus in Ecclesia* course is designed as a correspondence course, and the manual is used to its maximum profit by those readers who go on to perform the practice exercises provided and the homework assignment given at the end of each of the fifteen lessons into which the manual is divided. A test at the end of the course earns a certificate attesting that all the level’s requirements have been fulfilled satisfactorily.

The *Laus in Ecclesia* website¹ makes available more instructional materials, including access to seventeen videos, and audio samples to help with the performing of the practice exercises. (A CD of these latter audio samples

¹LausInEcclesia.com.

Father Bachmann is a monk and choirmaster of Clear Creek Abbey (Solesmes Congregation) in Oklahoma, USA.



is also available—free for the asking with the purchase of the manual.) The videos take the student through all the instructional material of the book: one video for each of the fifteen lessons, plus an introductory and concluding video.

Nevertheless, the manual does not have to be used as a correspondence course: it can very well be read as a manual either privately or in a class context, while using the practice exercises and doing the homework to the extent desired.

The *Laus in Ecclesia* program has a history. It began one rainy day in 1929 when Dom Gajard, the choirmaster at Solesmes, stepped, dripping wet, into the Bellin residence in Le Mans, France, to ask one of their children, Suzanne, then a teenager, to help along with some other girls from her choir with some demonstrations at a local sacred music congress. “But I know nothing about Gregorian chant,” the girl objected. “That’s alright. I’ll teach you.” The story of the subsequent founding of this Schola Saint Grégoire [St. Gregory’s Schola] by Suzanne Bellin with Dom Gajard’s support is recounted in the excursus of lesson twelve of the level-one manual.

In July 1940, right under the nose of the German occupying army, the Schola held its first weeklong session of chant instruction. A young girl, Denise LeBon,² unable to attend the session, requested a summary of the instructions given during the week: thus began the Schola Saint Grégoire correspondence course. Typed instructions were eventually arranged into manuals, thus constituting five manuals in all. This set of manuals served for many decades to diffuse the Solesmes Method by means of these correspondence courses under the aegis of the Schola Saint Grégoire.

At the turn of the millennium Dom Pierre Le Bourgeois, the precentor at the Benedictine abbey of Triors in France and longtime instructor at the Schola Saint Grégoire, undertook to revamp the Schola’s instruction manuals so as to make them more reader- and user-friendly. Printed

²She would eventually take over from Suzanne Bellin as directress of the Schola Saint Grégoire. Her story is given in the excursus after lesson fourteen of the level-one manual.

*In July 1940, right
under the nose of the
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in color, with many illustrations—both instructional and ornamental—the level one book itself gives the impression of beauty, which it strives to instill in the voice and the chant. The new set condenses the five previous degrees into three levels, which are meant to cover beginning, intermediate, and advanced training in the chant. Thus the original (French) edition of *Laus in Ecclesia* appeared in 2004. Since the quality of the manual recommended it for translation, the writer of this article undertook to turn the manual into English; the English edition was published in 2017. Level two appeared in French in 2016; the English translation currently in preparation may be ready for publication in 2020. Level three in the French edition, is still in preparation.

The chant, in its beginning, was passed on orally, a cantor repeating before his students the piece until it was memorized along with all its musical nuances. This still remains the best way to teach the chant. Nevertheless, books and eventually other media, have come along to supplement the teacher’s work and save time for him. Still, there is no replacing a live teacher who can give demonstrations both of the chant itself

and the various chironomic gestures, affording the possibility of asking questions, etc. As the brief history above suggests, the *Laus in Ecclesia* manual, just like all the Schola Saint Grégoire manuals, is designed to supplement live sessions, such as the *Laus in Ecclesia* workshop offered at the CMAA Summer Chant Intensive.³ In the limited case, the manual can suffice unto itself—for example several students have completed

The Laus in Ecclesia manual, just like all the Schola Saint Grégoire manuals, is designed to supplement live sessions.

the level one degree without attending level one classes; however, the teaching is much more effective when it is live. And so, the video version of level one described above and offered from the *Laus in Ecclesia* website was created to supply for those unable to follow the live sessions.

The Solesmes Method followed by the

³This year's CMAA Summer Chant Intensive, at which levels one and two of *Laus in Ecclesia* will be offered, is scheduled for June 15–19, 2020, at the University of Florida, Gainesville. More details on the 2020 Summer Intensive can be found in the announcements at the end of this issue.

Laus in Ecclesia chant course originates with the work of restoration of the chant of the church at Solesmes Abbey in the nineteenth century. Dom Mocquereau wrote a manual called *Le Nombre Musical* aimed principally at forming cantors to execute the chant with taste and dignity. His successor as choirmaster and head of Solesmes' paleography workshop, Dom Gajard, excelled as a teacher and popularizer of Dom Mocquereau's ideas on the chant. During the time of Dom Gajard's tenure as choirmaster, the Solesmes abbey recordings won several prestigious awards of excellence, the *grand prix du disque*.

Just as the Schola Saint Grégoire diffused the Solesmes Method among the adult laity, the Ward Method was designed to adapt that same teaching to the level of children. Justine Ward (1879–1975; her life story is recounted in the lesson ten excursus of the level-one manual) devised this method as an elementary school music course, in which the genius rhythmic approach (including the grouping of twos and threes, the ictus sign, arsis-thesis, and chironomy) of Solesmes was adapted into a method for young children, to be used in Catholic schools. The level one *Laus in Ecclesia* manual uses some of these Ward pedagogical methods, for example in lesson seven, the rhythmic bodily gestures expressing the composite pulse.

This new Gregorian chant manual can be purchased through the *Laus in Ecclesia* website: www.LausInEcclesia.com. Likewise, registration for the correspondence course can be effected through the same website. ❖

Commentary

Improving the Music?

Now that your pastor is on board, how do you implement a plan in your parish?

by Mary Jane Ballou

Part Two: Music Director, Choir, and Congregation



ou and your pastor want to take the music in your parish up a notch or two. Great.

In part one of this discussion,¹ the focus was on evaluation of the current state of music in the parish, your own self-evaluation of skills, and creating a written plan for presentation to the pastor to secure his support for proposed changes.

This article will assume that these steps have been followed and that the pastor is on board with the project. Now comes the next phase—everyone else. This includes your choir, cantors, and all those good people out in the pews on Sunday. You have convinced one man; now you must convince many more.

First, let us consider the choir (and the cantors). The key to success here lies with you. *You* must believe in the value of your proposed changes and *you* must be able to present them confidently. If you need a boost in this direction, I recommend investigating the work of social psychologist

¹Mary Jane Ballou, “Improving the Music? Part One: Music Director and Pastor,” *Sacred Music* 146, no. 3 (Fall 2019), 38–41.

