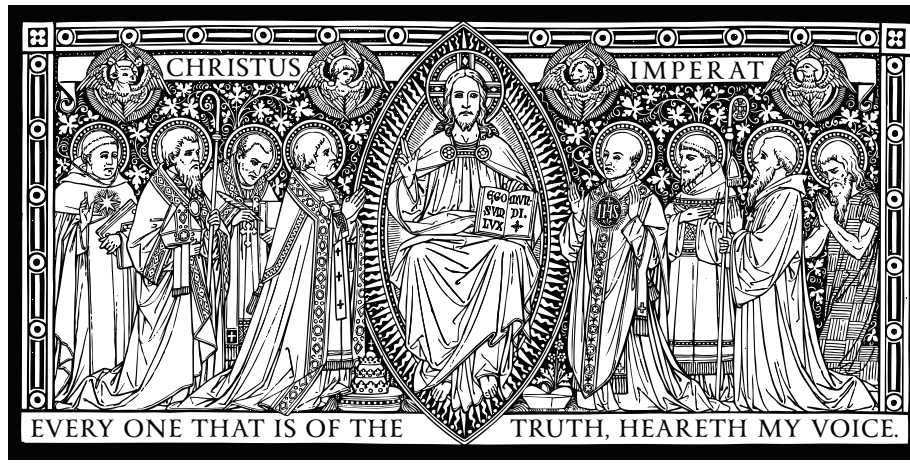

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Editoral

Liturgical Music and Architecture

An intimate union of the liturgical action with the sacred arts makes it possible for music and architecture to mark sacred time and space, and music and architecture themselves share in a essential relationship that serves practical as well as theological purposes.

by William Mahrt

For liturgy to accomplish its purposes it must be sacred and it must be beautiful—the arts must have an essential role in the liturgy. The Second Vatican Council acknowledged the primacy of music in this regard:

> The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, *as sacred song united to the words*, it forms a necessary or integral part of the solemn liturgy.[1]

The council also addressed the visual arts, but their concerns about architecture were briefer. They called for revision of canons and statutes governing material things in sacred worship—

> the worthy and well planned construction of sacred buildings, the shape and construction of altars, the nobility, placing, and safety of the Eucharistic tabernacle, the dignity and suitability of the baptistery, the proper ordering of sacred images, embellishments, and vestments.[2]

The constitution does not say that music is important simply because it sets the texts of the liturgy, as some today would have it, but because it is an intimate union of text and melody, an integral part of the liturgy. Moreover, as sacred song united to the words, it is more closely connected with the liturgical action. As Pope St. John Paul II elaborated, it provides "synchronization with the time and moment in the Liturgy for which it is intended, appropriately reflecting the gestures proposed by the rite. The various moments in the Liturgy require a musical expression of their own."[3]

But architecture also serves a function much more intimately connected with

[1]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (1963), ¶112, emphasis mine.

[2]*Sacrosanctum Concilium,* ¶128.

[3]Pope St. John Paul II, *Chirograph for the Centenary of the Motu Proprio* Tra Le Sollecitudini *on Sacred Music* (Nov. 22, 2003), ¶5.

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the liturgy. As the setting for the liturgy, it is essential in creating the sacred space, in which music creates the sacred time. Any number of aspects are components of this creation of sacred space. The external appearance of a properly constructed church identifies it as a sacred building: it cannot be a bank or a school—its construction of enduring materials, its steeples with bells, its magnificent portals, which reinforce the significance of entering the church, identify its proper type. Entering the portal, one sees walls decorated with mosaics and stations of the cross and supporting stained glass windows, which articulate the history of salvation and the relate the proceedings in the church to the choirs of Angels and saints, the great a cloud of witnesses, who attend the liturgy together with the earthly congregation. Around the walls of a great church are the twelve consecration crosses with candles, evidence of the original consecration of the church's boundaries of sacred space. Its aisles are the location of processions, and they lead to the altar; and the architecture provides a focus upon the altar, in a symmetrical position at the front of the church, poised upon the ascent of several steps, and sometimes enhanced by a baldachino over the altar, with the tabernacle either upon it or in a prominent, symmetrical location behind it. The location of furniture, chairs, ambos, railings—all express and facilitate liturgical purposes, especially when their form is sacred, distinct from their secular counterparts. The layout of the whole floor plan serves not only the practical symbolism of the function of the altar and its approach, but if the altar is placed for celebration *ad orientem*, then the trajectory of attention goes beyond the altar, eastward and upward, as it were, toward heaven. The construction and decoration of the ceiling can suggest heaven as well, and, in a Gothic building, arcades, triforia, clerestories, and vaults are all reminders of the domain of heaven. Symmetry is essential to the arrangement of the architecture, because the building is just a part of an ordered cosmos, and its elements point to the transcendent direction that is the focus of the liturgy.

Music, particularly Gregorian chant, articulates the actions of the liturgy: chants for processions (introits, communions) are in a neumatic style, which conveys a sense of motion appropriate to a procession. Chants which complement lessons (gradual, alleluia) elicit recollection, meditation, which is appropriate to the hearing of lessons. Sung lessons articulate the rela-

Symmetry is essential to the arrangement of the architecture, because the building is just a part of an ordered cosmos, and its elements point to the transcendent direction that is the focus of the liturgy.

tion of the lessons to the rest of the liturgy and convey a sense of the individual kind of lesson (prophecy, epistle, gospel). Priest's chants are in a simpler recitative style which emphasizes the texts being delivered, and allows the celebrant efficiently to lead the ceremony. (I have always contended that when the priest sings his parts, the singing of congregation and choir take their part in an organic whole). And music is the vehicle for conveying sacred time. There are several aspects of sacred time. The most evident is that of the liturgical year. Each season has its own character, and the music serves well to articulate that character. But also, music projects time in each specific liturgy, it extends the text of each liturgical action so that it lasts for the duration of the action itself. Such chants as the introit are provided with verses, which can adjust the duration of the singing to the duration of the procession which it accompanies. It is also said to be an element of the sanctification of time: by projecting a sacred text clothed with a sacred melody, the time of the duration is made sacred, the chant itself expresses the sacredness of the action.

But architecture has a much more practical function and one that is intimately related to music. Architecture is the physical medium of the music. Without its acoustics, the music would be very difficult. Every singer in the liturgy relies upon the acoustics of the building, which, ideally, are resonant, but clear. I cite two examples on our campus at Stanford. Campbell Auditorium, seating a little over two hundred people, was designed in consultation with an acoustician, whose ideal was clarity. It is good for speech, if the speaker speaks loudly enough, but the clarity achieved has been at the expense of resonance. Vocal ensembles do not hear each other ideally. The Stanford Memorial Church, seating well over a thousand people, is the opposite; it is very resonant, but at the expense of some clarity. A group of amateur singers benefits from this, since slight rhythmic imperfections are imperceptible, being covered by the lack of clarity.

Architecture has a much more practical function and one that is intimately related to music. Architecture is the physical medium of the music.

I witnessed architecture which had an ideal combination of resonance and clarity in the lady chapels of the cathedrals of southern England, notably Salisbury, but also several others. In these chapels, I had the opportunity to sing and observe in them. Three people singing together filled the space magnificently and everything was brilliantly clear. Tim Tatton-Brown, the archeologist there at Salisbury speculated that this ideal acoustic is at least assisted, if not created, by the rib vaults of the ceiling. Their shape is parabaloid, and this shape has the characteristic of reflecting the sound back to its source from each point on the vault, thus the ideal combination.

The Trinity Chapel (Lady Chapel) in the Salisbury Cathedral in Wiltshire, England.[4]

The intimate relation of music and architecture pertains to several kinds of music. First of all, the singing of the celebrant. In a resonant church, the priest's singing carries throughout the church. My choir often sang a High Mass in the Stanford Memorial Church, which is noted for its resonance—its interior walls are amply decorated with mosaics, which help to reflect the sound. Our slightly frail priest stood at the altar, pulled himself together, and sang the texts of the Mass loudly and clearly. I checked; he could be heard easily from the back of the church. When it came time for him to preach, we had to provide a microphone, because he was not singing. The singing was his microphone, and in a resonant church it sufficed completely.

Second, the organ relies upon a resonant building, and this is crucial. In the 1930s, the Memorial Church was thought to be too resonant and a beautiful oak ceiling was covered entirely with inches-thick horsehair padding, apparently the acoustical treatment of the time. When Charles Fisk was contracted to build a Baroque organ for the church, he examined the church for its acoustics and insisted that that padding be removed. The beautiful oak ceiling was revealed and proved to be a welcome host to the new organ. A similar, but unhappy story concerns the Dinkelspiel Auditorium for the music department on campus. It was designed by an artist who wanted its shape to reflect its function, and so its shape is similar to a megaphone, fanning out to its widest at the back of the auditorium. Unfortunately, this did not function well acoustically. A contract was signed with a prestigious major organ builder, but when the builder observed the completed building, the contract was cancelled. The music department has lived with this ineffective acoustic, without the envisioned organ, for most of seventy years.

A crucial element which relies upon good acoustics is the congregation.

Third, a crucial element which relies upon good acoustics is the congregation. Singing in the congregation requires a sense of singing together, and a good acoustic allows each singing member of the congregation

[4]Image credit: Diliff — Own work, CC BY-SA 3.0 <https://commons.wikimedia.org/w/index.php?curid=33976432>.

to hear neighbors well, which reinforces his own singing. It is true that organ accompaniment can contribute similar reinforcement, but frequently, in less than optimum acoustical conditions, the organist plays loudly and simply covers the singing.

Of course, the fourth element requiring good acoustics is the choir. A parish choir, even a skilled one, is often made up of somewhat light voices, which carry in good acoustics, and of singers who need to rely upon each other. Whether singing in chant, polyphony, or harmonized melody, singers need the reinforcement of their voices by other singers on their own part. This is not just a matter of reading, but also directly of acoustics. When the singers cannot hear each other well, they lose confidence and sing poorly.

Acousticians know that a rectangular shape (shoebox) is the best acoustical environment. It is no surprise that most traditional churches have this form. Modern architecture cultivated various shapes, on the ground that they aided the participation of the congregation. The church in the round was conceived so that the members of the congregation could see and hear each other. But this participation was conceptual, not actual, and such buildings are often not effective acoustically. Further, acoustical consultants usually recommend damping of the acoustics, and this is detrimental further to the singing, particularly of congregations. I contend that the rectangular shape is also the most effective liturgical shape. It allows the congregation directly to face the altar, and to face Eastward (at least toward liturgical East, which symbolizes the object of their worship). This, then pertains to the difference between two theories of liturgy—the anthropocentric (focused upon the congregation) and the theocentric (focused upon God). I contend that the proper theory of liturgy is primarily theocentric—we participate in Christ's offering a perfect sacrifice to the Father, something quite evident in the texts of the Eucharistic prayers. The most anthropocentric thing that can be done is to support the theocentric aspect of the liturgy. For example, in a rectangular church, the congregation, singing in a resonant acoustic, all facing the altar, can experience this notion of sacrifice most effectively.

The relation between music and architecture is essential, since each in its domain provides support to the other.

Thus, both music and architecture are essential in cultivating the sacredness and beauty of the liturgy. But the relation between them is even more essential, since each in its domain provides support to the other. Continual vigilance is necessary to protect this crucial relationship. ❖

Articles

Memories of the Professor, James T. Moore: A Person of Many Talents

A man, steeped in the renewal of sacred music following Pius X's motu proprio, quietly made a world of difference for "kids from the Bronx."

by Louis C. Zuccarello

It was the mid 1940s and there I was, a nervous fourth-grade student, newly admitted to St. Frances of Rome School from P.S. 87 in mid-September, because an opening had unexpectedly developed. I was happy because my parents were happy. I was also wary about what I was expected to do to make sure that I fulfilled the expectations of the teachers, who were unlike any teachers I had ever known. They were nuns, with elaborate, special clothes who were known to be both disciplinarians and holy women. At this stage I had not received the sacraments of Penance, Holy Communion, or Confirmation. Within the next eight months, I had confessed my sins and received the Eucharist for the first time. Confirmation was reserved for the next year.

I recall that Sr. Mary Rosaria, my teacher, had just volunteered me to join the choir at our church. I and the other Bronx "kids" who were being trained to bolster the soprano and alto sections of our all-male choir had no musical training, no idea of the correct pronunciation of church Latin, no clue as to the differences between Gregorian chant and Baroque polyphonic music when we started. Our choir director, Prof. James Moore, had seen our likes before. He and the "men" (those who sang the tenor and bass parts had seen IT all before.) IT refers to the transition of novice sopranos and altos into young people who could sing their parts, read the music on our sheets, books or handouts, and even handle some of the nuances of the Gregorian chant. I can still recall some of Prof. Moore's directions—the chant must not be interrupted by a breath; the flow must be seamless; do not sing too loudly on the higher notes. At Christmas, the Prof. insisted that we avoid the tempting *Silent Night* trap of merging the words "Infant" and "so" and thus, producing a new word, "Infantso tender and mild." We also avoided screeching out,

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Professor James T. Moore (middle)

"Sleep in heavenly peace . . ." with undue emphasis on the upswing in the second part of "peace." Prof. Moore expected us to pronounce our Latin and English correctly with some understanding of what we were singing. Some years later, when I was in high school, I heard some students from a highly regarded high school reviewing their Latin homework and quoting Caesar as saying, "Weni, Widi, Wiki." Prof. Moore would not have approved: it was Veni, Vidi, Vici.

In short, Prof. Moore provided us with the beginnings of a classical education. He instilled in us a love for sacred choral music and a willingness to take on musical challenges we could never have imagined when we said YES to Sister's question—"You would be good in the choir." (Note the request was stated as a declarative sentence.) Our dutiful response was, "Yes, Sister."

Even in the fourth grade and in the ensuing grammar school years, we were keenly aware that, in the Bronx, choir singing was not the most "macho" of activities for boys. This might explain our fierce competition with the altar boys. They, unlike us, were not required to wear bows with their cassocks and surplices. Once a year, our trip to Steeplechase Park at Coney Island was fraught with tension, because we were traveling with them—the altar boys. We loved the trip to Brooklyn to enjoy the salt water pool, the rides, and the adventure of it all. This was the late 1940s and early 1950s, a time when the Latin Mass was the norm and there were no female altar servers or choir members. The changes and challenges of the 1960s were still a decade away, although the currents that would shape them had already begun to take shape in the nation, in the church, and in the neighborhoods of the North Bronx.

During Lent, Prof. Moore directed a passion play in our school auditorium. This was just one of the numerous stage presentations that he supervised in the schools and churches with which he was associated. The cast and stage crews were primarily composed of parishioners and students from the schools in which he taught. Recently I spoke to one of those students, Annamaria Verde Stefani, who had been recruited for the stage crew as a freshman at St. Barnabas High School. She continued in that capacity through her senior year, accepting increasingly responsible roles, assisting the professor's management of the particular productions. After majoring in biology in college, she worked as a medical researcher. However, after a number of

years in research, she met and was hired as a personal assistant to Luciano Pavarotti. It seems plausible that her experience with the professor's dramatic and musical productions provided some preparation for her work with the gifted opera star's business and organizational needs during the years she was with Pavarotti.

I witnessed the passion play as a member of the choir. We were expected to sing appropriate hymns, contributing to the musical dimension of the show. At times, it was difficult to stay awake for the entirety of the 8:00 o'clock shows. Fortunately, it was staged well with impressive sets and colorful wardrobes.

He insisted on excellence and reverence. The importance of understanding the Latin words we sang was stressed, as was appreciating the significance of the liturgical events in which we participated.

I recall being nudged awake by one of the "men" as we watched the final scenes of the Crucifixion. Prof. Moore would usually catch my eye and glare a warning to prevent future dozing. He insisted on excellence and reverence. The importance of understanding the Latin words we sang was stressed, as was appreciating the significance of the liturgical events in which we participated.

Eventually I got to be a "man" and could sing with the baritones after a brief stay with the tenors. As a "boy" I had gone from soprano to alto, the part I liked best. By the way, being a "man" meant I was now in high school and had developed a voice which would allow me to sing in the back of the choir. In the 1990s I went back to St. Frances of Rome to attend an open house and alumni reunion. There I met one of the older "men" who had been a part of the choir in the 40s and 50s. He told me that Professor Moore had passed away and I cried. It was hard to think of St. Frances of Rome without him and the choir, which was one of the gifts that he gave to his choir members and to the parishioners whom he served.

As I grew older, the man who led the choir, "Prof." James T. Moore, fascinated me but remained unknown to me in so many respects. He was there for choir practice each week, Miraculous Medal devotions on Monday afternoons, and for High Mass celebrated at 11am each Sunday during the school year. He prepared us for the special liturgies of Advent, Christmas, Lent, Easter, Pentecost, and other holy days. He taught us how to breathe, using our diaphragms to control the flow of air and sound. He insisted that we enunciate the words, clearly and correctly. Patiently (most of the time), he taught us to sing the litanies that were part of Holy Week services;

to respect the importance of crescendos and decrescendos and other musical modulations represented by symbols in the musical score. He applied brakes to our tendency to rush certain phrases and made sure that we resisted the temptation to overdo the volume in certain phrases that some might feel inclined to shout, misinterpreting the label of "forte" as license to do so. Prof. Moore also taught us by example. I can recall that frequently, after an evening service, as we were anxiously moving out of the sanctuary, he would stay behind and kneel before the Blessed Sacrament and quietly pray.