Amy Cuddy on presence. She presented a talk on body posture and confidence at TED² Edinburgh in 2012. There are several iterations of this talk available on YouTube and I recommend watching at least one of them and giving her suggestions a try.

If you approach your choir with an attitude of apology or defensiveness, you have lost before you started to play the game. Change is hard and there are bound to be singers who are resistant. Timidity or bullying will only fuel their discontent. Simply introduce the new music and start the work with assurance. You need to know that music perfectly yourself. No fumbling, no apologies, or lengthy explanations. If questions and/or comments start popping up, ask that they be held until the end of rehearsal.

Salvage the good music in your choir’s existing repertoire and let the bad sink quietly. Do not attempt an overnight overhaul—

²Technology, Entertainment, Design, an organization sponsoring conferences on “ideas worth spreading,” and providing thousands of online video presentations. [ed.]

Mary Jane Ballou is Music Director at an Ordinariate parish in formation in Jacksonville, Florida.

ing of your church's repertoire. Take it one step at a time. There is no need to condemn composers or styles. It is rather a question of substituting better music that will appeal to your singers and be accessible to their skills. Be lavish with compliments. If a piece is universally hated by the choir, let it go. If all the music in the pre-Midnight Mass concert has been awful or theologically unsound, replace it with carols that everyone loves to hear and sing.

If you need to make changes with your cantors, the same steps need to be followed. Perhaps they no longer need to signal the congregation's response in the responsorial psalm. After fifty years, it is not necessary. It can be cued by the organ and the psalmist simply looking up and out. They can rest both hands on the ambo or hold their music in both hands. If you are changing the psalm settings, either text or music, allow ample rehearsal time for learning

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their skills.*

new arrangements before you put them into place.

In the immortal words of Aesop, "slow and steady wins the race." Gradual and progressive change is more likely to succeed. Sing a short setting of the introit before the entrance hymn. Retire hymns that don't reflect the spirit of worship that you and the pastor (remember him?) are aiming for. Look for a communion hymn with short verses and a memorable refrain and keep repeating it for an entire season, so that the congregation eventually can sing it if they wish without looking at a book.

The same point is true for the congregation. There is no need for special announcements or justifications of changes. Just make the changes incrementally and stick with them. If the *Glory to God* has been a setting with a refrain, change to a setting that is through-composed. Changing other parts of the Mass Ordinary should be carefully thought out and thoroughly rehearsed with your choir and cantors before introduction to the congregation. Use music that is in your music issue or hymnal and post the numbers, if you do not use a printed "worship aid."

Will there be compliments from the congregation? Perhaps. Will there be complaints? Certainly. How to respond to complaints is one part of your music ministry you need to master. Whether the complainer is a choir member or congregant, you need a strategy in hand or you risk being caught "flat-footed" and uncertain.

Here is a point worth remembering before panicking: many people in the congregation are indifferent to the music. These folks come to Mass on Sunday for a multitude of reasons—obligation, prayer, community, respite, reception of the Sacra-

ment, etc. They regard your and the choir's contributions as secondary. For those of us who live and breathe sacred music, this is unimaginable. At the same time, they are unlikely to complain. A second point is that you cannot make everyone happy. It is simply not possible, and you will only tie yourself into a knot trying. Accept that fact from the start.

How to cope with complaints about the music? Here are some thoughts.

You cannot make everyone happy. It is simply not possible, and you will only tie yourself into a knot trying.

If the unhappy person is delivering the complaint personally, LISTEN carefully and completely to what he or she has to say. That honors both the individual and your congregation member's right to voice an opinion. Do not argue or apologize. Instead, thank the person for telling you and say that you will consider it in future planning. Do not try to change the individual's mind at that moment.

If the objection comes in the form of an email or text, wait at least 24 hours before responding. Your emotions will have calmed

down and you can again offer thanks for sharing the opinion and assurance that it will be taken into consideration.

If you hear repeated complaints about the same issue, it is probably a good idea to review the music in question. Keep the pastor in the loop as you move forward. Pastors uniformly loathe surprises. Ask his opinion on how things are going. Most critically, remember that his complaints or concerns are on a different level than any others.

In summary, these are the points to remember:

1. Always work with the pastor and other clergy.
2. Be assertive but not aggressive, gracious and courteous, but not apologetic or cringing.
3. Implement changes in music and liturgical practice carefully.
4. Be prepared for hard work with your choir and do that work cheerfully.
5. Treat complainers with respect and pleasant resolve. Listen to them.
6. Pray without ceasing and seek positive support from like-minded colleagues. No pity parties.

At the same time, you are the music director. Your musical training and your knowledge of liturgy are important in enabling the music in your parish to offer authentic worship to God. Go for it—and may God be glorified! ❖

Repertory

Giaches de Wert's Motets on the Sunday Epistles and Gospels

The uncommon texts of this body of repertoire makes for a convincing integration of polyphony into the liturgical structure.

by Aaron James



Recent years have seen a rising tide of interest in the sacred music of Giaches de Wert (1535–96). Several performing groups have taken up the cause of his motets, which are now available in full-length recordings sung by Collegium Regale (under the direction of Stephen Cleobury) and by Stile Antico.¹ Printed music for Wert's motets has been available in a scholarly collected edition since the 1970s; today, his complete output of motets is available—in editions of admittedly variable quality—on the Cho-

ral Public Domain Library website.² With scores and recordings now widely accessible, Wert's music is ready for a more widespread revival. Yet Wert has the disadvantage of having worked during an extremely prolific period of Renaissance music, making him an approximate contemporary of such composers as Palestrina, Lassus, Byrd, and Victoria. Why should Wert's music be worth our time today when there is so much superb music by his contemporaries?

Stile Antico's title for their Wert recording—*Divine Theatre*—hints at one of the characteristics that sets Wert's music apart:

¹Giaches de Wert, *Vox in Rama: Il secondo libro de motetti* [CD], Collegium Regale, dir. Stephen Cleobury, Signum Classics, SIGCD 131, 2017; Giaches de Wert, *Divine Theatre: Sacred Motets* [CD], Stile Antico, Harmonia Mundi, HMM 807620, 2008. An older recording is Giaches de Wert, *Musica religiosa* [CD], Currente, Concerto Palatino, dir. Eric van Nevel, Accent CD9291, 1999. All three recordings are currently available for purchase digitally and, between them, contain the majority of Wert's motets.

²Giaches de Wert, *Opera Omnia*, ed. Carol McClintock and Melvin Bernstein, Corpus Mensurabilis Musicae, 24, 17 volumes (Rome: American Institute of Musicology, 1961–1977); the sacred music can be found in volumes 11, 13, 16, and 17. The Choral Public Domain Library (http://www1.cpdll.org/wiki/index.php/Giaches_de_Wert) currently includes editions of all of the motets from Wert's three published collections; editions of the best quality are those by the Hungarian musicologist Imre Pothárn.

Aaron James is the Director of Music for the Oratory of St Philip Neri, Toronto.

its extremely dramatic approach to text setting. Even by the standards of the late sixteenth century, Wert's expressive gestures are often extreme, equaling or exceeding the word painting of composers like Byrd or Lassus. The outer limit of Wert's expressive

style can be seen in *Ascendente Jesu*, a motet based on the narrative of Jesus' calming the storm at sea (Matt. 8:23–26). The opening "ascent" into the boat (Example 1) is a disjunct musical line spanning more than an octave; the storm at sea is depicted by a

Example 1: Wert, *Ascendent Jesu*, m. 1–7

The musical score consists of two systems of six staves each, labeled C, A1, A2, T1, T2, and B. The music is in a minor key with a common time signature. The lyrics are distributed across the vocal parts as follows:

- System 1:**
 - C: A - - scen - den - te Je - su in
 - A1: A - - scen -
 - A2: A - scen - den - te Je - su in na - vi - - - -
 - T1: (rest)
 - T2: (rest)
 - B: (rest)
- System 2:**
 - C: - na - vi - - - - - cu - lam, in na -
 - A1: den - te Je - - su in na - vi - - - -
 - A2: - cu - lam, a - scen - den - - te Je - - su in
 - T1: A - - - - scen - den - te Je - - su in
 - T2: (rest)
 - B: (rest)

possibilities.³ For present-day church musicians, this gives Wert's music a unique set of liturgical possibilities, making it possible to program a motet whose text is identical to the gospel or epistle that has been read as part of the liturgy, and presumably also expounded upon in the homily. Such clear-cut links between the lectionary and the choir's music are not always possible to arrange, but they can help to unify the sung liturgy in a way that is compelling to clergy and parishioners, as well as to trained musicians.

Why did Wert set so many New Testament texts in his books of motets? It is impossible to say for certain, although it seems likely that his sacred music reflected the liturgical preferences of the Basilica of St. Barbara in Mantua, where he worked under the patronage of the Gonzaga dukes from 1565 until his retirement in 1592. Surviving manuscripts at Mantua, mostly unpublished, show that Wert wrote a large quantity of practical liturgical music for the court, including masses, magnificats, *falsobordoni*, and numerous settings of hymns for the office; all these works feature sec-

³One of the few other composers to set long narrative texts from the gospels was Orlando di Lasso, whose enormous output includes several long gospel-based motets and numerous other settings of shorter New Testament texts. Several Iberian composers of the Renaissance wrote cycles of motets based on the gospels for the Lenten and pre-Lenten season, extending from Septuagesima through Palm Sunday; two readily available examples are the cycles by Francisco Guerrero and Manuel Cardoso. These Iberian examples, however, typically set a few verses from the gospel reading, rather than a complete narrative. Prior to about 1560, motets based on gospel pericopes are seen occasionally in motet books, usually with the generic title *In illo tempore*.

tions of polyphony alternating with chant, presumably reflecting the liturgical practice of the Mantuan court.⁴ Wert's three published books of motets—*Motectorum liber primus* (1566, 5 voices), *Il secondo libro de motetti* (1581, 5 voices), and *Modulationum liber primus* (1581, 6–8 voices)—were marketed to a broad audience outside of Mantua, although the inclusion of the six-voice motet *Beata Barbara* in honor of the basilica's patron saint provides one obvious link to Wert's home institution.⁵ Iain Fenlon suggests that Wert's motets based on New Testament texts might have been sung liturgically during the feast days on which the texts were to be read, perhaps as an accompaniment to the silent reading of the gospel or epistle in the sanctuary (a widespread practice at the time).⁶ While the exact liturgical use of these epistle and gospel motets can no longer be determined exactly, their expressive and dramatic text setting links them to the contemporary genre of the Italian madrigal, which was cultivated exten-

⁴Wert's office-hymn settings were not printed in his lifetime and remain unpublished; they are discussed in Melvin Bernstein, "The Hymns of Giaches de Wert," *Studies in Musicology: Essays on the History, Style, and Bibliography of Music in Memory of Glen Haydon*, ed. James W. Pruett (Chapel Hill, N.C.: University of North Carolina Press, 1969), pp. 190–210. Wert's masses, magnificats, *falsobordoni*, and Te Deum settings can all be found in volume 17 of the *Opera Omnia*.

⁵Iain Fenlon points out this connection in "Giaches de Wert and the Palatine Basilica of Santa Barbara," in *Giaches de Wert (1535–1596) and His Time—Migration of Musicians to and from the Low Countries (c. 1400–1600)*, *Yearbook of the Alamire Foundation*, no. 3 (Leuven: Alamire Foundation, 1999), p. 49.

⁶Ibid.

sively at Mantua. Indeed, outside the realm of sacred music, Wert is best known to music historians for his twelve books of madrigals, which mark him as one of the most important madrigal composers of the late sixteenth century.⁷



Giaches de Wert, 1535–1596

Outside the realm of sacred music, Wert is best known to music historians for his twelve books of madrigals, which mark him as one of the most important madrigal composers of the late sixteenth century.

⁷An accessible and clear study of Wert's madrigal style is Jessie Ann Owens, "Marenzio and Wert Read Tasso: A Study in Contrasting Aesthetics," *Early Music*, 27, no. 4 (November 1999), 555–74.

Title	Voicing	Text	Description	OF assign- ment	EF assignment
<i>Amen, amen dico vobis</i>	SATTB	John 16:20–21a	Your sorrow shall be turned to joy	None	Easter III
<i>Ascendente Jesu</i>	SAATTB	Matthew 8:23–26	Jesus calms the storm	None	Epiphany IV
<i>Contendite intrare</i>	SAATTB	Luke 13:24–25, 27–28	Enter by the narrow gate	21 st Sunday OT (C)	None
<i>Cum intrasset Jesus</i>	SATTB	Matthew 21:10–12a	Jesus casts out the money-changers	None	None
<i>Domine, si tu es</i>	ATTTB	Matthew 14:28–31	Jesus walks on the water	19 th Sunday OT (A)	None
<i>Egressus Jesus</i>	SSAATTB	Matthew 15:21–28	Jesus heals the daughter of the Canaanite woman	20 th Sunday OT (A)	None
<i>Hoc est praeceptum meum</i>	SAATB	John 15:12–15	Love one another	Easter VI (B)	None
<i>Intravit Jesus</i>	SATTB	Luke 10:38–42	Mary and Martha	16 th Sunday OT (C)	None
<i>Jerusalem, Jerusalem</i>	SATTB	Matthew 23:37–38	Jesus prays for Jerusalem	None	St. Stephen
<i>Omnis homo primum</i>	SATTB	John 2:10	Miracle at Cana	2 nd Sunday OT (C)	Epiphany II
<i>Paraclitus autem Spiritus</i>	SATTB	John 14:26, 27b–28a	Coming of the Holy Spirit foretold	Easter VI (C)	Pentecost
<i>Transeunte Domino</i>	SATTB	Luke 18:37–43	Jesus heals the blind man	30 th Sunday OT (B) (Mark 10:46–52)	Quinquagesima
<i>Vox clamantis in deserto</i>	SSAATB	Luke 3:4–6	Preaching of John the Baptist	Advent II (C)	Advent IV