And who were we, the choir members, the raw material that he shaped into a group capable of making such beautiful, harmonious music respecting the sacred themes of the liturgy and by singing, praying twice, as the ancient proverb had noted? We were not young boys attending an elite private school where the central focus was on producing well-trained choristers. We bore little resemblance to the lads who filled the choir pews in some English cathedrals. Most of us were from working class families with working class incomes who would eventually achieve some upward mobility and provide the way for our own children to realize the American dream more substantially. We were after all, "kids from the Bronx," who were not necessarily exceptional in our lives as young boys. We were "kids" who, during lunch time, played King of the Hill on the small incline at the corner of Pitman and Digney Avenues. Our games often involved riding our bikes to Seton Falls field to play baseball with a ball covered with black tape—no uniforms, no leagues, no official umpires, no real bases. In school we all had strengths and weaknesses and the Presentation Sisters were there to meet us where we were and to help us become better. Prof. Moore discovered talent among these kids and worked with them to produce a glorious sound to the Lord. By the way, Prof. also was our teacher in the parish elementary school, where he introduced us to the study of art and to music.

The fact of the matter was that we saw Prof. Moore as our teacher and as our choir director. I knew little to nothing else about him and never really sought to learn more. Yet, from time to time, I would remember him and relive moments from my days as a choirboy under his tutelage. I became a teacher and appreciated the challenge of trying to motivate students, who possessed varying degrees of interest and of skills, to give their best effort to engage and master the subject matter of the course. He had done that, and done it quite successfully, without threats of poor grades and report cards. A choir relied on the mutual support of each member to contribute his part to the group effort that resulted in a beautiful blending of sound and meaning. Prof. Moore led this effort and got us beyond the simple mechanics of the task, to produce music that could touch our emotions and our souls.

However, there were moments, (there always are) where things did not go as planned. One that has remained with me relates to a very warm spring day, when the church was packed with worshipers, attending the confirmation of a large group of the school children. The bishop who presided at the service was Francis Cardinal Spellman. The choir had been moved to a side section of the church, near the confessional boxes. We waited because the Cardinal and his entourage had been delayed by traffic on his way from Manhattan to the North Bronx. The

Professor Moore, Bronx, New York

choir was ready for the cardinal's entrance, tucked away as we were on the extreme side of the church. Prof. was ready, the congregation was ready. As the cardinal entered, the organ sounded and the choir pronounced the message, the majestic message, "Ecce Sacerdos Magnus, qui in diebus sui placuit Deo, Ideo iure iurando, fecit illum Domine crescere in plebem." "Behold the High Priest, who in his days pleases God, the Lord raised him up among the people." As the cardinal began down the aisle, I was seated in a pew next to another alto, Ralph G. who, overcome by the heat, fainted. The nearby ushers came quickly to aid the lad. Seeing Ralph's chin resting on the back of the pew in front, I tried to ease it off but giggled at the awkward scene. Noting that Ralph was being cared for, Prof. continued playing the organ and directing the singers. The cardinal was completely unaware that anything had happened and the confirmation ceremony proceeded as planned. My friend Ralph recovered nicely after being moved to a cooler locale. He was also able to join us later as we chanted the solemn verses of "Veni Creator Spiritus" invoking the support of the Holy Spirit for those who were being confirmed.

After I retired from my teaching and administrative duties at Marist College in Poughkeepsie, New York, I again began thinking of Prof. Moore, the choir years at St. Frances of Rome, the Presentation Sisters, the diocesan priests of the parish and of how much they meant to me and to so many of those with whom we shared those times. I decided that I wanted to remember Prof. Moore. I wanted to learn more about him and his life. Until now, he was my choir director in a time long ago. I wanted to visit his grave and pay my respects to him, to his work and to his memory. I was not alone in this desire to underscore the importance of those years, the 1940s through the mid-1960s. Even today, there is a page on Facebook devoted to former students and parishioners of St. Frances of Rome School and parish. It's worth a look and includes passing references to special people and events in the history of the parish and of this wonderful, Bronx neighborhood.

My family was part of the generation which worshipped in a basement church and which kept alive the dream that someday the parish would have an impressive edifice in which to worship. The seeds of that dream were planted at the turn of the twentieth century when the parish began to take shape under the leadership of Fr. Francis P. Moore (no relation to Prof. Moore). The dream was realized in 1967,

when Cardinal Spellman came to dedicate the newly completed upper church.

"Prof." James T. Moore was born on January 1, 1907, in New York City. He passed away, quite unexpectedly, at St. Mary's Hospital in Waterbury, Connecticut, on October 27, 1980, a few years after he retired from St. Frances of Rome. We know that the first pastor, Rev. Francis Moore, in planning the development of the parish, had hired young James Moore to assist him with the design of the early buildings. James Moore had studied architecture at Manhattan College and continued practicing his profession throughout his life. He began working as a very young architect. He also was asked by Pastor Moore to become the church's organist when James was only thirteen years old. Pastor Moore discovered the boy's musical talent one day when Prof. was practicing his lessons under the supervision of Mother Fidelis, a Presentation nun working at the parish. The pastor happened to be passing by and was so impressed with what he heard that he made inquiries about the lad's training and his proficiency at the keyboard. This fortuitous experience seems to be the origin of Prof.'s identification with the development of religious music at this parish.

One of the Prof.'s aunts shared a story with my wife, Barbara, and me on a recent visit to Bethlehem, Connecticut. She said that young Jimmy did not seem interested in the piano lessons that had been provided for him by his parents. Several family members recommended that his mother save the money being spent on the lessons because they felt that the boy had no real interest in music. One day the family was shocked to find James and his friends pushing an abandoned parlor organ toward the site of the family home on East 224th Street. James proceeded to get the organ into decent shape and eventually devoted himself to mastering the salvaged musical instrument. Subsequently, he went on to set up a modest amusement park in his backyard for summer fun. Clearly some of his musical education was self-taught. In his later years, he encouraged his niece, Rita Barbieri-McGuire, and much later, his nephew, Gene Donnelly, to take on challenges for which they thought they were ill-prepared. Both had received music lessons. Rita was proficient playing the piano and quickly learned the organ and other instruments. However, imagine her surprise when Prof. asked her to fill in for him when he was unable to provide the music for an evening service at St. Frances of Rome or at St. Barnabas, both in the north Bronx. Scheduling conflicts did occur due to the number of churches and schools that relied on Prof. Moore for classroom instruction in both art and music. His nephew, Gene Donnelly, recalled being asked to lead a scheduled choir practice that Prof. was forced to miss. After a brief orientation to the program that the choir was preparing, Prof. reiterated his confidence in Gene's ability to help the choir review the pieces and to prepare for the Sunday High Mass. Prof's niece, Rita, recalled that several years earlier, she had been occasionally enlisted to do similar last-minute subbing for the professor.

Both knew their Uncle Jim well and admired not only his musical talents but also his creative and generous spirit, and his belief in and practice of a life of service to others. Uncle Jim was the older brother of their mother, Alicia, who lived with her family in the Woodlawn section of the Bronx, adjacent to the Wakefield section

where Uncle Jim and their mom had grown up. The Moore family was comprised of professor's dad, James F. Moore, and mother, Justina Riefenhauser Moore. Both parents were second-generation Americans. The father, James F., was a mason, who had a business located on White Plains Road in the Wakefield section of the Bronx and had had experience working on the building of the Panama Canal as a mason.

James F.'s wife and professor's mother was a housekeeper. In 1936, he provided the architectural plan for the new home that Alicia and Charles Donnelly had built in Woodlawn. His brother, Justin, did much of the masonry work and the work on the fireplaces for the new home. Justin sought more rural surroundings and moved to Bethlehem, Connecticut in the early 1930s, and he was later joined in the area by Prof. Moore. After building their homes, both brothers continued to invest in property acquisitions in that area and attracted other relatives to settle nearby. At this time, Justin was married and had a family. Prof. lived close by and in future years other members of the family and friends settled in the area. Many of professor's childhood friends from the Bronx would come on weekends to help him with various projects. Beautiful as the life and land were, it did pose a challenge for Prof. Moore, who was making his living in the north Bronx and at times even in Manhattan. Rather than attempt to commute daily, Prof. visited his sister Alicia Donnelly's house in Woodlawn on Sunday and Monday; during the rest of the week he usually had a small apartment in the New York Metropolitan area and returned to Bethlehem when he had free time. Thus, his niece and nephew, Gene and Rita, saw a good deal of their uncle and were affected by his influence and example. Their relationship was such for the Prof. to feel at ease when he asked them to take over a service or practice that he could not make. He took an interest in their activities and schooling. His niece, Rita, recalled his suggesting to her that she consider attending college at Manhattanville for its music program, but she had set her mind on studying nursing, and so she did at Hunter College. He also encouraged his nephew, Gene, to continue studying music at Bronx Community College. Gene's talent on the organ and his success working with the choir when his uncle could not be there provided ample evidence of his musical abilities. But like Rita, Gene decided to pursue a career outside of music.

The other members of the Moore family included Ann who married a Donnelly (no relation to Alicia's family), Frances Hosty, and Rita Stewart: four daughters and two sons. The mother of the family, Justina, was of German background with roots in Bavaria; the father, James F., was of Irish background. Both were devoted Catholics and shared their commitment to their faith with their children. Prof. Moore is thought to have entertained the possibility of studying for the priesthood but did not follow that path. Rita and Gene both recall that the professor's residences were usually rather small living quarters, almost monastic in character. They also mentioned that he always had with him his breviary (the official book of daily prayers and readings used in the Roman Catholic religious tradition). The somewhat worn red covers showed signs that the book had been well used.

Prof. Moore's education was begun in the Bronx, where he initially attended schools that were nearby. A newspaper

article at the time of the celebration of his Golden Anniversary at St. Frances of Rome parish listed the following schools which he attended: P.S. 21, Evander Childs H.S., Manhattan Prep., and Manhattan College. Graduate studies at Fordham University and Columbia University added to his grounding in history and in music. These experiences would be followed in later years by course work in liturgical music at the Pius X School at Manhattanville and by studies of Gregorian chant at the Benedictine Monastery in Solesmes, France. Given the many groups that he served as a teacher and as music director, I speculate that he may have attended some of these institutions as a part-time student.

He became the full-time organist at St. Frances of Rome in 1920 at the age of thirteen. He went on to develop the boys' choir and eventually expanded his teaching at a number of schools and parishes. The fiftieth anniversary newspaper story listed the following programs with which he was associated: the parishes of St. Frances of Rome, St. Barnabas, St. Nicholas of Tolentine, Holy Rosary, St. Martin of Tours, Our Lady of the Assumption, Our Lady of Solace, and St. Michael's. He also was honored by Cardinal Cooke at the Graduation Exercises of the Lavalle School for the Blind, for his work with their student chorale. Prof. Moore was also remembered for his work developing the Bugle and Drum Corps at St. Barnabas. An interview with Edward McEnerey described how the Prof. persuaded young Edward, a Barnabas grammar school student, to study the bugle and then went on to teach him how to play it for the St. Barnabas Corps. Ed noted that the corps practiced regularly, marching though the streets of Woodlawn preparing for participation in the St. Patrick's Day parade. Ed also shared that the young ladies of the neighborhood were impressed by the music and by the precision marching that Prof. Moore had taught the group. Asked to identify what he regarded as some attributes of the Prof., he cited the following: he had the ability to encourage young grammar school students to take up music in varied forms—vocal, band, instrumental. Ed also recalled him as being smart, patient, disciplined, encouraging, and affirming. He noted that the young musicians respected their teacher as being a hard worker who enjoyed his work. Another former St. Barnabas student, Beth Kennedy, recalled that he periodically put on musicals and encouraged students to participate and "give it a try."

Moore became the full-time organist at St. Frances of Rome in 1920 at the age of thirteen.

When Prof. Moore decided to retire from his teaching and conducting at the institutions where he had worked, those who had been beneficiaries of his efforts insisted on honoring him for his years of faithful service. James Hannigan, a former member of the choir and a good friend of the Prof., led the effort. This event, which was held on Sunday, May 23, 1976 at Mayer's Parkway Restaurant

on East 233rd Street in the Bronx, six years after the celebration of his fiftieth anniversary at St. Frances of Rome, on Sunday, May 31, 1970, echoed many of the tributes that had previously been offered at the fiftieth anniversary gathering. Family, relatives, parishioners, friends, and colleagues packed Mayer's to say thank you to the reserved and appreciative Maestro, whom some had perhaps taken for granted, given the longevity of his presence among them. Between those who attended the earlier anniversary tribute and those who attended the farewell dinner and tribute, an estimated 1,500 people participated in honoring Prof. Moore. The attendees included former students who had achieved significant professional success on stage. Dolores Wilson of the Metropolitan Opera, Jane P. Coleman, and Helen Gallagher of the Broadway stage joined a host of former choir singers, band members, and associates of the Prof. from the clergy, religious educators, and lay colleagues to say "thank you" and to wish him well in his retirement.

As choirboys we knew nothing of the larger world in which Prof. Moore moved, but his career coincided with some important movements in liturgical music. One important initiative had been launched in Rome, by Pope Pius X in 1903. To promote the spirit of the pontiff's message, the Archdiocese of New York, under Cardinal Hayes, convened a conference in 1920 dedicated to the study of sacred music in the Catholic Church. One of the key objectives was to define more clearly the expectations for the creation and promotion of *musica sacra* in church services. Attendees gathered from a wide variety of Catholic institutions both in the United States and abroad. A key question considered was how religious leaders understood the reforms sought by Pius X in his motu proprio of Nov. 22, 1903, and his call for a return to the tradition of Gregorian chant and the classic polyphony of the sixteenth century. Given my memory of the type of music to which Prof. Moore introduced us in the 1940s and 1950s, one could see that he had embraced the objectives of Pius X's efforts to distinguish the unique aspects of the Catholic sacred music.

Individuals emerged to provide leadership to local schools and choirs as they learned to implement the types of music that Pope Pius X had identified as embodying the true historical Catholic music tradition. University centers and monastic institutions for the study and practice of that musical legacy sought and gradually received the economic and scholarly support necessary to advance this curricular priority. Essential to making real progress was the need to orient and educate the laity, of all ages, to appreciate the renewed musical part of the liturgy and to participate in it fully. In the United States, Dr. Justine Ward and Mother Georgia Stevens of Manhattanville emerged as energetic spokespersons and began the task of constructing a curriculum and a pedagogy that would educate grammar school children in the elements of Gregorian chant and elements of the polyphonic tradition.

There is reason to believe that Prof. Moore was influenced by the methods employed by Dr. Ward and Mother Stevens in that the Prof., in addition to probably noting that Dr. Ward had the same first name as his mother, Justina, produced a set of instructional booklets that appear to have followed the style and principles promoted

by Dr. Ward.[1] These were examples of works published in Bethlehem, Connecticut, professor's home area during these years, under the title *Scriptorium*.

He gave importance to teaching his "kids from the Bronx" (we choir members) to sing the chant associated with key religious holy days, especially at Easter. After some seventy years, I can still recall singing *Victimae Paschali Laude*s. He also instructed us to sing polyphonic works, like the *Ave Verum* of Mozart. Listening to them even now brings a realization of how fortunate we were to have had the opportunity to learn and to pray this music.

The talented young man from East 224th Street in the Bronx gave us this great gift. He studied at some of the most prominent centers for the enhancement of sacred music in the church and in the concert hall. He travelled to monastic centers in Europe, including his favorite site for appreciating the beauty and discipline of the chant, the Abbey of Solesmes. In this he shared the mission of the leaders of the renewal movement, including those associated with the establishment of the Pius X School of Liturgical Music at Manhattanville College during the years immediately before and after 1920. The Pius X School made special efforts to help educate the many choir leaders and teachers who were in the front lines of the effort to encourage the understanding and participation of the laity in this renewal. In addition, over time, the school offered a more formal degree-granting program to more traditional graduate students. The test of the effectiveness of the promotion of sacred music was seen in the joint student choirs assembled to sing

Moore shared the mission of the leaders of the renewal movement, including those associated with the establishment of the Pius X School of Liturgical Music at Manhattanville College during the years immediately before and after 1920.

[1]The *Catalog of Copyright Entries: Third Series*, vol. 13, part 1, no. 1 (January–June 1959) included the following entry: Moore, James T., ed. *Pray and Sing in Beauty*; music course of study, grade 5B (A Christocentric education series) © *Scriptorium*; 29 Dec., 58; A382277. The *Catalog of Copyright Entries: Third Series*, vol. 13, part 1, no. 2 (July–December 1959) included the following entry: Moore, James T., ed. *Pray and Sing in Beauty*; music course of study, grade 4B (A Christocentric education series) © *Scriptorium*; 11 Feb. 59, 6 Apr. 59; A397582-397529. The *Catalog of Copyright Entries: Third Series*, vol. 14, part 1, no. 1 (January–June 1960) included the following entries: Moore, James T., ed. *Pray and Sing in Beauty*; music course of study, grade 7B (A Christocentric education series) © *Scriptorium*; 17 Mar. 60; A445384; and *Pray and Sing in Beauty*; music course of study, grade 8A (A Christocentric education series) © *Scriptorium*; 6 Nov. 59; A428585.

the Mass at conferences of those involved in the local work of training the singers and musicians, the work of people like James T. Moore.