Table 1: Motets by Giaches de Wert on gospel texts, with their current liturgical assignments for Sundays and feasts in the ordinary and extraordinary forms of the Mass

Comparing Wert's motet texts with the current lectionaries of the Roman Rite makes it possible to match almost every piece with a Sunday or feast day, either in the ordinary or extraordinary form of the Mass. Table 1 shows the results for all of Wert's Gospel motets.⁸ Four motets are equally suited to use in the ordinary and extraordinary forms of the Mass: *Omnis homo primum*, based on the narrative of the wedding at Cana; *Paracletus autem Spiritus*, which is used either on Pentecost Sunday or on the Sunday before Ascension; the Advent motet *Vox clamantis in deserto*; and the Holy Innocents motet *Vox in Rama*. The remaining gospel texts all seem to be more suited to one form of the Mass than the other: the narratives of the healing of the daughter of the Canaanite woman and of Mary and Martha appear only in the ordinary form lectionary, while the pericopes of Jesus' healing of the blind man and calming of the storm appear as Sunday readings only in the extraordinary form lectionary. It is unfortunate that four very fine motets by Wert (*Contendite intrare*, *Domine si tu es*, *Egressus Jesus*, and *Intravit Jesus*) are based on gospel texts that are currently read between the sixteenth and twenty-first Sundays in Ordinary Time, and thus always fall during the summer months when many choral programs are inactive.

It is important to note that the liturgical assignments in Tables 1 and 2 include only Sundays and major feasts; thus, several of

⁸This information has been compiled from Matthew P. Hazell, *Index Lectionum: A Comparative Table of Readings for the Ordinary and Extraordinary Forms of the Roman Rite*, Lectionary Study Aids, vol. 1 (Sheffield: Lectionary Study Press, 2016). Hazell's invaluable book should be consulted for more detailed information on the liturgical assignments of each of these readings.

the gospel texts set by Wert have additional uses as readings for ferial Masses, ritual and votive Masses, Masses for Various Needs and Occasions, and part of the Common of the Saints. Such Masses, while more rarely celebrated with choral music, provide additional occasions where some of these gospel passages might be used. In particular, the pericope from John 15 set as *Hoc est praeceptum meum* has many uses as part of the Common of Apostles as well as numerous votive and ritual Masses, with over a dozen potential uses in the ordinary form lectionary. Similarly, because of the many duplications between the three synoptic Gospels it is sometimes possible to match a motet on a gospel text with a similar narrative from a different gospel. Thus, Wert's *Cum intrasset Jesus* sets a version of the narrative of the cleansing of the temple, from Matthew 21, that does not appear as a Sunday reading in either form of the Roman Rite. However, the corresponding passage from Luke (19:45–47) appears as part of the gospel for the Ninth Sunday after Pentecost (EF), providing one occasion where this motet might be used; since the cleansing of the temple precipitates the events of the Passion narrative in all three synoptic Gospels, the motet might also be sung towards the end of Lent.

Like *Cum intrasset Jesus*, *Transeunte Domino* sets a narrative that appears in more than one Gospel: the healing of the blind man Bartimaeus. The version of the story set by Wert is in Luke 18:37–43, the appointed gospel for Quinquagesima (EF); however, the same episode appears in Mark 10:46–52, which is the gospel for the Thirtieth Sunday in Ordinary Time, year B (OF).⁹ As the work of Jennifer Thomas

⁹The narrative of the man born blind (John 9: 1–12)

Example 4: Wert, *Transeunte Domino*, m. 1–7

The musical score consists of five staves labeled C, A, T1, T2, and B. The key signature is G minor (two flats) and the time signature is common time (C). The lyrics are distributed across the staves as follows:

- Staff C:** Trans - e - un - te Do - mi - no, cla - ma - bat coe -
- Staff A:** Trans - e - un - te Do - mi - no cla -
- Staff T1:** (Empty staff)
- Staff T2:** (Empty staff)
- Staff B:** (Empty staff)

The second system of the score continues the lyrics:

- Staff C:** cus ad e - - - - - um,
- Staff A:** ma - bat coe - - - - - cus ad e - - - - -
- Staff T1:** Trans - e - un - te Do - mi - no
- Staff T2:** (Empty staff)
- Staff B:** (Empty staff)

has shown, *Transeunte Domino* is not only Wert’s most popular motet but one of the most frequently copied motets of the entire sixteenth century; it ranks at number 39 on her list of the “core repertory” of sixteenth-century motets, with twenty-two extant manuscript and print sources.¹⁰

This popularity is justified: Wert’s piece is expertly crafted, with memorable thematic material and a clear formal shape.¹¹ The motet begins in an understated way (Example 4), with a simple point of imitation accompanying the opening words “Transeunte Domino” (As the Lord passed by).

is part of the appointed gospel for the Fourth Sunday of Lent, year A (OF), read every year when the

Haggh (Paris: Minerve, 2001), pp. 335–76.

¹⁰Jennifer Thomas, “The Core Motet Repertory of Sixteenth-Century Europe: A View of Renaissance Musical Culture,” in *Essays on Music and Culture in Honor of Herbert Kellman*, ed. Barbara

¹¹Surprisingly, none of the commercial recordings of Wert’s motets has included *Transeunte Domino*. A recording by the choir of the Toronto Oratory can be heard at <<https://www.youtube.com/watch?v=1YV2JstmRGs>>.