The movement, however did have problems: differences of opinion about the correct rules for singing chant, competing priorities in times of limited funding and limited resources, personality tensions and competitive ambitions threatening leadership cooperation. Most of these realities never reached the laity and the amateur choir members struggling to grow in their understanding and effective presentation of this solemn and beautiful music. The right way for them was the way they were taught by their teachers and directors, who knew better. These concerns certainly never bothered the "kids from the Bronx," who had other things to worry about. Let the Prof. figure those things out. We knew we could trust him to guarantee that we did it correctly. We knew so little about him personally, his training, his opinion on some of those contentious matters, what he did in whatever spare time he had. What we did know was that the best models of singing the chant were the monks of Solesmes. We knew that if we listened to Prof. and followed his directions, we wouldn't sing too sharp or too flat, too loud or too soft, or at the wrong time. Why? Because he told us so and we did not want to disappoint him. Because we respected him.

At some point, we became aware that Prof. seemed to live in two different places. Some of the "men" shared with us that he lived in a country area in Connecticut, in or near a town named Bethlehem, and later in Morris. We then caught bits and pieces of the story that in Bethlehem, his home area also included space for a working farm and farm animals: cows, chickens, pigs, and for a time some prize Angus cattle. He seemed quite happy as a gentleman farmer. In the 1960s, Prof. was joined by a nephew from California, Jim Stewart, who helped work the farm and started his family in the area. Prof. gave his house to the Stewarts and moved to a nearby property. His nephew, Jim, shared the responsibilities for the farm, easing the burden on Uncle Jim. The young man also worked for the local phone company. Much time was spent working the farm and raising the cattle with the help of other family members and friends, who lived nearby and were enlisted to help out with the chores. His nephew, Robert Moore, shared with me his interest in raising new varieties of some familiar vegetables and the joy he experienced when it turned out right. Another family member described his skill as a gourmet cook who produced some exceptional meals using a potbelly stove. In Bethlehem, Prof. was very much a key part of the Moore family and someone that family members looked up to and could go to for advice or for help with "growing pains." He enjoyed family gatherings and initiated performance events that took place in a living room where he had posited a small stage in his design of the room. (Remember part of Prof. Moore's work was as an architect.)

His nephew, Gene Donnelly, described the Prof.'s cars for several years before he retired as stylish Cadillacs, stylish in outer appearance, but inside the trunk and the interior, like a working farm vehicle: a bit muddy, no clear pattern of organization of tools, bushels, etc. This revelation shocked me because I recalled him as either in a

Professor Moore at the farm in Bethlehem, Connecticut

cassock and surplice, his church vestments, or in a suit or blazer and a shirt and tie, his professional outfit. He was always well-groomed and well-dressed, except on the farm, where jeans and boots were the preferred attire.

His nephew, Gene, did note that Prof. was not a trained mechanic and did neglect his car until it finally gave out and then was repaired or replaced by another.

He spoke softly for the most part and did not raise his voice or yell to reprimand a rude or misbehaving member of the class or choir. He was very much in charge of his students by his poise and somewhat reserved demeanor. It was also noticeable that he was not self-centered or competing for praise and accolades for himself. He was a very authentic and mature gentleman, self-assured and without pretense.

The Bethlehem phase of his life included his interacting with the cloistered nuns of the Monastery of Regina Laudis, which was established in Bethlehem in 1947. One of the priorities of the founder, Mother Benedict, was that the community would emphasize the chant as an integral and vital part of the community's prayer life. Prof. Moore's proximity to the monastery allowed him during the earlier years after its founding, to provide assistance to the nuns in their preparation for singing the psalms to be prayed at the Sunday liturgy. In my recent visit to the monastery, Mother Maria showed me her notes in the "old gradual" for her preparation for a Sunday Mass in 1972. She had written Prof. Moore's name and the suggestions he had given for the singing of the psalms. She stated that it was a long time ago, but she remembered him as "being enthusiastic and knowledgeable." She also mentioned that Mother Assumpta knew the chant and respected Prof. Moore. The interview was somewhat brief since the monastery renovation was taking place right around the cloister door where I met Mother Maria. In later years, the nuns welcomed the help provided by monks from Solesmes who visited Regina Laudis, and by the guidance of Dr. Theodore Marier, with whom the nuns prepared two chant CDs, *Women in Chant* and *Recordare*.

There is so much more that could be said about the Prof. and his legacy, much of it probably better summarized at the well-attended events which honored him in the 1970s. Unfortunately, I was not aware of any of them. There may be others who remember him and wonder what happened to him. This brief memoir may answer some questions and perhaps bring a smile and a tear for a good time gone by in a good place with good people. You may understand my desire to bring closure, not that it could ever be complete, to this important part of my life. When I visited

Prof. Moore's home in Bethlehem, last fall, I was able to fulfill my long-held desire to place a bouquet of flowers at his grave site and say a prayer of thanksgiving for the gifts he gave to the many people whose lives he enriched. His remains were placed beneath a large rock in the rear part of his yard. The grave is unmarked, except for the stone. It is in a spot that one might take for granted; like him, it is unpretentious but substantive.

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A fitting conclusion to this essay might be to cite the words of the professor as posted in a full-page statement he made in the booklet commemorating the dedication of the new Church of St. Frances of Rome in 1967.[2]

GRATITUDE TO

JAMES F. and JUSTINA M. MOORE, R.I.P., MY PARENTS, for their careful guidance.

REVEREND FRANCIS P. MOORE, L.L.D., Ph.D., Founder of This Parish who invited me to become the organist in 1920.

REVEREND PASTORS, AND ASSISTANTS, LIVING AND DEAD for all their consideration and kindness.

MOTHER MARY CLARE, R.B.V.M., FIRST PRINCIPAL who invited me forty years ago to teach art and music in the school.

SISTERS OF THE PRESENTATION FOR THEIR EXAMPLE AND ZEAL and for their dedication to the children.

THE PARISHIONERS, LIVING AND DEAD, FOR ALL THEIR UNDERSTANDING and their forbearance and encouragement.

THE THOUSANDS OF CHILDREN THROUGH THE YEARS FOR THEIR SMILING FACES which I shall always remember.

THE CHOIR, MEN AND BOYS, whose efforts have made work a joy.

MONSIGNOR MICHAEL A. McGUIRE, WHOSE UNTIRING EFFORTS have brought the work of all those preceding him to this magnificent conclusion.

PROFESSOR JAMES T. MOORE, 1967. ❖

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[2] *1967 Memorial Book of the Dedication of the New Upper Church, March 12, 1967, 70 Years After the Founding of the Church of St. Frances of Rome, Bronx, NY.*

Ten Chant Recordings Not To Be Missed

A look at gems in the repertory reveals treasures in the Gregorian discography.

by Rev. Jerome F. Weber

In some respects, recordings of Gregorian chant have served scholars and the rest of the community very well. The Proper of the Mass for the temporal cycle has been recorded systematically both by the monks of Triors,[1] a daughter house of Fontgombault, and by Schola Bellarmina,[2] both using the old calendar of the *Liber Usualis* (*LU*), and singing in traditional Solesmes-style interpretation. Equally systematic is the temporal cycle using the new calendar of the *Graduale Novum* sung in semiological style by Schola Gregoriana Monacensis and two allied groups.[3] Alberto Turco has nearly finished recording a similar project using his own edition of Mass Propers, *Liber Gradualis*, based on the same approach to melodic restoration as the previous set.[4] While the Office chants have not been recorded in the same systematic way, Hartkeriana has recorded the complete psalter with antiphons in the neo-Vulgate text.[5]

[1]"Avent – Noël – Épiphanie," Monks of the Abbey of Notre-Dame de Triors, ADFBayard D3109 [three CDs]; "Carême – Pâques," same, D3105 [five CDs]; "Dimanches d'Été et d'Automne," same, D3108 [five CDs], recorded 2000 to 2010. All recordings cited are single CDs unless noted.

[2]"L'année liturgique," Bernard Lorber (dir.), Schola Bellarmina, ALCG 01, ALCG 02, ALCG 03, ALCG 04, ALCG 05, ALCG 06, ALCG 07 [each two CDs], recorded 1999 to 2000.

[3]"Narrabo omnia mirabilia tua," Johannes Berchmans Göschl (dir.), Stefan Zippe (dir.), Schola Gregoriana Monacensis; Alexander M. Schweitzer (dir.), Consortium Vocale Oslo; Franz Karl Prassl (dir.), Ensemble Graces & Voices, EOS 6990 [fifteen CDs], recorded 2009 to 2017.

[4]"Liber Gradualis," Alberto Turco (dir.), soloist ensemble, Melos Antiqua LG I [two CDs], LG II [two CDs], LG III [two CDs], LG IV [three CDs], LG V [four CDs], LG VI [five CDs], recorded 2009 to 2015. LG VII is expected to complete the set in 2020.

[5]"Psalterium Currens," Eugeen Liven d'Abelardo (dir.), Hartkeriana, private issue [twelve CDs

Jerome F. Weber is a retired priest. The database of over 37,000 chant recordings on <http://chantdiscography.com/> is the basis for the enumerations used in this article. There are also eighteen discographies of medieval and Renaissance composers and subjects at <http://plainsong.org.uk/publications/discographies-by-jerome-f-weber/>.

Other individual chants have not always fared as well. *Ave maris stella* is one of the most beloved Marian hymns; at three minutes long, it would fit on a ten-inch shellac record side. Yet its first appearance on shellac[6] offered only the first three strophes. Another important hymn, *Veni Creator Spiritus*, was recorded with only three strophes in 1927[7] and many more times down to the present. Even so, hymns are now most commonly recorded complete.

Surprisingly, some longer chants have indeed been recorded in full. All four Eucharistic Prayers can be found at chantdiscography.com. Six complete versions of the St. John Passion can be found there under *Egressus est Jesus*, though only fragments of the St. Matthew Passion have been recorded. The Good Friday solemn intercessions, listed as *Oremus dilectissimi,* have been recorded complete twice on the two LPs noted below for *Popule meus* and *Crux fidelis*. The seminal sequence *Laudes crucis attolamus* (the model for *Lauda Sion Salvatorem*) can be heard in the Hodes collection,[8] but another contrafact, *Roma Petro glorietur*, found in *Cantus Selecti* (p. 205), has never been recorded.

On the other hand, some of the most significant chants in the entire liturgical year have seldom been recorded properly. Complete recordings of each of them are hard to find in chantdiscography.com, mingled as they are with many unsatisfactory examples. Following are ten chants that have a real claim on our attention, yet are not usually recorded in complete form. Catalogues and sometimes even the records themselves do not distinguish these complete versions from the more common incomplete versions.

One of the most familiar stories in the history of music goes back to the thirteenth century. As told by Martin Gerbert:

> In the year 1263 the monks of the monastery of Saint Matthias at Trier, resisting Wilhelm, [who had been] installed as abbot by the archbishop, upon entering the choir in tears together with the boys, with a loud voice began to cry out to God, and singing the antiphon *Media vita*, they prostrated themselves on the ground, saying the required and customary prayers. . . . A council at Cologne in the year 1316 (can. 21) decreed that "in any of the churches subject to our jurisdiction curses are not to be made, nor is *Media vita* to be sung against any persons except with our special permission."[9]

Peter Wagner[10] and Gustave Reese[11]

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with DVD and bound volume of texts], recorded 2012 to 2017. [Editor's note: the Neumz project is nearing completion of a project to record the entire repertory of the Office. The project can be accessed at <https://neumz.com>.]

[6]"Gregorian Melodies," Marie Pierik (solo), Fidelity GC 1 [five 78rpm discs], issued ca. 1942.

[7]Nicola A. Montani (dir.), Palestrina Choir, Victor 20896 [78 rpm], recorded July 11, 1927.

[8]"Sequentia," Karlheinrich Hodes (dir.), Choralschola Düsseldorf, Motette CD 50551 (with better notes on LP, M 50550), issued 1989 [timing 7:22].

[9]Martin Gerbert, *De cantu et musica sacra a prima ecclesiæ ætate usque ad præsens tempus*, 2 vols. (St. Blaise: Typis San Blasianis, 1774; rpt. Graz, 1968), I: 561. Thanks to Joseph Dyer for the citation and translation.

[10]Peter Wagner, *Introduction to the Gregorian Melodies I* (London: Plainsong & Medieval Music Society 1901), p. 233.

[11]Gustave Reese, *Music in the Middle Ages* (New York: W. W. Norton, 1940), p. 129.

cited Gerbert, and the story has often been repeated. This fourth-mode responsory composed by Notker Balbulus, sung on the three Sundays before Lent (in the old calendar), is a plea for mercy. "In the midst of life we are at death: whose aid shall we seek if not yours, O Lord? you are justly wrathful on account of our sins. *Sancte Deus, Sancte fortis, Sancte misericors Salvator*, do not hand us over to a bitter death." The power of the appeal is strongest in the original. Then a verse follows: "In you our fathers hoped; they hoped, and you delivered them," followed by the respond *a latere* "Sancte Deus. . . ." Another verse: "To you our fathers cried out; they cried out, and they were not confounded," followed by the respond *a latere* again. Finally the doxology, and once more the respond *a latere*.

The power of the text and melody is cumulative, yet the chant is not often recorded complete. Of the numerous recordings (at least forty-five, as well as alternative versions of the text), only eight offer the complete form found in *Cantus Selecti* (p. 41). Fortunately it is included on the best-selling chant record of all time, "Chant,"[12] originally issued on a Hispavox LP in 1973. (The monks sang a slightly faster rendition in a broadcast of November 21, 1972.[13])

Why did Abbot William flee the monastery in 1263? Listening to this recording will give you the answer. It ranks with the most emotionally moving of all chants.

Another chant that has a longer history of scholarly treatment is the fourth responsory of Matins for Christmas in the monastic rite before 1970, *Descendit de cælis* (mode 1). The original text, "Descendit de cælis missus ab arce Patris," found in the early Hartker antiphonal (Saint Gall 390–391, ca. 1000), employed patristic terminology. Later the text was modified at Cluny to use theologically more precise language favored in the Middle Ages. This text, "Descendit de cælis Deus meus," has survived until modern times in *Liber Responsorialis* (p. 59), in *In Nocte Nativitatis Domini* (p. 23), and most recently in *Cantus Selecti* (p. 118). The original version as found in the Worcester Antiphonal was even printed in *Processionale Monasticum* (p. 27).

Around 830 Amalarius of Metz wrote about three melismas (the *neuma triplex*) sung on the word "fabrice" in this responsory. Originally a triple embellishment of the final responsory *In medio Ecclesiæ* for St. John the Evangelist (Dec. 27), the melismas had already been transferred to the Christmas responsory. The very involved development onward from this time is recounted in detail by Thomas Forrest Kelly,[14] who cited much previous scholarship, notably the article by Dominique Catta,[15] who described the Cluniac revision of the text and the transmission of old, new, and mixed versions of the responsory. A detailed comparison of seven recordings of the original version by the present author appeared in

[12]"Chant," Ismael Fernandez de la Cuesta (dir.), Monks of the Abbey of Santo Domingo de Silos, Angel 5 55138 2; 5 62943 2, recorded 1972 [6:11].

[13]"Chant II," Ismael Fernandez de la Cuesta (dir.), Monks of the Abbey of Santo Domingo de Silos, Angel 5 55504 2, originally issued in Spain as RTVE 65040 [5:32].

[14]Thomas Forrest Kelly, "Neuma Triplex," *Acta Musicologica*, 60, no. 1 (1988), 1–30.

[15]Dominique Catta, "Le Texte du Répons 'Descendit' dans les Manuscrits," *Études Grégoriennes*, 3 (1959), 75–82.

2003.[16] Since then there have been five more recordings of the original chant version and two recordings of the three-voice version from the Florence manuscript of Notre-Dame polyphony.

Of all the chant recordings, only two are complete with verse, doxology, three prosas, three melismas on "fabrice," and repetition of the complete respond: Enrico De Capitani with Stirps Jesse[17] and Benjamin Bagby with Sequentia.[18] Both display the full effect of the responsory with its celebrated embellishments. It is worth mentioning the even fuller elaboration in three-voice polyphony that the Hilliard Ensemble recorded.[19] It has the same structure as the other two issues.