Example 5: Wert, *Transeunte Domino*, m. 46–52 compared with Wert, *Missa Transeunte Domino*, Gloria, m. 51–57, and Handl, *Missa Transeunte Domino*, Gloria, n. 52–59

C. bat: Mi - se - re - re me - i, mi - se - re - re me - i fi - li Da - - vid,

A. bat: Mi - se - re - re me - i, mi - se - re - re me - i, fi - li Da - vid, mi -

T1. bat: Mi - se - re - re me - i, mi - se - re - re me - i, fi - li Da - vid, mi -

T2. bat: Mi - se - re - re me - i, mi - se - re - re me - i, fi - li Da - vid, mi -

B. ma - bat: Mi -

Wert, *Transeunte Domino*

C. tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Qui tol - lis

A. mun - - - - di, mi - se - re - re no - - - -

T1. ca - - ta mun - di, mi - se - re - re no - bis. Qui

T2. Qui tol - lis pec

B. mi - se - re - re no - bis.

Handl, *Missa Transeunte Domino*

C. di, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis,

A. di, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis,

T1. Mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis,

T2. di, mi - se - re - re no - bis, mi - se - re - re no - bis, qui tol -

B. Mi - se - re - re no - bis, qui tol -

The blind man's repeated cries for help are set homophonically (Example 5), with six repetitions of the prayer "Miserere mei, fili David" (Have mercy on me, Son of David). This more homophonic style continues for the *secunda pars* of the motet, recounting the dialogue between the blind man and Jesus, and the motet ends with the healed man's joyful departure, set in quick triple time.

The popularity of *Transeunte Domino* inspired two polyphonic masses based on the motet: one by Wert himself and one by the younger composer Jacob Handl. Such Mass Ordinary settings served to capitalize on the popularity of Wert's original motet, but in the case of *Transeunte Domino* a deeper significance can be discovered: as shown in Example 5 above, both composers chose to set the words "miserere nobis" in the Gloria of the Mass to the same music as the blind man's "miserere mei, fili David."¹² This is no

mere coincidence, but a carefully orchestrated piece of Biblical exegesis. By connecting the blind man's cry "have mercy on me" with the *miserere nobis* of the Gloria—sung on behalf of the whole congregation—the masses by Wert and Handl identify the blind man's need for physical healing with the congregation's need for spiritual grace as they prepare for Lent. This interpretation is a traditional one, drawing on a standard patristic and medieval pattern that linked physical blindness with spiritual blindness. Among modern commentators, Dom Guéranger provides an uncannily similar interpretation of the passage: "Let us, like the blind man of our Gospel, cry out to our Lord, beseeching him to grant us an increase of his holy light."¹³ This interpretation, of course, would only have been clear to listeners who were familiar with Wert's original motet, but it gives some idea of the

¹²Handl repeats the same music for the "miserere nobis" of the Agnus Dei; the Agnus Dei of Wert's own *Missa Transeunte Domino* is based on a different part of the motet.

¹³Dom Prosper Guéranger, *The Liturgical Year*, vol. 4: Septuagesima, tr. Dom Laurence Shepherd (Dublin: James Duffy, 1870), pp. 205–6.

Title	Voicing	Text	Description	OF assign- ment	EF assign- ment
<i>Angelus Do- mini astitit</i>	SATTB	Acts 12:7	Peter freed from prison by an angel	SS. Peter and Paul	SS. Peter and Paul, St. Peter's Chains
<i>Domine tu es qui fecisti</i>	SATTB	Acts 4:24– 26	Prayer of Peter and John		
<i>Gaudete in Domino</i>	SATTB	Philippians 4:4	Rejoice in the Lord always	Advent III (C)	Advent III
<i>Hoc enim sen- tite in vobis</i>	SATTB	Philippians 2:5–11	Imitate the mind of Christ	Palm Sunday Name of Jesus, Holy Cross, 26 th Sunday OT (C)	Palm Sunday Holy Cross Finding of the Cross
<i>Hora est jam</i>	SATTB	Romans 13:11–14	Rise from your sleep	Advent I (A)	Advent I
<i>Nolite esse prudentes</i>	SATTB	Romans 12:16b–21	Overcome evil with good		Epiphany III
<i>O altitudo divitiarum</i>	SAATTB	Romans 11:33–36	Inscrutability of God's wis- dom	21 st Sunday OT (A)	Trinity Sun- day
<i>Obsecro vos, fratres</i>	SAATB	Romans 12:1–2	Present your- selves as a sac- rifice to God		
<i>Saule, Saule</i>	SATB. SATB	Acts 9:4–6	Saul on the road to Da- mascus	Conversion of St. Paul	Conversion of St. Paul
<i>Tamquam ovis ad occisio- nem</i>	SAATTB	Acts 8:32– 33	Prophecy of Christ's death (read by Ethio- pian eunuch)		

Table 2: Motets by Giacches de Wert on texts from the epistles and Acts, with their current liturgical assignments for Sundays and feasts in the ordinary and extraordinary forms of the Mass

Title	Voicing	Text Source	Possible Liturgical Use
<i>Adesto dolori meo</i>	SSATTB	Responsory for the Summer Historia of St. Job (cf. Job 30:31)	Penitential
<i>Beata Barbara</i>	SAATTB	Responsory for St. Barbara	St. Barbara
<i>Benedicta sit</i>	SATTB	Based on Introit for Trinity Sunday	Trinity Sunday
<i>Clama ne cesses</i>	SATTB	Isaiah 58:1–2	Lent
<i>Deus justus et salvans</i>	SSATTB	Isaiah 45:21–22	General
<i>Deus tu scis insipientiam meam</i>	SATTB	Psalms 68:6	Penitential
<i>Ego autem in Domino sperabo</i>	SAATB	Psalms 30:7–8, 2 = Introit for Monday after Lent IV (OF) = Introit for Wednesday after Lent III (EF)	Lent
<i>Noli timere populus meus</i>	SATTB	Isaiah 10:24–25	Advent
<i>O crux ave, spes unica</i>	SAATB	<i>Vexilla regis</i> , v. 9	Passiontide
<i>O mors, quam amara est</i>	SATTB	Sirach 41:1–4	Defunctorum
<i>O sacrum convivium</i>	SATTB	Magnificat antiphon for Corpus Christi	Eucharist

care with which Wert and his contemporaries interpreted texts from the Gospels.

Table 2 lists all of Wert's motets that are based on texts from the epistles and Acts, with their current liturgical assignments to Sundays and feast days. These passages include dramatic episodes from Acts as well as some of the most significant pieces of Pauline writing; among this group the pre-eminent place must go to *Hoc enim sentite in vobis*, based on the famous *Carmen Christi* passage in Philippians 2. This exhortation to imitate Christ's humil-

ity has a deservedly prominent place in the liturgy of Palm Sunday as well as the feast of the Holy Cross, which displaces the Sunday liturgy in both the ordinary-form and extraordinary-form calendars; it also features in the current Liturgy of the Hours as one of the New Testament canticles sung at Vespers. A text of such importance has no shortage of possible liturgical uses, and as Wert's setting appears to be the only sixteenth-century motet to set this text, it has the potential to be an extremely useful piece in the repertoire of liturgical choirs.