Until the twelfth century, offertory chants were often sung with one or more verses. These are found in the earliest Gregorian/Frankish manuscripts and in the Old Roman graduals, and are widely regarded as extraordinarily elaborate and virtuosic solo chants. The verses fell out of use, presumably because a chant of such length was too long for the celebration of the Mass. Ironically, in the mid-twentieth century choirs customarily sang a polyphonic "supplementary offertory" after the chant to fill the time formerly taken by the verses. Karl Ott published over a hundred offertories with their verses as *Offertoriale, sive Versus Offertoriorum* in 1935; it was reprinted with neumes added as *Offertoriale Triplex* in 1985. Rebecca Maloy has published a new edition of offertories from both Gregorian and Old Roman sources,[20] including ninety-two of Ott's offertories and adding two more. A discussion of recorded offertories with verses was published by the present author with a discography of almost two hundred examples.[21]

One of the most remarkable of these offertories is *Vir erat* (mode 2) for the twenty-first Sunday after Pentecost (*LU* 1069), now the twenty-seventh Sunday in Ordinary Time (*Graduale Triplex* [*GT*] 349). The text is paraphrased from the Book of Job and uniquely has four verses. Paolo Ferretti[22] edited the complete chant; Peter Wagner[23] edited the first three verses; Willi Apel[24] edited the fourth verse to discuss its

[16]Jerome F. Weber, "Recordings of Neuma Triplex," *The Past in the Present: IMS Intercongressional Symposium 2000* (Budapest: Liszt Ferenc Academy of Music, 2003), II: 423–28.

[17]"Natus est nobis," Enrico De Capitani (dir.), Stirps Jesse, Soli Deo Gloria 220754 207; also PCD 035 and 570661, recorded July 1998 from MSS Pa 781 and Pa 1118 [7:56].

[18]"Aquitania," Benjamin Bagby and Barbara Thornton (dirs.), Sequentia, Deutsche Harmonia Mundi/BMG 05472 77383 2, recorded 1996 from MSS Pa 781 and Pa 1118 [6:11].

[19]The CD is a bonus in "Thy Kiss of a Divine Nature—the Contemporary Pérotin," the Hilliard Ensemble, Arthaus Music 100 695 [two DVDs], recorded February 2–3, 2004 [15:44].

[20]Rebecca Maloy, *Inside the Offertory: Aspects of Chronology and Transmission* (New York: Oxford University Press, 2010), with the editions on a companion website.

[21]Jerome F. Weber, "Offertories with Verses on Sound Recordings," *The Offertory and its Verses: Research, Past, Present and Future* (Trondheim: Tapir, 2007), pp. 123–51. The content was originally presented at a symposium in Trondheim in 2004, and the discography has been extended in chantdiscography.com.

[22]Paolo Ferretti, *Esthétique Grégorienne* (Tournai: Solesmes, 1938), I: 201–2.

[23]Peter Wagner, *Einführung in die gregorianischen Melodien III* (Leipzig: Breitkopf & Härtel, 1921), pp. 430–31.

[24]Willi Apel, *Gregorian Chant* (Bloomington: Indiana University Press, 1958), pp. 365–67.

verbal repetitions, calling it "a composition which, for its subjective and dramatic character, is without parallel in the Gregorian repertoire." Philippe Bernard[25] juxtaposed the text with the relevant passages from the Vulgate. Kenneth Levy[26] compared it with its Old Roman chant counterpart. Rebecca Maloy[27] wrote that it "offers perhaps the most striking example of rhetorical effect in the Gregorian offertories."

This offertory has been recorded about twenty times. Remarkably, seven of these include all four verses. Hervé Lamy[28] sang the extended repetitions found in the Dijon tonary (Montpellier H 159) as cited in Ott's critical notes (p. 195), and the schola sang successive responds *a latere* after the first three verses and the complete respond at the end. Schola Hungarica[29] sang the Old Roman version from Vat. lat. 5319, highlighting the verbal repetitions by alternating between men and women, singing the respond at the end but without responds *a latere* after each verse.

Every illuminated medieval antiphonal has a large initial A on the first page to highlight the first responsory of Matins for the First Sunday in Advent, *Aspiciens a longe* (mode 7), a responsory that has a further distinction. Unlike the usual form of respond/verse/respond *a latere* or respond/verse/respond *a latere*/doxology/respond, it has three verses and the doxology, hence RVrVrVrGR. The responds *a latere* are distinctive, for each one returns to a later part of the respond. (A similar pattern can be found in *Libera me Domine de morte æterna* for the funeral rites.) Paolo Ferretti[30] singled it out for editing and a brief discussion.

Recorded eleven times, four recordings are performed in full and five omit only the doxology and concluding respond. Two more offer the respond and one verse or only the respond. Of the four complete versions, only two are sung from *Processionale Monasticum*, by monks in one[31] and nuns in the other.[32] On CD, Mary Berry recorded it twice, once from the Sarum use,[33] then from *Liber Hymnarius* adapted to the text from the *Processionale Monasticum*.[34] On balance, the last is to be preferred.

The canticle of the three young men in the fiery furnace, *Benedicite omnia opera Domini Domino* (Daniel 3:56–88), is

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[25]Philippe Bernard, *Du chant romain au chant grégorien* (Paris: Les Éditions du Cerf, 1996), pp. 573–74.

[26]Kenneth Levy, "A new look at Old Roman chant," *Early Music History*, 19 (2000), 81–104, especially 82–83.

[27]Maloy, *Inside*, 144.

[28]"Job," Jaan-Eik Tulve (dir.), Choeur Grégorien de Paris, Jade/BMG 74321 29060 2, recorded April 29–May 1, 1995 [13:09].

[29]"The Story of Job," László Dobszay (dir), Schola Hungarica, Hungaroton HCD 32239, recorded June 22–28, 2008 [9:43].

[30]Ferretti, *Esthétique*, I: 244–45.

[31]"Vêpres et Salut du 1er dimanche de l'Avent," André SaintCyr (dir.), Monks of the Abbey of Saint-Benoît-du-Lac, Levain SEL 300 251 [LP], recorded February 4–5, 1976 (originally Radio Canada RCI 437 [LP]) [9:27].

[32]"The Movement of Advent," James T. Moore (dir.), Nuns of the Abbey of Regina Laudis, BRC Records SR 601 [LP], issued 1972 [9:01].

[33]"Like the Sun in his Orb," Mary Berry (dir.), Schola Gregoriana of Cambridge, Herald HAVP-CD 148, recorded January 28–30, 1992 [7:38].

[34]"The Coming of Christ," Mary Berry (dir.), Gloriæ Dei Cantores Schola, Gloriæ Dei GDCD 033, recorded September 2001 [9:11].

chanted in the traditional Office to a psalm tone on Sundays and on feast days at Lauds. Originally, as *Benedictus es in firmamento cæli*, it appeared in the ninth-century Gradual of Compiègne (Pa 17436) for the Ember Saturdays entering the text in Lent.[35] In the Gradual of Laon (ca. 900),[36] the complete canticle (mode 3) was notated in the Mass for Ember Saturday in Lent. In that form, it has recently been recorded at the conclusion of a complete psalter.[37] The canticle is found twice in the Old Roman gradual of Santa Caecilia in Trastevere (fol. 7 and 46). In the Milanese *Liber Vesperalis*, the canticle is on p. 863. The Hispanic liturgy used in the Mass twenty-six *benedictiones* based on the canticle, the most elaborate one assigned to the feast of the Ascension.[38]

More familiar is the hymn *Benedictus es Domine Deus* (mode 7), consisting of five verses taken from Dan. 3:52–55 with four other verses taken from Ezechiel and Psalms, replacing the longer canticle. It is found in the traditional liturgy for Ember Saturdays except Pentecost (printed in Advent, *LU* 348), where it occupies the place of a gradual after the fifth lesson. With the abolition of ember days in 1970, it found a new place as an alternative gradual (still titled hymn) for the feast of the Holy Trinity (*GT* 372). Ferretti discussed it along with the canticle.[39] Among fifteen recordings, only five are complete, among which the monks of Ligugé can be recommended.[40] It was the first complete recording ever made, as the notes pointed out.

The next chant is one of several hymns that originated as tropes. The hours of the Office always conclude with V. *Benedicamus Domino* and R. *Deo gratias*. Long after troping began (in the tenth century), these two versicles acquired sets of tropes in the form of a hymn with tropes on the last two strophes, *Benedicamus Domino* and *Deo dicamus gratias*. Among those that have survived in modern editions, *Exsultemus et lætemur* (mode 3, nine strophes) and *Puer natus in Bethlehem* (mode 1, fourteen strophes), both for Christmas, are familiar. But even more familiar is the hymn *O filii et filiæ* for Easter (mode 2, twelve strophes),[41] which became very popular as the English hymn *Ye sons and daughters of the Lord*. It is not an early trope, however, for it can hardly be dated before the sixteenth century.[42]

Clearly, in each of these hymns the last two strophes are the only reason the chant is sung at all. Without the versicle and response, there is no point in singing it. Yet

[35]René-Jean Hesbert, *Antiphonale Misarum Sextuplex* (Rome: Herder, 1935), p. 46a.

[36]*Le Codex 239 de la Bibliothèque de Laon,* Paléographie Musicale, 10 (Tournai: Desclée), p. 50.

[37]"Psalterium Currens," cited above [20:52].

[38]Geert Maessen has generated a melody for this chant (León MS 8, fol. 200) in *Calculemus et Cantemus* (Amsterdam: Gregoriana, 2015), pp. 191–97. It is track 24 on the accompanying CD [9:25].

[39]Ferretti, *Esthétique*, I: 206–14.

[40]"Alleluia Benedicite Domino," Olivier Bossard (dir.), Monks of the Abbey of St. Martin de Ligugé, Studio SM 12 21.00, issued 1992 [6:15].

[41]The first two are printed in *Cantus Selecti* (Tournai, Desclée, 1957), pp. 65 and 33; *O filii et filiæ* is in the *Liber Usualis*, p. 1875. The 1934 edition used chant notation, while printings after 1950 used modern notation in metrical rhythm, as also found in *Cantus Selecti*, p. 280.

[42]L. D., "L'Alleluya de Pâques: O filii et filiæ," *Bibliothèque de l'École des chartes*, 61 (1900), 594–96. Thanks to Peter Jeffery for the reference.

in all three chants, recordings often do not observe this. Of thirty known recordings of *O filii et filiæ*, for example, only two provide all twelve strophes. Enrico De Capitani[43] used the metrical version printed after 1950 in the *Liber Usualis*. Kenneth Nelson used the chant notation of earlier printings of LU.[44]

In the liturgy of Good Friday, the Adoration of the Cross occurs between the Liturgy of the Word and the communion service. The *Improperia*, or Reproaches (*Popule meus*, mode 4), are sung during the Adoration of the Cross, unchanged from their place in the Mass of the Pre-Sanctified before 1955. Two cantors begin: "My people, what have I done to you? or in what have I saddened you? answer me. For I led you out of the land of Egypt, but you prepared a Cross for your Savior." Then two choirs alternate in Greek and Latin, "*Sanctus Deus, Sanctus fortis, Sanctus immortalis*, have mercy on us," most powerful in the original.

Then the cantors continue: "For I led you through the desert for forty years, and I fed you manna, and I led you into the land of plenty: you prepared a Cross for your Savior," followed by the alternating Greek and Latin choral refrain. Again the cantors: "What more could I do for you, and did not do? Indeed, I planted you as my most fruitful vine, and you made it bitter for me: you gave me vinegar to drink, and you pierced your Savior's side with a lance," followed again by the alternating refrain.

Then follow nine verses sung by two cantors, alternately selected from one choir or the other, followed by the original respond *Popule meus*. "For your sake I scourged Egypt in its firstborn, and you handed me over to be scourged." Similarly, eight more verses playing on the words of Exodus and the words of the Passion. "I opened the sea before you" is contrasted with "you opened my side with a lance." "I went before you in a pillar of cloud, and you led me to Pilate's court." "Water from the rock" is contrasted with "gall and vinegar." Finally, "I exalted you with great power, and you hung me on the tree of the Cross." The cumulative effect is heart-wrenching.

The rubrics specify that the verses are sung only as long as the Adoration of the Cross continues, but on records the full effect can unfold as intended. Yet out of more than eighty recordings of the *Improperia*, many omit *Quid ultra* and all or most of the verses. Only one is complete as found in the *Liber Usualis* (p. 704 or 737) and Graduale Triplex (p. 176). The monks of Beuron[45] recorded this and two other major sections of the Mass of the Pre-Sanctified along with two brief chants and the Milanese responsory *Tenebræ factæ sunt*. It is one of the few Beuron recordings that has not been reissued on CD.

The nearest equivalent is in a three-disc Good Friday box, part of a nineteen-disc Holy Week collection directed by Jan Boogaarts.[46] This version is in stereo and is

[43]"Missa de Angelis," Enrico De Capitani (dir.), Stirps Jesse, Soli Deo Gloria 220750 207 (also PCD 034 and 563281), recorded April 1997.

[44]"Best-Known Gregorian Chants," Kenneth Nelson (dir.), Schola Pacifica, private issue, issued 1994.

[45]"Orationes Solemnes et Adoratio Crucis in Feria VI in Parasceve," Maurus Pfaff (dir.), Monks of the Archabbey of St. Martin, Beuron, Archiv ARC 3050 (also APM 14034 and 2547 028) [all LP], recorded April 2, 1954 [18:16].

[46]"De Goede Week," Jan Boogaarts (dir.), Utrecht Students Gregorian Choir, KRO 31339/40 in set

also complete but for the fact that after the first, fifth, and ninth verses the refrain of *Populo meus* is sung in the polyphonic setting of Orlando di Lasso. This has also not been reissued on CD.

When St. Thomas Aquinas composed the Office for the feast of Corpus Christi, he included five hymns among the texts, one of them the oft-recorded *Pange lingua gloriosi Corporis mysterium*. The text was a contrafact of *Pange lingua gloriosi lauream certaminis* (mode 1), the hymn that follows the Adoration of the Cross on Good Friday. The hymn begins with its refrain, *Crux fidelis*, hence the usual title. The poetic text was composed by St. Venantius Fortunatus, later bishop of Poitiers (died about 609); this and his hymn for Passiontide, *Vexilla Regis prodeunt*, are two of the most moving of all liturgical hymns.

The structure is unusual. *Crux fidelis* and *Pange lingua* are sung to the same melody, as are nine succeeding strophes, but these last ten strophes each end with a refrain, alternately sung (1) as the first four lines from *Crux fidelis* to *germine* or (2) as the last two lines, from the words *Dulce lignum*. The tenth strophe is a doxology that has four different texts in modern editions. *Graduale Triplex* (used on several more recent recordings) has *Æqua Patri Filioque*; the *Liber Usualis*, used by Boogaarts, has *Sempiterna sit beatæ*; *Variæ Preces* and the Graduale Monasticum (once used on Solesmes and Argentan recordings) have *Gloria et honor Deo*; and the Pustet edition of the Graduale Romanum, used by Pfaff, has *Sola digna tu fuisti*. The rubrics direct that the doxology is never to be omitted, implying that some other strophes may be omitted, but on records the ten-minute hymn hardly needs to be truncated. Yet of almost eighty recordings, only eight are sung complete. The Pfaff and Boogaarts discs that have the complete *Populo meus* include this.[47]

Exsultet jam angelica, the herald of Easter chanted by a deacon at the beginning of the Easter vigil, is one of the most elaborate solo chants in the entire Gregorian repertoire. Unlike the chants discussed so far, this chant, recorded over fifty times, is complete on twenty-eight of the recordings, but this includes numerous variant versions. There are three modern melodic editions in the *Missale Romanum*: the traditional edition (text alone printed in the *Liber Usualis*, p. 739), the 1955 edition adding a prayer for civil rulers at the end (text alone in later printings of *LU*, p. 776M), and a slightly shortened 1970 edition (omitting the entire prayer for pope, bishop and civil rulers) which is also printed with melody in *Ordo Missæ in Cantu* (*OMC*, p. 301). An even shorter alternative version of this is printed in the Missal but not in *OMC*.

The 1955 edition is represented by twelve of the twenty-eight complete recordings. Among the soloists who have recorded the 1955 edition are a vigorous Hervé Lamy[48] and a more restrained Alessio Randon.[49] The Cistercian version preserves the familiar text,

38/39/40 [LP], issued 1984 [18:50]. This is the third of five boxes comprising "De Goede Week."

[47]The timings of *Crux fidelis* are Pfaff [10:06] and Boogaarts [10:25].

[48]"Pater noster," Xavier Chancerelle (dir.), Choeur Grégorien de Paris, Jade 198548 2, recorded March–June 2000 [14:19].

[49]"Paschale Mysterium," Alessio Randon (dir.), Aurora Surgit, Naxos 8.553697, recorded August 1995 [17:56]. Randon recorded it again on the same CD as the Milanese version below (ACD 071) [18:06].

but it is set to a simpler melody, and the traditional edition that was used before 1955 is sung by an unidentified monk.[50] The Premonstratensian version is set to a different melody with the familiar 1970 text sung by an unidentified canon.[51] Three medieval versions essentially preserve the traditional text with minor verbal differences while somewhat modifying the melody. These are a sixteenth-century version from Munich, BSb Clm 7461, sung by Paul Elliott;[52] a fourteenth-century version from Hungary sung by Tamás Bubnó;[53] and a thirteenth-century Sarum version sung rather poorly by John Rowlands Pritchard.[54] The first two omit the *Adæ peccatum* and the *felix culpa* references, while Sarum keeps them adding *Adæ peccatum et nostrum*. All three medieval texts add the emperor or the king to pope and bishop at the end, suggesting why a prayer for civil rulers was added in 1955. The shorter 1970 version has only been recorded complete seven times, while newer recordings continue to be made using the full 1955 version.

The non-Roman versions are, however, of special interest. Thomas Forrest Kelly has written at length about the *rotuli* draped over the ambo at which the chant was sung in Benevento.[55] A mid eleventh-century Beneventan version using the *rotulus* of Avezzano is sung by Gennaro Becchimanzi.[56] It is the Franco-Roman text found in southern Italy, not the oldest Beneventan text, but it uses the Beneventan melody. The text, virtually the same as the modern Roman text, adds a four-minute passage just before the *exspoliavit ægyptios* reference. The Milanese version also sung by Alessio Randon[57] has an entirely different melody and a text that bears little resemblance to the Roman text of the preface (the larger portion of the text that follows the *Sursum corda* versicles).

The final example is the most striking. The acclamation *Christus vincit* (mode 7), known as the *Laudes Regiæ*, dates back to the reign of Charlemagne and was often sung at a coronation during the Middle Ages. Ernst H. Kantorowicz[58] devoted

[50]"Resurrexit," Ildebrando Di Fulvio (dir.), Cistercian Monks of the Abbey of Casamari, San Paolo JE 001 CD, issued 1995 [9:33].

[51]"Anthology," Norbertine Fathers of St. Michael's Abbey, Jade M2 36418, issued 2006 [11:23].

[52]"Lassus St. Matthew Passion," Paul Hillier (dir.), Theatre of Voices, Harmonia Mundi HMU 907076, recorded September 27, 1993 [14:09].

[53]"Easter's Herald," Janka Szendrei (dir.), Schola Hungarica, Hungaroton HCD 125582, recorded August 13–24, 1984 [14:34]. The source is not identified but a fourteenth-century noted Missal from Esztergom now in Bratislava, MS Knauz 10 (fol. 114r), was undoubtedly used, since the facsimile was edited by Szendrei in the series *Musicalia Danubiana I* (Budapest, 1982).

[54]"Like the Sun in his Orb," cited above [17:59].

[55]Thomas Forrest Kelly, *The Exultet in Southern Italy* (New York and Oxford: Oxford University Press, 1996). Kelly also wrote *The Beneventan Chant* (Cambridge University Press, 1989) and edited *Les Témoins Manuscrits du Chant Bénéventain*, Paléographie Musicale, 21 (Solesmes: Abbaye Saint-Pierre, 1992).

[56]"Labirinto Musicale," Alberto Turco (dir.), Nova Schola Gregoriana Cantores, Melos Antiqua MA 04, issued 2006 [21:28].

[57]"I Recitativi della Chiesa Primitiva," Alberto Turco (dir.), Nova Schola Gregoriana, Ares ACD 071, issued 1993 [18:11].

[58]Ernst H. Kantorowicz, *Laudes Regiæ: A Study in Liturgical Acclamations and Mediaeval Ruler Worship* (Berkeley and Los Angeles: University of California Press, 1946).

a book to it, including an appendix by Manfred F. Bukofzer, "The Music of the Laudes." The text, varied to suit each occasion, was assigned to three singing groups. One or two cantors sang the invocations, the schola sang the responses, and the choir ("*omnes*") sang the refrain, *Christus vincit, Christus regnat, Christus imperat!* It is tempting to think that everyone present joined in the refrain.

In the form printed in *Cantus Selecti* (p. 263), there are six sections: for the church, for the pope, for the bishop, for all bishops and abbots, for the nation, and for civil rulers. After the statement of the intention, there are several appropriate litanylike invocations with the response, *Tu illum adjuva*. After the six sections, acclamations of peace and the reign of Christ conclude the piece. It is recorded in truncated form more often than not. While the text varied, the litany-like structure did not, and truncated recordings usually omit whole sections. A later Solesmes edition, *Liber Cantualis* (p. 77), reduced the sections to church, pope, bishop, and civil rulers.

Thirty-three recordings have been made, not counting the antiphon with Psalm 116 and the Aloys Kunc setting. In a comparative study by the present author, eighteen recordings were identified and six complete sung texts were printed.[59] It is worth noting that the modern chant composed in 1882 by Aloys Kunc (1832–95), a French organist and choirmaster at the cathedral of Toulouse, bears no resemblance to the medieval chant. Harmonized, it is found in the *St. Gregory Hymnal* (no. 310), and it was sung and recorded during the twentieth century. In another source of confusion, the original refrain *Christus vincit, Christus regnat, Christus imperat* alone has also been used as an antiphon with Psalm 116, printed thus in *The Pius X Hymnal* and *The New St. Basil Hymnal* and recorded several times.

The most complete rendition on records is the neumatic Sarum chant found in the Worcester Antiphoner F. 160,[60] sung by the Westminster Cathedral Choir[61] with six sections, pope, king, queen, bishop, all bishops and clergy, and civil rulers. A reconstruction of the coronation Mass of Henry II as German king in 1002 (he later became Emperor of the West in 1014) included *Christus vincit* in its proper place before the Liturgy of the Word.[62] The text was taken from Bamberg, Lit. 6, dated ca. 1000, using the neumatic melody of the Worcester Antiphoner. The five sections are pope, emperor, empress, bishop, and judges and army. A disc commemorating Charlemagne's visit to Paderborn in 799 included this work sung from Paris, BnF lat. 13159.[63]

[59]Jerome F. Weber, "*Laudes Regiæ* on Records," *Cantus Planus, Niederaltaich 2006* (Budapest: Hungarian Academy of Sciences, Institute of Musicology, 2009), pp. 667–82.

[60]*Codex F. 160 de la Bibliothèque d la Cathédrale de Worcester,* Paléographie Musicale, 12 (Tournai: Desclée, 1922), fol. 201.

[61]"Gregorian Chant from Westminster Cathedral," Stephen Cleobury (dir.), Westminster Cathedral Choir, Griffin GCCD 4068, recorded October 1980 [10:03], originally issued on a cassette to complement Mary Berry, *Cantors: a Collection of Gregorian Chants* (Cambridge: Cambridge University Press, 1979).

[62]"Heinrich II," Werner Pees (dir.), Schola Bamberg with boys of the Bamberg Domchor, Christophorus CHR 77251, recorded March 15–17, 2002 [10:39].

[63]"Psalle modulamina," Michael Hermes (dir.), Schola of Königsmünster Abbey with student

The four sections are pope, emperor, his children, and judges and army. The monks of Beuron sang the first complete version in 1956,[64] using a modern edition with six sections similar to *Cantus Selecti*.

All four of these more or less complete recordings render the chant in the grave style of any other liturgical chants of the Mass. But these admirable versions fail to emulate the enthusiasm, the sense of occasion that must have caught up the participants in such an historic event, as heard in "Chant Wars."[65] In contrast to every other recording, this performance catches the spirit of celebration of a coronation like no other. It is truly spectacular. The text is taken from the same Paris source used by Michael Hermes with a melody based on Paris, BnF lat. 1118. Before the concluding acclamations for peace and the reign of Christ, a series of invocations (beginning with *Rex regum*)—thirteen here and in Paris, nine in Worcester, Bamberg, and Beuron—are grouped together, not divided and reduced in number as in *Cantus Selecti*.

Triumphalism reigned again after the feast of Christ the King was established in 1925, then became unfashionable after the Second Vatican Council. We can still appreciate this Carolingian masterpiece on records even if it is not much used today. We can also value the extensive heritage of Western plainchant even if we cannot travel far enough to hear it sung regularly. All we need do is find the sometimes elusive recordings that form a priceless treasure chest guarded for future generations by faithful collectors, libraries, and archives. Soon, too, we will again hear the Carmelites of Burgos who learned the restored chant from Solesmes and recorded long-forgotten shellacs in 1907. What marvels still elude us? ❖

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chorus of the Gymnasium in Meschede, Ulrich Hengesbach UHM 049901, recorded March 1999 [10:41].

[64]"Laudes Solemnes," Maurus Pfaff (dir.), Monks of the Archabbey of St. Martin, Beuron, Archiv EP 37111 [7 inch 45 rpm], reissued on "The Office – The Mass – Varia,"Archiv 00289 479 2593 [4 CDs], recorded April 13–14, 1956 [8:59].

[65]"Chant Wars," Benjamin Bagby and Katarina Livljanić (dirs.), Sequentia and Dialogos ensembles, Deutsche Harmonia Mundi/SonyBMG 82876 66649 2, recorded November 15–19, 2004 [10:16].

Using Ancient Manuscripts to Prepare for Sunday's Mass: Towards a Practical Semiology, An Introduction to the *Graduale Renovatum* Project

A reformed notation which employs nuances in note shape and note spacing aims at making an aesthetically pleasing book from which choirs can sing with the rhythmic subtleties of older manuscripts.

by Royce Nickel

I. The Church's Voice: Gregorian Chant and the Roman Rite

People who attend for the first time a Mass sung with all of the Gregorian chants that properly belong to it are often struck by the way the singing elevates the liturgy: they encounter something strangely beautiful, full of both mystery and an indescribable joy. In time, they come to feel, almost intuitively, that this kind of singing is really the most fitting kind of music that could ever be offered during the celebration of the Mass. But this sense of the appropriateness of chant for the liturgy of the church, it turns out, is not merely their own subjective preference. It actually corresponds to objective historical fact. For the sacred words that form the Ordinary and the Proper of the Mass were from the earliest times never merely spoken or simply recited by the celebrant, as we experience in a Low Mass today. They were sung. That is, the Roman Rite, the public worship of the church, was from its very beginning a sung rite. The composition of the antiphons for both Mass and Office was simultaneous with the composition of melodies to which these words were to be sung. And those ancient melodies came to be what we now call Gregorian chant: it *is* the native music of the Roman Rite.

As a consequence, the church teaches that Gregorian chant enjoys a privileged status above all other kinds of music that have been or that ever could be offered at

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Mass.[1] All other kinds of music, whether classical polyphony or modern compositions, are secondary in the sense that they are offered for the church's use after the fact, that is, as re-settings of already existing texts. Hence their musical styles may be as different and various as the differing historical times, places, and cultures in which they were composed. But Gregorian chant is the church's own sacred song, the original melody with which she prays to God: not one musical style among others, but the one, universal song of the church that belongs to all ages and all places.

This essay describes my work on the *Graduale Renovatum* project, an effort to develop a new way to notate the church's song, one which conveys the rhythmic nuances of the earliest manuscripts that have been lost over the past thousand years, and brings them into our churches today.

The Graduale Renovatum *project is an effort to develop a new way to notate the church's song, one which conveys the rhythmic nuances of the earliest manuscripts that have been lost over the past thousand years, and brings them into our churches today.*

II. The Origin, Decay, and Restoration of Gregorian Chant

Given the ancient lineage of Gregorian chant and how intrinsically it belongs to the Roman rite, we might imagine that when we sing these chants today we are participating in an established practice of unbroken tradition. Alas, just as the church herself has known vicissitudes and needed seasons of reform, so, too, Gregorian chant has known times of splendor and also times of darkness, when it has been eclipsed by adverse circumstances, almost to the point of dying out. The picture that historians of chant give us of these ups and downs goes something like this.

The first generation of Christians, being Jewish, inherited from the synagogue the practice of cantillating the psalms and prayers at certain hours of the day. We see references to these hours of prayer in the book of the Acts of the Apostles.[2] And the Psalms would now of course be understood with Christological import.[3] In later generations, these practices evolved into the singing of the psalms according to certain

[1]The Second Vatican Council summarizes the church's teaching as follows: "The church recognizes Gregorian chant as being specially suited to the Roman liturgy. Therefore, other things being equal, it should be given principal place in liturgical services." Second Vaican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (1963), ¶116.

[2]E.g., Acts 3:1

[3]Cf. Acts 4:25–28

psalm tones in the Divine Office. At Mass, too, the psalms were sung, usually by a cantor. Once persecution of the church had finally ended in the fourth century, basilicas began to be built. And with the elaboration of the ritual of the Mass for these larger spaces, new chants were composed, sung by a schola of singers, introits and processional chants proper to each feast of the church year. It is thought that the entire corpus of these chants was completed by the time of Pope Gregory I (r. 590–604), after whom our chant was later named.[4]

Our earliest manuscript documents of Gregorian chant with musical notation, however, date from the tenth century—parchment having a shelf-life of only a thousand years or so. By this time, the Roman chant melodies had undergone a certain revision, especially in the context of their propagation throughout the territories north of the Alps ruled by the Carolingians. Musical notation itself was invented by the monks tasked with teaching these revised chant melodies in churches and monasteries throughout the Frankish kingdoms. Careful study of this early form of musical notation, staffless neumatic script, reveals an unparalleled level of melodic sophistication and artistic excellence. At this time, all the chant melodies were still sung from memory, as they had been up to that time. The neumatic notation only served the schola director as an aid for rehearsal. And it did not record the exact pitches of the notes, but only gave a relative sign of the ups and downs of the melody. But it did record in the most subtle and detailed way all the nuances of rhythm and vocal emphasis. We see here the priority it gave to an expressive vocal declamation of the sacred word. The chant itself was a profound meditation on the meaning of the text being proclaimed, and its melody a blossoming forth and vocal manifestation of its mysteries. The free rhythm of the melody amplified and elaborated the rhythm already inherent in the words being sung.

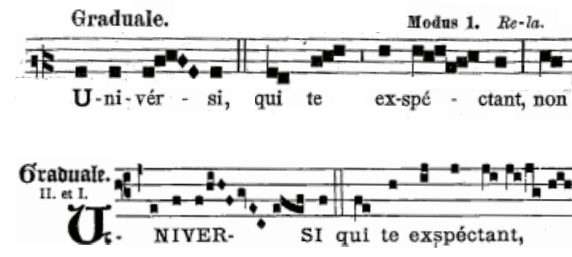
But just when the cultivation of Gregorian chant had reached a peak of excellence, a Trojan horse of sorts appeared on the scene. Early in the eleventh century, a way was found to notate the exact pitch of the notes, the invention of staff notation. Instead of having to memorize the melody of every chant, any monk could now simply read the melody as he sang by following the printed staff notation. This labor-saving device appealed for its obvious usefulness. However, it had a serious defect. While it gave the singer the exact pitch of the notes to sing and spared him the task of memorization, it did not convey in any comparable way the subtleties of rhythm signified in the older neumatic notation. The singer's eyes were now lowered, following a line of fairly uniform-looking square notes across the page of a book. And the singing itself of these notes gradually became more measured and plodding. As singing transitioned from a living oral tradition to a print-based activity, singers lost touch with the old way of singing the chant more and more.

From the fourteenth century onwards,

[4]For a brief account of these developments, Dom Saulnier, *Gregorian Chant: A Guide to the History and Liturgy* (Brewster, Mass.: Paraclete Press, 2009; original French edition 2003), p. 4. Also, Michael Fiedrowicz, *The Traditional Mass: History, Form, & Theology of the Classical Roman Rite* (Brooklyn, N.Y.: Angelico Press, 2020; original German edition 2011/2019), p. 9ff. [This traditional view of the role of Pope Gregory is frequenty questioned; see James W. McKinnon, "Gregorian Chant," *New Grove Online*. Ed.]

those charged with providing liturgical music were increasingly drawn to the brilliant polyphonic works then being composed. Everywhere, this new metrical music began to throw shade on the old chants, reducing them to a liturgical point of departure or framework in which to showcase the glories of the new polyphony. Moreover, with the flattening of the chant's original rhythm, the melodies themselves came to seem ungainly, archaic, and uncouth. Following the Council of Trent, a revision of the chant melodies was deemed necessary. The Medicean edition of the gradual, published in Rome in 1614, presented the chants in mutilated form, shorn of long melismas and with notes rearranged on the syllables of the text according to certain rules of classical Latin championed by the reformers of the day. This became the authorized version of the church's chant, where it was sung at all, through to the end of the nineteenth century.

But after enduring long centuries of neglect and decay, Gregorian chant, like the "treasure hidden in a field,"[5] was found again with joy, and so entered upon its time of restoration in the modern age. For the authorization of this work, we have to thank Pope Pius X, whose Motu Proprio *Tra Le Sollecitudini* (1903), an instruction on sacred music, mandated the return of Gregorian chant to the church's liturgy. For the actual work of finding and restoring the Gregorian melodies, however, we are indebted above all to monks of the Benedictine community of Solesmes in France. They gathered ancient manuscripts from libraries all over Europe, collating and comparing the melodies one with another, and in this way were able to restore the chants to the way they sounded in the early middle ages. Already by 1883, one of their monks, Dom Joseph Poitier, was able to publish his *Liber Gradualis*. This work became the basis for the official Vatican Edition of the chants of the Mass, the *Graduale Romanum*, published in 1908 under the auspices of Pope Pius X. *The Antiphonale Romanum*, containing chants for the Divine Office, appeared in 1912.



On the top is a sample of Medicean chant from a book published about the same time as Dom Pothier's Gradual. It shows the opening of the gradual chant for the first Sunday of Advent. It has had its melismas clipped and notes shifted from unstressed to stressed syllables. Pothier's restoration is on the bottom.