<i>Peccavi super numerum</i>	SSATTB	Responsory for the Summer Historia de Regum (cf. Prayer of Manasseh; Psalm 51:3–4)	Penitential
<i>Providebam Dominum</i>	SAATB	Psalm 16:8–11	General
<i>Quæ vindicari vult</i>	SAATB	Sirach 28:1–2	General
<i>Quiescat vox tua</i>	SAATTB	Jeremiah 31:16, 10, 17, 13	Advent
<i>Reges Tharsis</i>	SATTB	Psalm 72:10, 9, 15	Epiphany
<i>Speremus meliora omnes</i>	SATTB	Freely composed poem	Annunciation
<i>Tu Deus clemens</i>	ATTTB	Jonah 4:2–3	Penitential
<i>Virgo Maria hodie</i>	SSATTB	Freely composed prose	Assumption

Table 3: Motets by Giaches de Wert from non-New Testament sources, with the sources of their texts and possible liturgical uses

Two other motets from this table are worthy of special comment. *Gaudete in Domino semper* is, of course, the introit for the Third Sunday of Advent, and is thus a part of the liturgy even when the corresponding epistle is not read (i.e., in the ordinary form during years B and C). This attractive motet, one of Wert's shortest compositions, cannot substitute for the introit chant since it does not include the psalm verse and Gloria Patri, but it could effectively be used at some other point of the liturgy on that Sunday. *Tamquam ovis ad occisionem* is of particular interest, since it quotes a text from the Old Testament—the prophecy of the suffering Christ in Isaiah 53—but its precise wording in the Vulgate corresponds not to Isaiah but to the version of the text interpreted by Philip to the Ethiopian eunuch in Acts 8. This particular passage of Acts is not included in the Sunday lectionary in either form of the Roman rite, but is used in numerous ritual Masses

(including baptisms, ordinations, and receptions into full communion). However, since the text set by Wert does not include any of the surrounding narration from Acts, consisting entirely of material paraphrased from Isaiah, the piece can also be used as a motet for Passiontide—particularly since it corresponds closely to the responsory *Sicut ovis ad occisionem*, sung as part of the Tenebræ office of Holy Saturday.

All of the remaining motets from Wert's three motet books are listed in Table 3. The texts for these motets are drawn primarily from the Old Testament, including three taken from Isaiah, three from the Psalms, two from Sirach, and one from Jonah. Three motets appear to be based on introit chants from various days in the liturgical year, including *Benedicta sit* (Trinity Sunday), *Omnia in vero iudicio* (based on the introit *Omnia quæ fecisti*), and *Ego autem in Domino sperabo*, setting a slightly altered version of an introit for one of the Lenten weekdays.

Wert provides settings of the well-known texts *O crux ave* (for Passiontide) and *O sacrum convivium* (in honor of the Blessed Sacrament), and also includes motets for the Marian feasts of the Assumption and Annunciation, both using what appear to be newly composed texts. The motet *Beata Barbara*, honoring the patron saint of the basilica in Mantua, is less likely to be of practical liturgical use in most parishes.

Two of Wert's most striking motets are based on penitential texts taken from obscure parts of the office: *Adesto dolori meo* and *Peccavi super numerum*.¹⁴ Both texts would have been chanted in association with the "Summer Histories" from the Old Testament history books, read at Matins during the season following Pentecost.¹⁵

¹⁴The score of *Peccavi super numerum* is most easily available to church musicians as part of the *Chester Book of Motets*, vol. 15: *The Flemish and German Schools for Six Voices*, ed. Anthony G Petti (London: Chester Music, 1982); this edition is scored for SSAATB, which may be more practical for some ensembles than the composer's original SSATTB cleffing.

¹⁵It is unlikely that Wert took these texts directly from the office liturgy, since both had previously been set as motets by well-known composers: *Adesto dolori meo* by Jacob Clemens non Papa and *Peccavi super numerum* by Adrian Willaert. Neither setting anticipates the vivid madrigalian style of Wert's works, but Willaert's *Peccavi super numerum* is an especially impressive large-scale setting; see Katelijne Schiltz, "Motets in Their Place: Some 'Crucial' Findings on Willaert's Book of Five-Part Motets (Venice, 1539)," *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, 54, no. 2 (2004), 106. A later setting of *Peccavi super numerum* is by William Byrd. setting; see Katelijne Schiltz, "Motets in Their Place: Some 'Crucial' Findings on Willaert's Book of Five-Part Motets (Venice, 1539)," *Tijdschrift van de Koninklijke Vereniging voor Ned-*

Two of Wert's most striking motets are based on penitential texts taken from obscure parts of the office: Adesto dolori meo and Peccavi super numerum.

In this liturgical context, the texts express the sorrow of specific figures in the history of Israel: the penitence of the wicked king Manasseh in *Peccavi super numerum*, and the suffering and exhaustion of Job in *Adesto dolori meo*. Even without this historical background, however, both texts convey a sense of profound emotion that is suitable for other penitential contexts, and proved especially well suited to Wert's expressive style. *Adesto dolori meo* is especially notable for its chromaticism (Example 6), opening with ascending and descending chromatic scales, a conventional signifier of sorrow.¹⁶

erlandse Muziekgeschiedenis, 54, no. 2 (2004), 106. A later setting of *Peccavi super numerum* is by William Byrd.

¹⁶A roughly contemporary motet that uses a very similar chromatic line to signify sorrow is Hans Leo Hassler's *Ad Dominum cum tribularer*.

Example 6: Wert, *Adesto dolori meo*, m. 1-8

C.
 C2. A - des - to do - lo - ri
 A.
 T1.
 T2. A - des - to do - lo - ri me -
 B. A - des - to do - lo - ri me - - - o, o

C. A - des - to do - lo - ri me - o, o De - - -
 C2. me - o, o De - us, do - lo - ri me -
 A. A - des - to
 T1. A - des - to do - lo - ri me - o, do - lo -
 T2. o, o De - - - us, do - lo - ri
 B. De - us, a -

Example 7: Wert, *Adesto dolori meo*, m. 39–48

C. et can - ta - ti - o me -

C2. can - ta - ti - o me - a

A. ti - o me - a, et can - ta -

T1. et can - ta -

T2. ti - o, et can - ta - ti - o me -

B. can - ta - ti - o me -

C. a, in plo -

C2. in plo - ra -

A. - ti - o me - a

T1. - ti - o me - a

T2. a in plo - ra -

B. a in plo - ra -

the tempo to speed up as the music becomes more impassioned and to slow down to emphasize more expressive moments.