The 1908 Vatican Edition of the gradual, known to many through its being reprinted in the *Liber Usualis*, is still the version widely used today. And this fact might give the impression that, in terms of the restoration of Gregorian chant, we should be celebrating "mission accomplished!" Nothing, however, could be further from the truth. It would be much truer to say that even in 1908 the restoration of the chant melodies was a work in progress and that the publication of the Gradual was something of a "preliminary report" on what had been accomplished up to that point. In fact, Dom André Mocquereau,

[5]Matthew 13:44

Pothier's successor at Solesmes, also on the Vatican Commission charged with preparing the gradual, argued unsuccessfully with Pothier, who chaired the commission, that the new book should reflect the advances in scholarship achieved since 1883.[6] And indeed a kind of updating did happen later in the case of the Antiphonary: Solesmes' *Antiphonale Monasticum* of 1934 displays a much more advanced restoration of the chants of the office as compared with the *Antiphonale Romanum* of 1912. But in the case of the gradual, things did not move so quickly. Fifty years later, the Second Vatican Council was still pointing out the need for a "more critical edition . . . of those books already published since the restoration by St Pius X."[7]

Meanwhile, the scholarly work at Solesmes and elsewhere continued. Amongst the most significant contributions at Solesmes are those of Dom Eugène Cardine (1905–1988). His pioneering work on the earliest neumatic manuscripts unlocked for us a correct understanding of the rhythm of the chant melodies.[8] In 1977, several of his students and colleagues in the discipline formed a study group to re-examine the melodies of the 1908 Gradual in light of the best ancient manuscripts and the latest scholarly work. The fruit of their work at last appeared in 2011 with the publication of Volume I of the *Graduale Novum*,[9] containing revised and corrected versions of all the proper chants for the Masses of Sundays and the major feast days. Volume II, with the Masses for ferial days and feasts, followed in 2018.

How different are the corrected melodies of the *Graduale Novum* compared with those of the 1908 Vatican Edition? In each chant, one will find one or two or possibly several notes that needed to be changed. This may not sound like much, but often the change of only one or two notes, especially in a key passage of the piece, will completely alter the impression of the whole. This is particularly true of chants in Mode III: the Vatican Edition notates the reciting pitch on do in that mode, whereas the *Graduale Novum* lowers it to the original ti. This change, central to the modal identity of the melody, will often bring out the expressive character of the piece that had remained hidden before.

III. The Question of Chant Rhythm

Singing a melody correctly, however, means more than just singing the notes at the correct pitch. It also means singing the notes with the right rhythm and inflection and phrasing. Now aside from changing the pitches of notes needing correction and regrouping notes in a few places, the *Graduale Novum* adopts unchanged from the Vatican Edition the layout of the chant on the staff, using the same note shapes and, in most cases, the same note groupings. The difficulty here is that the Vatican Edition's graphic layout in no way reflects all

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[6]The contentious proceedings of the Vatican Commission are documented in detail by Dom Pierre Combe, O.S.B., *The Restoration of Gregorian Chant: Solesmes and the Vatican Edition* (Washington, D.C.: The Catholic University of America Press, 2003; original French edition 1969).

[7]*Sacrosanctum Concilium*, ¶117.

[8]*Gregorian Semiology* (Sablé-sur-Sarthe, France: Abbaye Saint-Pierre de Solesmes, 1982).

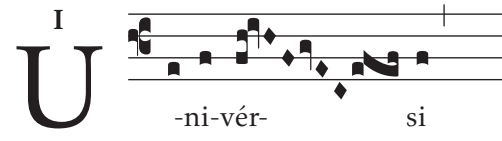
[9]*Graduale Novum: Editio Magis Critica Juxta SC 117* (Regensburg, Germany: Conbrio Verlagsgesellschaft/Libreria Editrice Vaticana, 2011).

that has since been learned about the original rhythm of chant. Indeed, in 1908 the rhythm of chant was something still not very well understood. Eminent musicologists at the time argued with one another over the rhythmic meaning of the ancient manuscripts, each advancing a different theory of how it was supposed to go. Thus it was above all for pragmatic reasons that those promoting the revival of Gregorian chant in the early twentieth century advanced an equalist approach to chant rhythm: each note would get one uniform beat of time regardless of the note's shape. Research under Mocquereau at Solesmes, however, had already shown that giving an equal beat to every note of a chant melody could not be supported by what the ancient manuscripts seemed to indicate. In the books published at Solesmes, therefore, the Vatican graphics were overlaid with what were called "Solesmes rhythmic signs." The mora vocis dot and the horizontal episema were to identify notes having a greater rhythmic value within the melodic flow.

If the rhythm of chant was still poorly understood in 1908, why does the Vatican Edition present the chant melodies using different note shapes? For in modern musical notation, difference of note shape indicates difference in rhythmic value. The answer is that the chant books of Pothier and his contemporaries sought to emulate the note shapes and note groupings of the chant manuscripts of the fourteenth and fifteenth centuries. These they took to be faithful transcriptions onto a four-line staff of the staffless neumes of the oldest manuscripts from the tenth and eleventh centuries. Thus the aesthetic appearance of a page from the Vatican Edition is astonishingly similar to that of those fourteenth-century manuscripts, something that is not true of the Medicean chant books which the Vatican Edition was meant to replace.

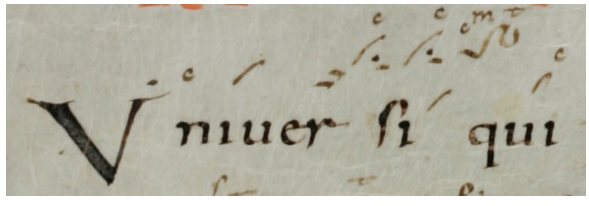
The difficulty, however, is that the fourteenth-century manuscripts in no way transmitted the delicate and nuanced rhythms of the earlier staffless neumes; they employed instead a simplified repertoire of square notes whose forms were based only loosely on the much more diverse and individuated graphic forms of earlier neumatic notation. So although the Vatican Edition was a huge step forward in the restoration of the authentic Gregorian melody, it did not notate in any consistent way the original rhythm of that melody as we now understand it, based on the staffless manuscripts of the tenth and eleventh centuries. Here an example may illustrate the point.

The gradual "Universi qui te expectant" for the first Sunday of Advent opens with a rather elaborate melisma on the accented

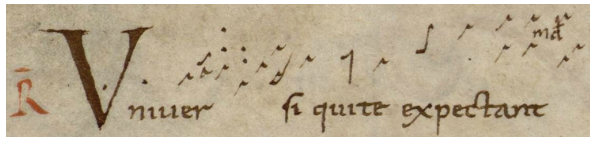


syllable of the first word. While the first, second, and final syllables are given the simplest melodic treatment, the word's strong syllable receives twelve notes in the form of an expansive melodic gesture spanning almost an entire octave. Now in such a melody every note cannot have the same function or importance as its neighbor. In interpreting the shape and direction of any melodic passage, the singer will look for the structurally defining note, that is, the note that represents the melody's point of departure or its climax or the moment of arrival, as the case may be. Which is the structurally important note that governs the others

and, in effect, bears the weight of the syllable being sung? In this example, one might suppose the virga *sol* to govern the entire phrase: it stands at the apex and seems to initiate the sweeping descent to the lowest pitch of the entire chant before settling on the final, *re*, by the word's end. Rhythmically, then, one might want to allow a certain blossoming of the sound on the high note *sol* so as to anchor the flight of notes about to ensue. And the two notes before *sol* might be sung with a sense of forward motion, as if being drawn upwards to meet the strong note. But is this rhythmic conception anything close to the melody's original rhythm as indicated in the oldest manuscripts?



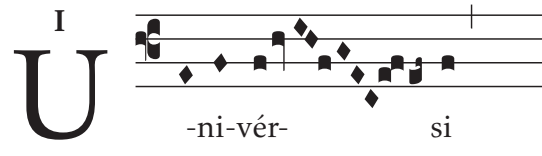
Cantatorium of St. Gall, Codex SG 359



Laon 239

If we examine the *Cantatorium of St. Gall*, a manuscript written in staffless neumes between 922 and 926, and compare it with the Laon Gradual Codex 239 from about the year 930, we get a rather different view of things. It is not the third note, *sol*, that governs the entire melisma, but the second note, *fa*. And the first note, *re*, does not rise toward it quickly, but steps deliberately, the two notes together defining the minor third which is the modal frame (mode II) for the entire word's melody. The role of intonation belongs rather to the first two syllables of the word: both manuscripts show that these move lightly and quickly towards the strong minor third that begins the melisma. As for the high note, *sol*, both manuscripts give it no syllabic weight whatsoever. The note shapes indicate a light, smooth, and somewhat rapid descent, the momentum of which will be caught up by the slowing effect of the last four notes in preparation for coming to rest on the final syllable. This quite different rhythmic conception of the melisma, however, remains hidden and unarticulated in the graphics of the Vatican Edition. How would one guess that it is *fa*, not *sol*, that the singer's voice needs to let blossom and out of which the ensuing flight of notes will spring? In the Vatican graphic, *fa* is wedged unobtrusively between notes on either side with nothing to suggest its importance.

It would appear that if we wish to have a score that shows us something of the original rhythm of the chant, we would need to revise or reform the notation itself. What might this look like? By modifying the note shapes and the spacing between notes, it is possible to translate into modern chant notation something of the rhythmic conception notated in the staffless neumes. What follows is an explanation of the principles employed in the *Graduale Renovatum* project, with examples to demonstrate how they work.



IV. Principles for Reforming Modern Chant Notation

In the graphic appearance of the chant on the page, we are concerned with two elements: first, the notes themselves in differing shapes and sizes and, second, the spacing and grouping of these notes in relation to each other, that is, either graphically connected or separated by spaces. These two graphic elements, note shape and note spacing, are of ancient provenance: they were in fact the principle means for conveying rhythmic nuance in the St. Gall and Laon notational systems of the tenth century. A reformed notation in the modern context would logically seek to use these same two elements as guiding principles in reforming square-note staff notation.

The first principle governing the reformed notation of the *Graduale Renovatum* is that differences in note shape represent differences in the rhythmic value of the note. We see intuitively that the more diminutive the graphic shape, the smaller the rhythmic value should be; the more developed the graphic shape, the more substantial the rhythmic value. In our reformed-notation version of the first word of the Gradual "Universi qui te expectant" printed immediately above, we see that the notes on the first two syllables are diamond-shaped and thus have a graphic footprint only a fraction the size of the regular square-note punctum. Their smaller size naturally corresponds to the lightness of their rhythmic weight as they hasten forwards towards the strong syllable of the word. The first note of the third syllable of "U-ni-VER-si," however, is a regular square note, indicating a rhythmic weight of relatively greater substance. Now the second note of the syllable, the virga on *fa*, has the largest graphic footprint of all. In the modern chant notation of the Vatican Edition, the virga is constructed from a square note to which a stem has been appended. In the reformed notation that I am proposing, this more developed graphic shape suits it well. For here it is the principle note of the entire syllable, the note towards which the first three notes were leading, as it were, in the manner of an intonation. This virga also gives the first expression, duly prepared, of the dominant pitch of mode II, the modally important tone *fa*, which anchors the following ten notes of the same syllable and, indeed, the sound-scape of the entire word.

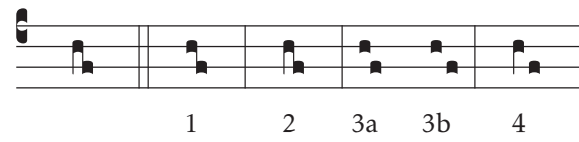
The differences in rhythmic value that we see in this example, or in any other passage of chant, are of course not fixed or proportional. The differences of value indicated by the differing note shapes are always relative, depending on the particular melodic and textual context in which they occur. In any particular context, a square note will have greater value than a diamond, but less value than a virga. Moreover, the presence of the stem on the virga, a conspicuous marker, allows the eye to see at once the location of the notes of greatest significance within the melody's structure.

The second principle of our reformed notation concerns the graphic spacing of the notes on the staff. That is, whether the notes are joined in a continuous string, or separated by spaces, indicates something about their relative rhythmic value and function. Both St. Gall notation and that of Laon employ this technique. Essentially, it is an intuitive use of the difference between cursive and non-cursive script. In cursive writing, the pen continues in one fluid motion from character to character, with the result that the individual characters appear joined

together in one continuous line on the page. Glancing at a neume constructed in this way, the singer knows to pass lightly and smoothly from one note to the next in a single fluid melodic gesture. But where the copyist's pen has lifted from the page, resulting in a momentary break in the flow of notes making up the neume, the singer intuitively perceives a moment of importance, a note of melodic or rhythmic prominence, greater in value than its immediate neighboring notes.[10] Let us observe how this principle applies in the reconstruction of multi-note neumes, the basic vocabulary of melodic forms that we encounter in modern chant notation: the clivis, the pes or podatus, the climacus, the scandicus, the torculus, and the porrectus.

V. Application of the Principles to Common Multi-Note Neumes

In the clivis, a two-note descending figure, the upper one is typically the principle note and normally bears the weight of the syllable on which it is sung.[11] The lower note therefore typically has a weaker presence, receiving the impulse of the upper note rather than having any impulse of its own. This essential relationship holds whether the clivis is sung quickly as a passing figure or more slowly in contexts of melodic prominence. To express these different rhythmic situations, we need a clivis graphic that can be modified correspondingly.



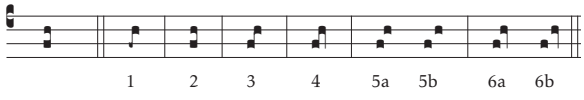
The Vatican Edition uses only a single graphic form for the clivis, in which the upper note is stemmed. But as we saw above, the stem is what distinguishes the virga from the regular square note. And this difference is what makes the virga, for a reformed notation, the obvious sign for a note of great rhythmic value or of great structural importance to the melody. Our reformed notation, therefore, removes the stem from the clivis note shape, only returning it to the upper note when the particular melodic context calls for it. Variants 1 through 4 illustrate the possibilities for notating the clivis. The first shows the clivis as a light, flowing movement, as it may appear on a weak syllable or in a passing figure. The second variant also flows quickly, but with the stem marking greater presence for the upper note, perhaps on an accented syllable or where the upper note is modally important in the melody's shape. Variants 3a and 3b show the clivis in the context of a slowing tempo, while variant 4 presents the clivis in its rhythmically strongest form, as it might appear in situations of great emphasis or at an important cadence. Comparing the four forms of the clivis in reformed notation, we see how the cursive linking of the notes, or their non-cursive separation, is the feature that gives us the clearest impression of their relative rhythmic value.

[10]Dom Cardine describes this notational technique under the heading of "neumatic break," or "coupure neumatique," as follows: "Each time that the pen arrives at an important note, it stops after having written it and it cuts it, ipso facto, from the following notes." *Gregorian Semiology*, 84.

[11]For the characterization of the typical rhythmic physiognomy of the various neumes, I am indebted to the much fuller explanations found in Luigi Agustoni and Johannes Berchmans Göschl, *Einführung in die Interpretation des Gregorianischen Chorals*, Vol. II: *Ästhetik* (Regensburg: Gustav Bosse Verlag, 1992).

The pes or podatus is a two-note ascending neume. Again, the upper note of the two is the principal one. The initial lower note, far from representing any kind of down-beat, moves in subordination to the upper one, rising toward it as if being attracted upwards. In quick passages, this may be all but indiscernable, but in slower or more deliberate passages it is important not to give the lower note too much weight.

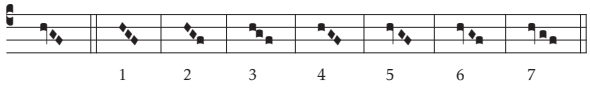
Vat. Reformed notation



Variants 1 through 6 express the range of rhythmic values of the pes, which the single form of the Vatican Edition is unable to do. These range from the lightest, quickest treatment possible all the way to the rhythmically most emphatic.

The single Vatican form for the climacus, a three-note descending figure, is characterized by a virga with a descending row of diamonds, and is patterned after its traditional form in late-medieval manuscripts. Those manuscripts, however, no longer notated the variety of rhythmic profiles which this neume originally had.

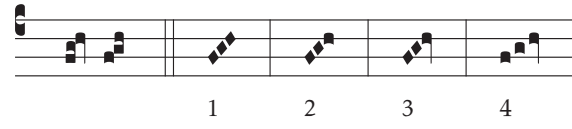
Vat. Reformed notation



Variant 1, therefore, shows the figure in a light, quick passage where absolutely no emphasis is intended for the highest note, an instance of which we already encountered in "Universi" above. Variant 2 notates a similar profile, but with the melody momentarily resting on the lowest note. Variant 3 records a slowing of the melody as it approaches the bottom. In variants 4 through 7, the highest note clearly governs the group, having greater rhythmic weight than the notes descending from it. The lower notes are correspondingly lighter in weight, even when the tempo slows, as in variants 6 and 7.

The three-note ascending neume, the scandicus, is typically governed rhythmically by its highest note, though occasionally this note itself will have almost no extra weight, as in certain melismatic passages. Typically, however, the lower notes are subordinated to the highest, and the bottom note never has the function of a down-beat for the group.

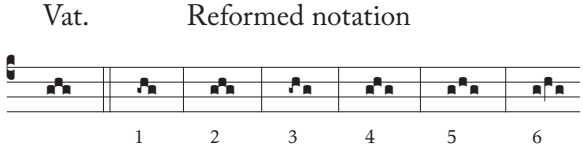
Vat. Reformed notation



The use of diamonds for the lower notes, therefore, better conveys their subordinate character. The square notes of the Vatican form, especially when the virga is not used, conceal the hierarchical structure of the figure. In slower passages, however, the diamonds will convert to square notes, while remaining obviously subordinate to the virga above them, as in variant 4.

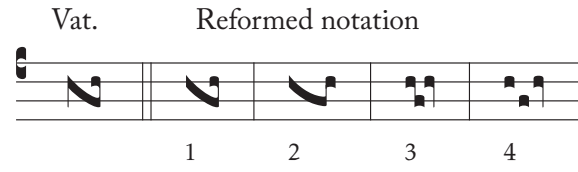
The principal note of the torculus is typically the middle note of the three, governing the others by its melodically elevated position. The initial lower note, therefore, never has the quality of a down-beat. And the third note brings the figure to rest, almost in the manner of the second note of a clivis. Occasionally, however, as in a

melismatic passage where a neumatic break occurs at the end of the torculus, the third note will take on the function of a momentary place of arrival and thereby become as important or even more important than the middle note.



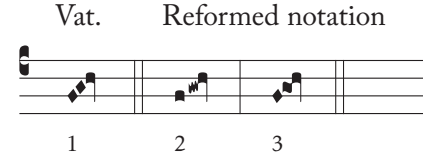
While the Vatican Edition has only a single torculus form, variants 1 through 6 demonstrate the possibilities for notating this figure in different rhythmic functions ranging from a light, passing figure to increasingly slower and more emphatic statements.

The Vatican form of the porrectus, based on late-medieval models, has what appears to be a stem on the left side of the graphic. In this case, the medieval graphic developed for staff notation was actually based on the older St. Gall neume where the initial vertical line was not a stem attached to the first note but actually the first note itself. But as in the case of the Vatican's clivis, it now has all the appearance of a stem. In the discussion of note shapes above, with respect to square-note punctum and virga, we laid down that for a reformed notation the stem was now no longer a mere aesthetic appendage but a marker of rhythmic value. With the porrectus, then, we must likewise remove the stem where no rhythmic prominence is intended. Modifying the graphic of the porrectus in this way actually serves better to express its rhythmic shape. For normally the first two notes of the porrectus are light and flow directly to the third note, which is the strongest of the three.



Variant 1 represents the porrectus unmodified by any particular rhythmic emphasis. In the second variant, the final note receives some extra value. Variants 3 and 4 show the porrectus in progressively slower rhythmic contexts.

Thus far, we have not mentioned the special note shapes of the quilisma or the oriscus. As these typically occur embedded in a group neume, that is, as quilismatic scandicus and as salicus, respectively, we might best differentiate these by comparing them with the normal three-note ascending figure, the scandicus.

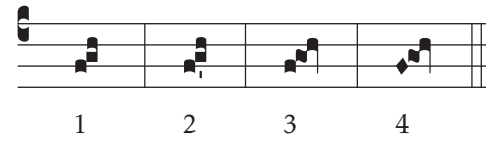


Scandicus (1), quilismatic scandicus (2), and salicus (3), in the reformed notation of the *Graduale Renovatum*.

As in the scandicus (1), the principal note of both the quilismatic scandicus (2) and the salicus (3) is the melodically prominent highest note. In all three neumes, the lower notes proceed towards the principal note as towards a goal, and their upward movement serves as a kind of preparation for singing the highest note. The difference between the three lies in how they do this. In the scandicus, the approach is light, quick, and direct, without hesitation. In the quilismatic scandicus, however, the first note takes its time, as if it were taking aim at its target

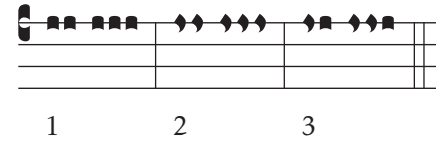
before moving towards it. For this reason, also, it stands detached from the rest of the neume, not joined as in the Vatican graphic. In contrast, the second note, the quilisma itself, takes no time; it is like an arrow in flight. In the salicus, however, the second note, the oriscus, does take time, and this is due to its special role within the neume. The oriscus introduces the principal note by somewhat elaborately leaning into it and emphasizing its importance by slightly delaying it.

The oriscus note shape itself is not found in the Vatican Edition of 1908. There the figure of the salicus is composed of three normal square notes. And as such, it is often indistinguishable from a normal scandicus. The Solesmes rhythmic markings that were applied to the 1908 Gradual attempted to clarify the salicus by applying a vertical episema to the square note that marked the place of the oriscus in the neume. But as the vertical episema was also used throughout each chant in the Solesmes books for the very different purpose of indicating the counting of beats, the possibility for confusion remained. So it was a welcome development when Solesmes introduced a new graphic for the oriscus in its publication of the *Liber Hymnarius* in 1983. Regrettably, however, the lowest note of the salicus was left a regular square note, which betrays nothing of its typical nature, a light note that quickly makes way for the more demonstrative oriscus. In our reformed notation, therefore, we use the diamond shape for the first note of the salicus unless it is clear from the oldest manuscripts that it should be held.



1) Salicus as it appears in the Vatican Edition (1908).
2) Salicus with the addition of the Solesmes markings, as in the *Liber Usualis*.
3) New graphic introduced by Solesmes in 1982.
4) Salicus graphic in reformed notation.

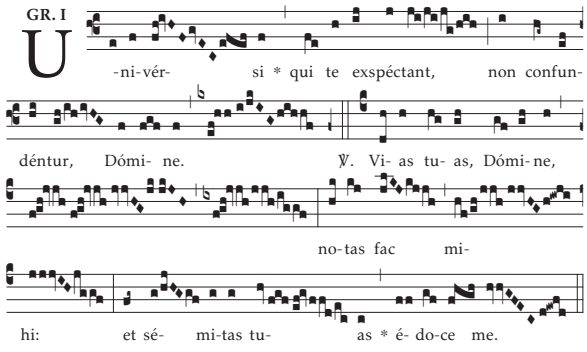
One further and welcome graphic innovation of the *Liber Hymnarius* is the introduction of a note shape to distinguish the apostropha. Only slightly larger than the diamond graphic, the new "comma"-shaped graphic well conveys a certain lightness and quickness of sound. It, too, has a rhythmically reduced value to match its smaller size, but a value with slightly greater purchase. It normally appears doubled or tripled, as distropha and tristropha, respectively, and often on the modally very strong pitches of *do* and *fa*, where it typically serves to express elevated emotional intensity. The doubling or tripling of the note is a means of extending the vowel sound of an important word by renewing it. This repercussing, or better, pulsing of the note at the unison culminates in the final note of the small group, which is normally held longer than the preceding members of the group.



1 Distropha and Tristropha as in the Vatican Edition (1908).
2 The new Solesmes graphics (1983).
3 Reformed notation used in the *Graduale Renovatum*, reflecting the typical rhythmic profile of the two groups.

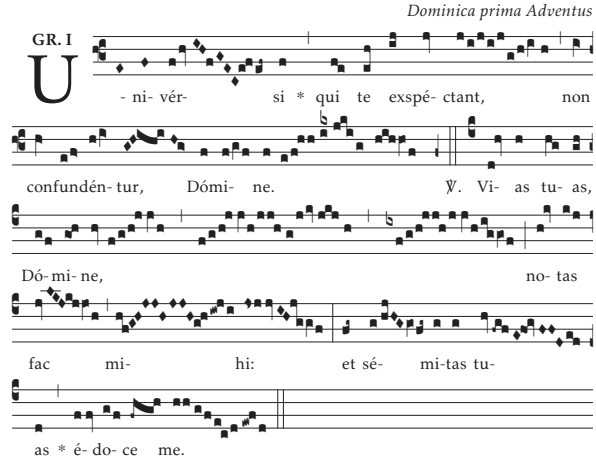
VI. Applying Reformed Notation to an Entire Chant

Following on the description of the various neumes, here is now a full chant score written in reformed notation placed side by side with the version of the Vatican Edition. It is the Gradual "Universi qui expectant," already cited in part above.



The chant as it appears in the Vatican Edition (1908).

None of them that wait on Thee shall be confounded, O Lord. ℣. Show, O Lord, Thy ways to me, and teach me Thy paths. *Ps 24: 3; 4*



The same chant in the reformed notation of the *Graduale Renovatum*.

The work of producing this score in reformed notation begins by comparing the entire chant as given in the Vatican Edition to the corrected melody of the *Graduale Novum*. In this case, the needed changes are few. The phrase "semitas tuas" of the verse should descend to the final of the mode, *re*, and not *do* as in the Vatican. And some of the liquescent notes are treated differently. The main work involves adjusting note shapes and note spacing or grouping in order to convey the original rhythm as reflected in the best and the oldest chant manuscripts:

- the *Cantatorium of St. Gall* (codex SG 359), the oldest manuscript, notating the graduals and alleluia chants of the Mass, written between the years 922 and 926
- Laon 239, written about 930 in northeastern France in a neumatic script different from the St. Gall manuscripts
- Einsiedeln codex 121, written about 960–970 in southern Germany
- SG 339 (written about 1000), SG 376 (written between 1050 and 1070), and SG 342 (various parts written in the tenth and eleventh centuries); all three manuscripts are from the monastery of St. Gall in Switzerland, written in different hands but showing a family likeness
- Bamberg codex lit. 6, containing all the propers of the Mass, written about 1000 in Regensburg[12]

[12]These manuscripts can all be viewed on-line. For Laon 239 go to <http://manuscrit.ville-laon.fr/_app/visualisation.php?cote=Ms239>. For Bamberg 6 go to <www.bavarikon.de/object/bav:SBB-KHB-00000SBB00000128?c-q=lit.6&p=1&lang=de>. Einsiedeln 121 is at <www.e-codices.unifr.ch/en/sbe/0121>. The other

It is important to note that the rhythmically inflected, reformed notation of the chant employed here is not a *transcription* from a single manuscript or even from a single family of manuscripts sharing the same notational style. It is rather a *translation*, based on a synoptic view of a number of ancient manuscripts written in differing styles. It is a translation of the rhythmic intention of those manuscripts into modern chant notation, the graphic forms of which have been modified in the ways described above.

Now what is remarkable is the extent to which the rhythm and phrasing of chant during its golden age was as much a part of a melody's identity as its words and its sequence of notes. Manuscripts from different monasteries in different lands and written in different notational styles are overwhelmingly in agreement on the rhythmic nuances of the chants, almost as much as they are in agreement on the words and notes. Thus my rhythmic reconstruction of the melody is not based on how it may have been sung in one monastery as reflected in a single manuscript, but on how the melody was widely understood.

The manuscripts do, of course, differ from each other in many details. But the differences are in many cases simply due to the nature of the notation itself. The neumatic script was written according to the methods of the various schools, but there was no intention of notating every aspect of the melody. Each copyist recorded only those details of the melody that he felt needed to be recorded, and not those that he could expect everyone to know already. Thus in one manuscript we may see a detail recorded that in a second manuscript is absent. The difference does not necessarily imply a different understanding of the melody on the part of the two copyists. For us, however, many a passage that may seem ambiguous in one manuscript can be clarified through a side-by-side comparison with another manuscript. Hence the importance of the synoptic approach.

VII. Reformed Notation and the Musical Rhetoric of Gregorian Chant

But does reconstructing the original rhythm of the chant really matter? Isn't it enough just to sing the right notes? Why not simply give each note a uniform beat? The answer, of course, comes out of the definition of chant itself.

The singing of a chant is a kind of elevated speech, in which the very rhythm and melody already inherent in the sound of the Latin word is elevated to a higher plane. Latin words already have a rhythm: in the word "Universi" the first two syllables sweep forward, attracted to the strength of the tonic accent of the third syllable. The tonic accent is the heart of the word, its life and source of energy. The forward momentum of the first two syllables, then, culminates on the accented third syllable before subsiding and coming to rest on the fourth and final syllable. It is important, especially for English speakers, to notice this special function of the final syllable of the Latin word. Though always unaccented, the final syllable is never rushed, elided, or swallowed, as is often the case with the weak final syllable in English speech. The Latin final syllable is the moment when the word comes to a close and is heard in its entirety:

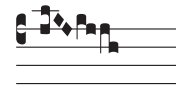
Saint Gall manuscripts may be located by replacing their codex numbers as the last three digits in this address.

˘ ˘ / ¯
u-ni-ver-si

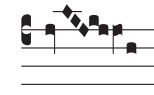
Likewise, there is a melody already inherent in the dynamics of the Latin word. The voice naturally rises on the accented syllable and falls again on the final syllable. This melodic and rhythmic pattern, inherent in the Latin word itself, becomes the basis for the rhythmic and melodic shape of the chant melody. It is adapted and elaborated in various ways, always in service of the declamatory intention of the word's meaning. In the chant "Universi qui te expectant," the dramatic extension of the third syllable of "Universi" outlines the magnitude of the great throng of people all waiting for the revelation of the Lord's Anointed. With one grand gesture, it encompasses them all and brings them together into a hushed unity on the final note of the word.

A very different pattern plays out over the next important word of the text, "expectant." Here we see the rhythmic and melodic extension of a word through an end melisma. To express the action of waiting in hope, the melody rises to the upper limit of the mode II range already established by "Universi," but it gives only a single significant note to the tonic accent "ex-SPE-ctant." Instead, it allows the final syllable, which normally has the function of bringing the word to a close, to delay that close by lingering on the pitch of the tonic accent, *la*, and repeatedly sounding it before subsiding in a cadence to *fa*. A more fitting melodic-rhythmic rhetoric could not be imagined to express the longing of the peoples awaiting their Redeemer.

To gain access to these rhetorical patterns, however, we need a chant notation that can in some way reflect them. The Gregorian melodic art is above all an art of ornamentation. The melodies, even the most elaborate ones, are constructed by taking basic structural tone relationships, given by the mode of the chant, and ornamenting them in various ways.



Vatican Edition



Reformed notation

For example, the monosyllabic word "fac" in the verse of the gradual has a melody of eight notes. Surely all eight cannot have equal importance in expressing the word. The singer needs to be able to see in the notation which note or notes bear the weight of the syllable and represent the melody's underlying structure and which of the notes are an ornamentation of that structure. The Vatican Edition's graphic gives us little clue: there we see only a chain of notes that seem to flow uninterruptedly from the first to the last. Or, if we persist in looking for any kind of subgrouping of notes, we might imagine the eight notes to be divided into two groups of four, a pes subpunctis followed by a pair of clivises.

By studying the manuscripts listed above, however, we discover that what is being sung on "fac" is really an ornamented clivis, its upper note on the modal accent pitch, *do*, and its lower note on the modal reciting pitch, *la*. (The verse of the chant has now shifted to a mode I range.) And between the first note of the clivis and its second note an exuberant little melismatic outburst intervenes, giving voice to the elevation the soul feels at the thought of being instructed in the ways of the Lord. The first note of the clivis, which governs the figure, is here therefore

held, as it is the all-important anchor and point of departure for what follows. Out of the blossoming sound of the first note then spring the next five light ornamental notes. This brief flourish ends by settling back on a deliberate restatement of the pitch of the first note, and the clivis then comes to a close by slowly stepping to its lower note. The principled modification of both note shape and note spacing in the reformed notation provides the graphic tools to reflect something of this rhythmic dynamic which unfolds in the singing of the word.

To recover the musical rhetoric of the chant melody, then, is the ultimate purpose of a reformed notation. In fact, without a reform of the chant notation, it is difficult to see how a practicing schola could arrive at a performance that reflected the inherent rhythm of the Gregorian melody. Outside of academic or scholarly circles, it is simply not to be expected that every singer be proficient in reading the ancient neumatic script. And neither is it at all practical for the schola director to spend rehearsal time by having singers mark up their Vatican Edition scores with every possible rhythmic nuance. The number of added episemas and other markings that would be needed would soon make their scores un-navigable. A reformed notation ideal for a practical application of semiological knowledge to the task of preparing the weekly sung Mass would be one which satisfied two conditions. First, it would not alienate the singers by coming in the form of a new set of symbols or graphic forms. It would employ the elements of note shapes already familiar. But second, it would employ the familiar elements in a new way that was at once intuitive to the singer's eye and also fully translated whatever rhythmic inflection was intended by the ancient neumes. It has been my own experience as schola director that, once the singers are given a brief instruction in the two principles, they are able to perceive the rhythmic contours of the chant in the score and can thus anticipate my rhythmic shaping of the melody as we sing.

Various experiments and attempts at reformed notation have been made in recent times, many of which are open to criticisms on certain points.[13] The current *Antiphonale Synopticum/Graduale Synopticum* project, for example, employs a reformed notation which, though an advance over the Vatican notation, still does not convey some even very basic rhythmic articulations and requires the side-by-side presence of the ancient neumes for a satisfactory realization of the melody's rhythm.[14] What distinguishes the reformed notation of the *Graduale Renovatum* project from other attempts at reform is the systematic application of both principles of graphic form: note shape and note spacing. Both principles, derived from the ancient usage, are the key to producing a chant score that adequately reflects the ancient rhythm, is uncluttered and aesthetically pleasing, and enables the singers, under the schola director's guidance, to achieve a semiologically-informed performance.[15] ❖

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[13]Cf. Johannes Berchmans Göschl, *Graduale Novum: Kommentar* (Regensburg: ConBrio Verlagsgesellschaft, 2018) pp. 78–85.