As the music examples here have shown, Wert's music is not simple; five- and six-voice texture is the norm, and the most complex pieces (like *Ascendente Jesu*) contain significant rhythmic and ensemble difficulties. In an age where so many parish choirs lack tenors, it is perhaps unfortunate that the majority of this music requires two tenor lines; many ensembles will find the pieces with two alto parts easier to program. Nonetheless, thanks to the hard work of North American church musicians over the past several decades, there are now numerous parish choirs with the resources and experience to tackle this repertoire. And although Wert's music is complex, it is not unreasonably difficult; my experience as a performer has been that the vocal lines are generally intuitive and the sense of tonality clear, so that the difficulties of the score can be overcome more quickly than one might expect. Choirmasters wishing to program one of the longer and more difficult gospel or epistle motets might first consider teaching their choir one of the shorter motets: *Benedicta sit*, *Gaudete in Domino*, *O crux ave*, or *O sacrum convivium*. Such motets as *Hoc est praeceptum meum*, *Hoc enim sentite in vobis*, and *Transeunte Domino* are longer but not especially difficult for a group that has sung one of these shorter motets, and would be good preparation for any group planning to tackle the very hardest pieces: *Ascendente Jesu*, *O altitudo divitiarum*, or *Vox clamantis in deserto*. The challenges of the pieces in this last group of motets are considerable, but even here the difficulties are not insurmountable: once the music is learned, Wert's motets usually become quick favor-

ites with singers and listeners alike.

The most serious reason to program this repertoire, however, is that it links so clearly with the lectionary, offering musically expressive settings of theologically rich texts from the epistles and gospels that have rarely or never been set to music by other composers. Creative church musicians, of course, will no doubt find other possible

Sacred music is not a decorative addition to the Mass, but the privileged way of encountering the church's appointed liturgical texts.

liturgical uses for these motets beyond the single Sunday in a three-year cycle when a particular gospel or epistle is read, finding relationships between the passages of scripture chosen by Wert and other readings in the lectionary. When possible, however, performing Wert's gospel motets on their corresponding Sunday is a useful goal to strive for, helping to convey to parishioners (and perhaps also to clergy and parish staff) that sacred music is not a decorative addition to the Mass, but the privileged way of encountering the church's appointed liturgical texts. ❖

Last Word

Those Wacky Non-Musicians

by Kurt Poterack



Having been a musician for all of my adult life, I sometimes forget the amount of musical knowledge that I possess. So, for example, trying to explain the “Tristan chord,” even to my fellow non-musician academics, can be a bit too much. I realize this when I see their eyes glaze over. And I do understand this. However, on other occasions, I will incorrectly assume a very *basic* level of musical knowledge in other people and, much to my surprise, it leads to either humorous or frustrating consequences.

Let me give some examples:

- I was once on a building committee for a church. My purpose was to make recommendations about the choir loft and acoustics. In the course of speaking about the space they needed to set aside for a pipe organ, I realized that a member of the committee thought that “the organ” was only the organ *console*. I then proceeded to clarify for him that this would be a real *pipe* organ and that there needed to be sufficient space allotted for the pipe chamber in the choir loft. I told him the number of pipes, their size, and how much space was needed overall.

I thought that I had made my point until another person sitting next to

me said, “This is all very interesting, but you still haven’t told us the most important thing.” “What is that?” I asked. He replied with utter seriousness, “Where will the speakers go?”

- Although I am primarily a liturgical musician these days, I have at times had to direct choirs in other situations. One time I was asked to direct a choir for a corporate Christmas party. When the choir and I arrived at the auditorium, I asked from where we were supposed to sing. The organizer proudly pointed to an intricately designed set on the stage with Christmas trees on three sides. The space inside, from which we were supposed to sing, looked like it might be able to accommodate a quintet. I pointed out to the organizer that we were a choir of thirty people and couldn’t possibly fit inside. So, the rest of the stage being filled with other Christmas trees and decorations, we had to sing from an obscure place in the back of the auditorium. This was the only space that could accommodate us.

I told the organizer that if she wanted us to sing the next year, she would have to accommodate a choir of *thirty* people. She assured me that

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she would take care of this. I even reminded her of this as the date drew closer. She again assured me that everything would be set. When I arrived with the choir, I was told that we would sing from the stage. The stage was, again, chock-full of Christmas trees and fake presents with a little space left for a podium. The podium was for the emcee and a singer/guitar duo who were also going to perform (let us call them “Guy and Ralna”). When I complained to the organizer that this wasn’t enough space, she protested, “But Guy and Ralna said that it was fine for them and they’re singers just like you.”

- Once I had to cantor at a weekday Mass from the choir loft with an organist. Since it was a special feast day, there was a reception after the Mass was over. At the reception a man complimented me on the sound of the choir. He said, “You’ve got a great choir there!” I replied, “Oh, so you go to Mass here on Sundays!” He looked at me puzzled. I explained that the choir only sang on Sundays. He said, “No, I mean the Mass today!” I responded, “That was only me and the organist.” He insisted that he had heard a choir.
- Years ago, someone donated a baby-grand piano to a community college at which I worked. One of the men, a non-musician, who was instrumental in securing the donation decided that he was going to build something special for the piano. To this day, I have

no idea what it was—except some sort of a misbegotten little stage. It was round, covered in green baize cloth and about three inches tall. It wasn’t actually a stage because he made holes in it for the piano legs to fit through. So, since the legs still sat on the floor, the piano wasn’t lifted up any higher than it normally was.

What he didn’t think to do was make holes for the three pedals, all of which were barely a sixteenth of an inch above the top of this “stage.” This, of course, rendered them non-operational. You couldn’t push them down. He hadn’t consulted me or anyone else in the music department. I didn’t initially have the heart to remove this “contraption,” but too many students complained (as they had every right to do). I finally removed it and placed it somewhere else in the auditorium. It got moved again a few days later and I heard that someone tripped over it and, breaking a leg, ended up the hospital. I think I last saw this well-intended contraption in a dumpster. (Thank God!)

- A church acquired five bells and I was consulted about their use. After determining their pitches, I made some recommendations about how they could be used which included acquiring more bells if they wanted them to sound “Westminster Chimes.” (They didn’t have the right four pitches for this.) My recommendations were met with confusion, consternation and that “glazed eye” look when I tried to

explain things. “Now see here young man,” the pastor fumed, “we don’t have money to throw around! Aren’t five bells enough? We want to make the most of what we were given.”

I also realized that he assumed that he had the equivalent of a carillon, able to play melodies—with *only* these five bells! Now these bells were from two different sources and combined to produce what I can only describe as a rather dissonant “Stravinski-esque pitch class set.” So, I walked over to a piano and played the five pitches and asked him, “How many (and what sort of) melodies do *you* think could be derived from these pitches?” His reaction was immediate, “Oh . . . well, gee . . . uh . . . I see your point. Maybe we should have talked to you first before we accepted these donations.”

- About fifteen years ago, someone asked if a choir I directed could sing at a special Mass for Lithuanian Americans. It was explained to me that, while most of the Mass would be in English, some of it would be in Lithuanian as the priest was from Lithuania. “It would be wonderful if you could sing some pieces in Lithuanian!” the woman added. The Mass was to be in *two* (!) days. I explained that there was no way that either I or my choir could learn to sing in Lithuanian in such a short period of time. The woman protested, “But your choir is so good!” to which I replied without thinking, “They only *sound* that way!” (Meaning, after a lot of hard work and rehearsing, they may *sound*

to some people like they could pick up anything on the spot, but they are not *that* good—especially good enough to sing in an unknown foreign language in forty-eight hours. I get to hear “the sausage made” every week—something most people are spared. And the learning curve for new things can be quite steep.) Needless to say, the woman didn’t have the slightest idea of what I meant.

- Finally, along similar lines, someone who attends the 10 AM Sunday Mass at the college at which I work will usually compliment me afterward. He will say something like, “Your choir always sounds great!” I will thank him, but sometimes ironically add, “. . . but you should hear us at 9 AM!” He will look at me quizzically, not getting the irony at all. Sometimes, I will begin to explain all the hard work that went into the performance, that it doesn’t happen automatically, that even just before Mass at the rehearsal I have to “wake them up,” get them organized and concentrating—in addition to warming them up and doing a run-through of the pieces. This can be really wearisome. He will usually still look at me in utter confusion and puzzlement, probably thinking, “But doesn’t everything come naturally for you guys!?” I have learned to just say, “Thank you,” smile and, and after a few polite words, move on. ♦

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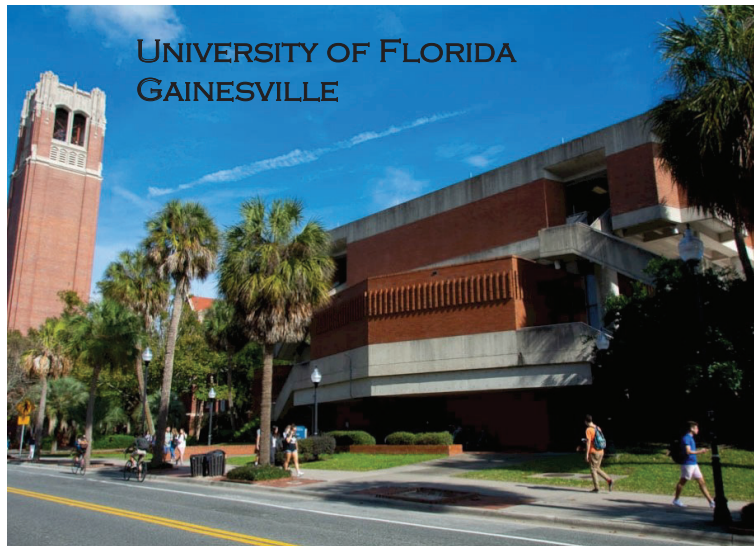
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Get all the details at: MusicaSacra.com/Colloquium



Members Save \$50
with discount code
TMP20

Online Registration at *shop.MusicaSacra.com*

Colloquium 2020 Registration Details

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.

Title (Mr., Ms., Rev., etc.)	First Name	Last Name	Forum Name for Badge (optional)
Address		City	State/Province Zip
Daytime Phone (include area code)		E-Mail Address	
Parish Name*	Parish Zip*	(Arch)Diocese*	MEMBER DISCOUNT CODE

* (only needed for Parish Memberships)

Full Colloquium Registration, including opening Banquet

	<u>Early Bird</u> <i>(Through March 1)</i>	<u>Regular</u> <i>(March 2-May 10)</i>	<u>Late</u> <i>(after May 10)</i>	
CMAA Member Registration	\$599	\$649	\$699	\$ _____
<i>(Includes all sessions plus Banquet on July 1, 2019)</i>				
Not yet member: Add \$60	<i>(includes one year individual 2019 membership; foreign postage, if applicable, will be billed)</i>			\$ _____
Non-Member Registration	\$649	\$699	\$749	\$ _____
Seminarian/Student Registration	\$400	\$425	\$450	\$ _____
Companion (<i>Adult</i>)	\$425	\$475	\$525	\$ _____
<i>All events except breakouts, chant and choir rehearsals. Includes Banquet on June 22, 2020, lunches (Tu-Fri), dinners (W-Fr).</i>				
Name of Full Attendee _____				

Daily registration (for those not attending the full colloquium)

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

	<u>Early Bird</u> <i>(Through March 1)</i>	<u>Regular</u> <i>(March 2-May 10)</i>	<u>Late</u> <i>(after May 10)</i>	
Daily Rate CMAA Member	\$150	\$175	\$200	x _____ #days = \$ _____
Daily Rate Non-CMAA Member	\$175	\$200	\$225	x _____ #days = \$ _____

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 <i>(included in full tuition or Companion registration, but not day rates)</i>	\$65ea	\$ _____
Extra Evening Meals Wednesday \$25 _____ Friday \$25 _____	\$25ea	\$ _____
Closing Lunch Saturday <i>(not included in Registration)</i>	\$35ea	\$ _____
Breakfast Plan (Tu-Sa)	\$60	\$ _____
Special Dietary Concerns <i>(If you have special dietary restrictions, you may request special meals for banquets)</i>	\$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.

TOTAL COLLOQUIUM FEES: _____ \$ _____

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

Check # _____ Enclosed

I authorize CMAA to charge my: MasterCard VISA AMEX Discover

Credit Card Number

Expiration Date

Security Code (*3 digits located on back or 4 digits on front for AMEX*)

Cardholder Signature

Date of Signature

Name on Card (Please print)

Billing Address (if different)

Submit Form with Payment To:

CMAA ♦ 322 Roy Foster Road ♦ McMinnville, TN ♦ 37110

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

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

Give the Gift of Sacred Music

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

Music Director
Pastor
Seminarian
Choir Member
Music Teacher
Liturgist

Would your parish benefit from having a Parish Membership?

Benefits of Membership:

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

Each issue of *Sacred Music* offers:

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

“The greatest need of liturgy today is the restoration of the sense of the Sacred.”

William Mahrt, CMAA President

Please help us continue our work. Join today!

Musica Sacra.com

Sacred Music
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New Membership or Renewal Form



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

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

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

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

Shipping Address:

First Name _____ Last Name _____

Email _____ Country _____

Address _____ City _____ State/Prov ____ Zip _____

Payment:

Check # _____ Enclosed

I authorize CMAA to charge my: MasterCard VISA AMEX Discover

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

Cardholder Signature _____ Date of Signature _____

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

____ I've enclosed my check or credit card authorization for US\$60 for an annual membership that includes an annual

subscription to *Sacred Music* (US\$60 for Canada, US\$65 for all other non-U.S. members)

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

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

Church Music Association of America
322 Roy Foster Road | McMinnville | TN 37110 | gm@musicasacra.com | 505-263-6298