[14]The project's website is <www.gregorianik.uni-regensburg.de>.

[15]Further chant scores using the reformed notation described in this essay are available for examination and downloading at <www.gradualerenovatum.com>

Commentary

Then and Now: What Lies Ahead

Plotting a path forward to the other side of COVID-19 necessitates a review of what was going on before.

by Mary Jane Ballou

What lies ahead for church musicians? Churches were closed, then opened. Music was banned, then permitted, albeit highly reduced. Each diocese responded differently to COVID-19; each pastor interpreted rulings considering his own situation. Outdoor Mass, Drive-Up Mass, pre-registration for indoor Mass. Where does that leave the church musicians—the organists, the singers, the cantors? While "sailing in uncharted waters" may seem a cliché, it seems quite accurate as we approach the final months of 2020. Life this year seems to fall into three time periods: before COVID-19, during the pandemic, and whatever will come next. At the time this essay is being written, it is anybody's guess where we will find ourselves on Christmas morning.

This article will pose more questions than answers. However, I hope that asking these questions about your parish and your own work as a church musician will help guide you to answers in your specific circumstances.

What lies ahead for church musicians? It is anybody's guess where we will find ourselves on Christmas morning.

What do we know now about viral transmission?

Answers keep coming out from various governmental authorities and researchers. The best you can do is to keep up with them. Many of these articles may be discouraging reading. That does not excuse you from reading them.

Mary Jane Ballou is a musician in Jacksonville, Florida. She has served as a music director in large and small churches, as well as small women's ensembles. Dr. Ballou has been active in the Church Music Association of America and is a regular contributor to the CMAA's Sacred Music *journal.*

You need to be the leader in your parish on the topic. "Safer Singing During the SARS-CoV-2 Pandemic: What We Know and What we Don't" (https://www.jvoice.org/article/S0892-1997(20)30245-9/fulltext) from the *Journal of Voice* discusses current opinion on the spread of the virus and preventative measures for rehearsal and performance. A recent talk by Dr. Jennifer Donelson-Nowicka during the CMAA's Sacred Music Bootcamp also summarized recent research in an effort to help musicians think about risk mitigation in choral singing; a video of the presentation is available on the CMAA's website.

Where are you now and where do you want to go?
Is there no music, a cantor and organ/piano, or a small, carefully-spaced ensemble? Everyone's situation is different. Is there a ban on congregational singing that arose from the removal of missalettes and hymnal? Your current status is a given; it is time to look to the future. What about the financial condition of your parish? What funds are still available for a music program? While this may be a difficult question to ask, finding out the answer from your pastor is going to have a major impact on your plans.

Before you move forward, stop and look back at your pre-COVID music program. This review should include the quality of your cantors, repertoire, size and abilities of choir(s), prior feedback from priests and parishioners. What worked and what did not? Consider this as a new beginning within the constraints of finance and talent. It is essential to remember that you cannot recreate the past, but you can create the future.

Does anyone care?
One point that must be considered is the possibility that no one wants the music program back. Perhaps the pastor wants to save money, perhaps the parishioners have enjoyed the absence of music for which they did not care. While this is bleak, you need to be prepared to make the case for music as an integral part of the celebration of the Eucharist. Review the Vantican II document *Sacrosanctum Consilium* and other documents available on the CMAA website. That is the first step in making your case. Music should be an integral part of the liturgy.

Some thoughts on new beginnings.
The next step is to promise beauty. That is what the human heart yearns for. Fine music lifts the spirit, engages the mind, and binds a community together in worship. However, the music must be beautiful—not just noise filling some space in the liturgy. Even before the liturgy begins, consider adding beauty while the congregation gathers and waits. A polished instrumental prelude or a sung setting of the introit in chant or polyphony may move people from passive pew-sitting to calm anticipation of the coming celebration.

When you reassemble your choir, you need to let them know that expectations have changed. You should all aim high. You may lose some of your older singers who are still concerned about COVID. Make sure that you let them know you appreciate their concerns and are grateful for all they did before. Many singers have suffered from the social isolation of lockdowns and church closures. Can you find a way to keep connected with you

and your choir now? For many, young and old, Zoom and Facebook Live were not enough.

Rehearse hard and long before the choir returns to the liturgy. Chants need to be smooth as butter and clean unison or octaves. Stick to unison choral settings until parts are sure. Banish any banality in music selections for Mass. If an entrance hymn is a necessity, find one that is dignified and gives a sense of forward movement. Simplify the responsorial psalm to chant. Recessionals are not required, and Catholics are notorious for skipping out on them. An instrumental postlude will enhance the procession from the sanctuary. It will also cover the kneeler-kicking and book-thumping in the pews. Keep the pastor in the loop with all your plans.

Use simple chants for the Ordinary of the Mass. These should be so plain that they can be learned and sung without music. Stay with whatever you choose. Advent is always the best time for this transition because of the absence of the Gloria. You can teach these chants to your choir, to children in the school, and by extension your congregation will learn them. Hold fast. When the Gloria comes back at Christmas, make it a special number by the choir, joined perhaps by your children's choir.

Do you have too many choirs?

One additional question: Do you have too many choirs? If your church attempts to field a choir for every Mass on Sunday, your resources may be stretched too thin. Consider slimming down to a single choir for the principal Mass on Sunday. That will allow you to concentrate the talent you have and eliminate what one director called "potluck choirs," seemingly random assortments of singers at different Masses.

What about the money?

There are ample resources available at no cost from a variety of sources: the CMAA website (musicasacra.com), Corpus Christi Watershed (ccwatshed.org), and the Choral Public Domain Library (cpdl.org). If your parish uses a newsprint missal or hymnal, find out the cost. Your parish may save money using a worship aid, even if they need to get a license from One License for hymns. The question of payment for musicians' services will be different from one parish to the next. For many organists and directors, this will be a time of hard thinking and praying.

If you do not have a children's choir, now is the time to start one.

What about the children?

If you did not have a children's choir, now is the time to start one. While you will be competing with sports, music lessons, and homework, find a time that will work for the parents. Children in a parish often do not know each other. They come to Mass and sit with their parents. This is one of the

ways they can learn about each other and work to be truly part of the community. Let them start with an occasional appearance before a special Mass. While people will often excuse bad singing from children—you should not. If you know nothing about children's voices or choirs, make the effort to educate yourself. Recruit another adult (usually a parent) to help with "crowd control" and checking in and out of rehearsal. Talk to people that have experience training children. Again, keep the pastor in the loop with all your plans.

Music for more than Sunday Mass?
Music does build community and cohesion in a group. Very few parishes in the United States are now ethnically unified, sharing common folk hymns and devotions. However, why not build a special event around the two hymns everyone seems to know: "Hail, Holy Queen" and "Immaculate Mary." Invite participation from sodalities and the Legion of Mary, from the religious education program and the scouts. You do not need to wait for a May crowning. You can have a procession and flowers in early December for the Feast of the Immaculate Conception on December 8th. If Our Lady of Guadalupe is a feature in your parish and you have a Spanish-language choir, there is an opportunity on December 12th. Make sure your children's choir knows both English and Spanish Marian hymns. Remember—we are one church. And remember the other building block of community: food. Non-singers can help with a beautiful reception: everything on plates or trays, nothing out of the supermarket boxes. Similarly, beverages in pitchers, not those plastic jugs that remind everyone the iced tea was on sale that week. We will need to rebuild our communities. Why not do it with style?

For most of us there is no going back to "before COVID"; we need to reclaim our music and our corporate worship.

Conclusion.
If you have read this far, you are probably thinking that you are going to need to give up sleep in order to put these suggestions into practice, especially if you are a volunteer music director. This is nothing more than food for thought. Every parish is unique in its pastor, its resources, and its people. For most of us there is no going back to "before COVID"; we need to reclaim our music and our corporate worship, lost in many places for at least six months. You love sacred music, or you would not be reading this journal. Do what you can with what you have. Keep it simple and beautiful. And always keep the pastor in the loop. ❖

Repertory

Samuel Webbe's *Mass in A Major*

A new edition of this charming mass may be particularly useful to parishes experiencing limitations on the number of singers allowed at Mass.

by Charles Weaver

As I write, many church music programs are working with reduced forces because of the coronavirus pandemic. In many parts of the world, choirs did not sing or worship in person during Holy Week this year. While this was disappointing or discouraging for many of us whose life work is to perform the sacred duty of singing the Mass, we should remember that the church, in her long history, has experienced many such interruptions of the day-to-day liturgical cycle. Still the Mass and the liturgical year continue on in some fashion as they always have. Even a solo singer can provide some plainchant for a live-streamed Mass with no loss of dignity, for chant, even in such a scaled-down setting, is the noblest of all liturgical music. But there are other styles of sacred music designed for reduced forces as well. We now have an opportunity to study and sing some of the music the church has inspired during periods when circumstances allowed only modest musical forces to sing the Mass. One example is the music of the Catholic embassy chapels in London from the late eighteenth century.

These chapels are a product of the unique history of religion in England. After the Elizabethan religious settlement in the late sixteenth century, Catholic worship was illegal in England, even though it was tolerated to varying degrees in different times and places. It is only by this unofficial toleration that the Catholic faith survived this period at all in England, as it remained quite strong in some parts of the country. This legal situation remained for two hundred years. In the eighteenth century, the legal situation of Catholics deteriorated in some ways, since the Catholic faith was closely linked to the Jacobite political cause and was consequently viewed with great suspicion. The situation changed after Parliament passed the Catholic Relief Acts of 1778 and 1791, which allowed for limited freedom of worship for Catholics. One interesting musical aspect of this partial emancipation is that Catholics were required to pray publicly for the

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king at Mass, so that Mass settings from this period always contain a *Domine salve fac Regum*. Catholic chapels after 1791 were also limited in size, which meant that English Catholic choirs remained small for legal reasons.

During the period before the gradual Catholic emancipation, the only legal, public celebrations of Mass were at the embassies of various Catholic nations in London. These chapels featured continental music and musicians but also gave rise to a native English Catholic tradition, which is generally of a different character from contemporaneous Anglican music. Samuel Webbe (1740–1816) exemplifies this tradition. He had studied at the Bavarian chapel as a young man and later directed the music at the Sardinian and Portuguese chapels. If church musicians recognize his name now, it is primarily for his harmonized publication of John Francis Wade's *Adeste fideles*, which was also called "the Portuguese hymn" because of this embassy connection, and for the harmonized tune ST. THOMAS, which is still widely used to sing the text *Pange Lingua*. He also wrote several simple Masses and motets with the express purpose of being useful for small choirs of limited means. His music all possesses a charming simplicity, which is unsurprising, since Webbe was most famous, in his day and our own, as a composer of glees, simple homophonic part songs that are the precursor to the modern campus *a cappella* movement.

During the period before the gradual Catholic emancipation, the only legal, public celebrations of Mass were at the embassies of various Catholic nations in London.

The *Mass in A Major*, presented here in a new edition, comes from *A Collection of Modern Church Music*, from 1791. The original may be found on IMSLP. The copy of the book available online is incomplete, since the title page describes music not only by Webbe, but also Paxton, Ricci, and Arne (another famous Sardinian chapel composer now chiefly remembered for other music), but the copy contains only one complete mass by Webbe and the beginning of a second. This mass is harmonically simple and relies for its effect on Webbe's melodic knack. Only very rarely does the music depart from primary chords in A major. The score in two parts and nearly all homophonic, and the bass part occasionally has figures notated above the staff.

How should this music be performed? In the spirit of Webbe's predilection for flexible and user-friendly music, there are several ways to sing this Mass successfully. A truly minimal performance would have only two singers and no accompaniment. I performed the Mass that way in

April, early in the coronavirus pandemic. The effect is pleasing, since the voices often move in horn fifths, which have a simple and natural charm. The publication indicates that Webbe clearly assumed that an organ would play. This is suggested not only by the figured bass notation, but also by several places in the Kyrie and the Sanctus where "voluntary" or "interlude" is marked. Presumably an organist would improvise in the key in alternation with the choral setting. The Benedictus is lacking as well, which suggests that the organist might fill in for that moment with a suitable voluntary. As for the size of the choir, there are *solo* and *tutti* markings throughout, which should be taken as suggestions for varying the texture. If an organ or other instrumental accompaniment is used, this mass could also be performed with only the top vocal part sung either by a soloist or in unison.

In my edition, I have tried to maintain this sense of ease and flexibility. While the organ certainly could play the Kyrie *in alternatim*, as suggested by the original edition, I have not provided music for this purpose, since this style of play is not widespread at present. Likewise, I have supplied music for the missing vocal sections in the Sanctus and Benedictus. In these cases, I have taken the music from the *Domine salve fac regem* and the *Tantum ergo* movements, which I have not otherwise included in the edition, bowing to current liturgical practice. I have provided a continuo realization for the organ, which I have tried to keep as minimal and unobtrusive as possible. I chose to double the top vocal line throughout, which might be helpful for some choirs. This is also the practice used by Vincent Novello in his arrangements of other pieces by Webbe. The realization is also entirely playable on manuals, for flexibility and in light of organ design in England in the eighteenth century.

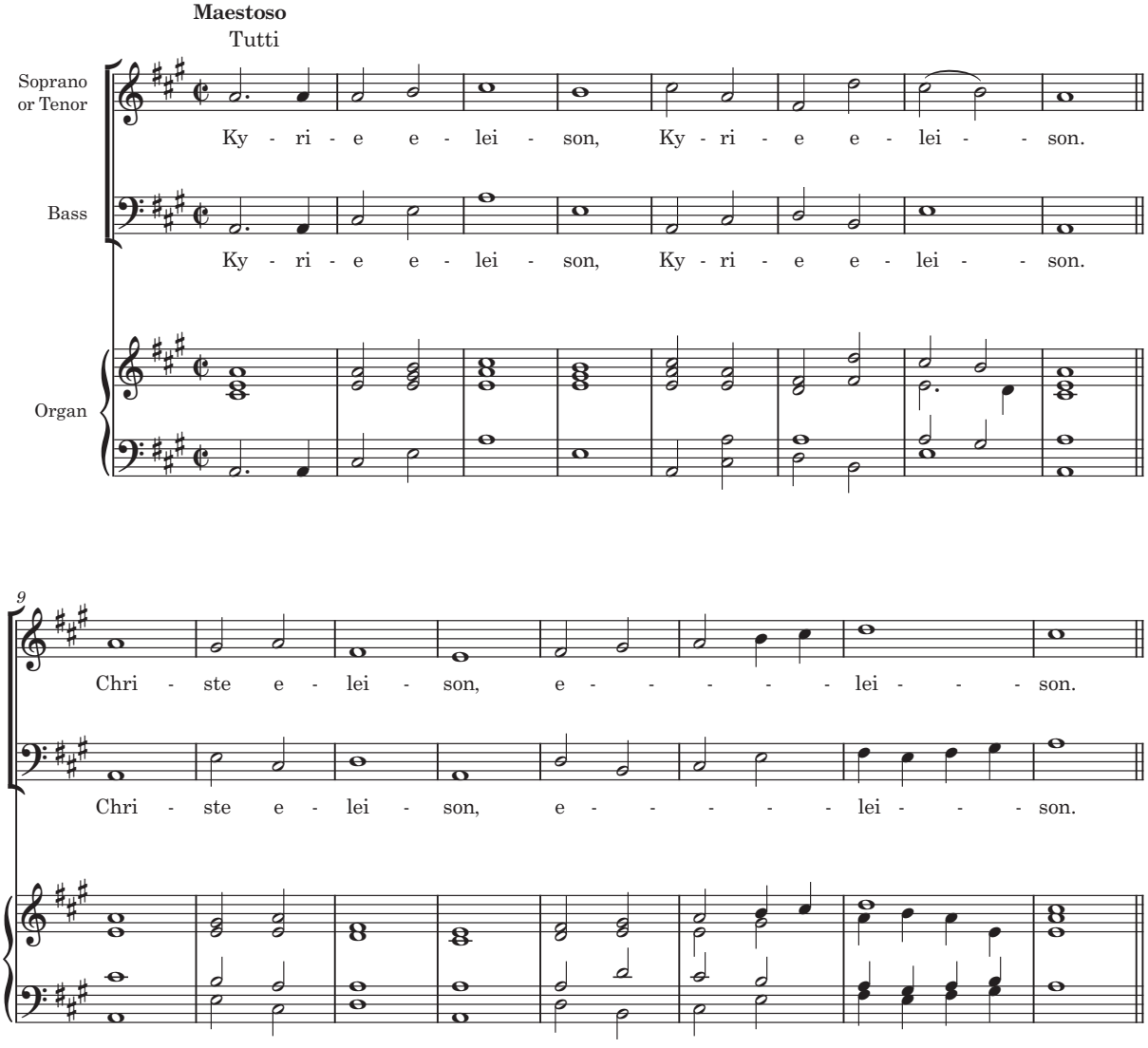
In spite of its harmonic simplicity, the mass manages to avoid monotony through several changes of affect and tempo.

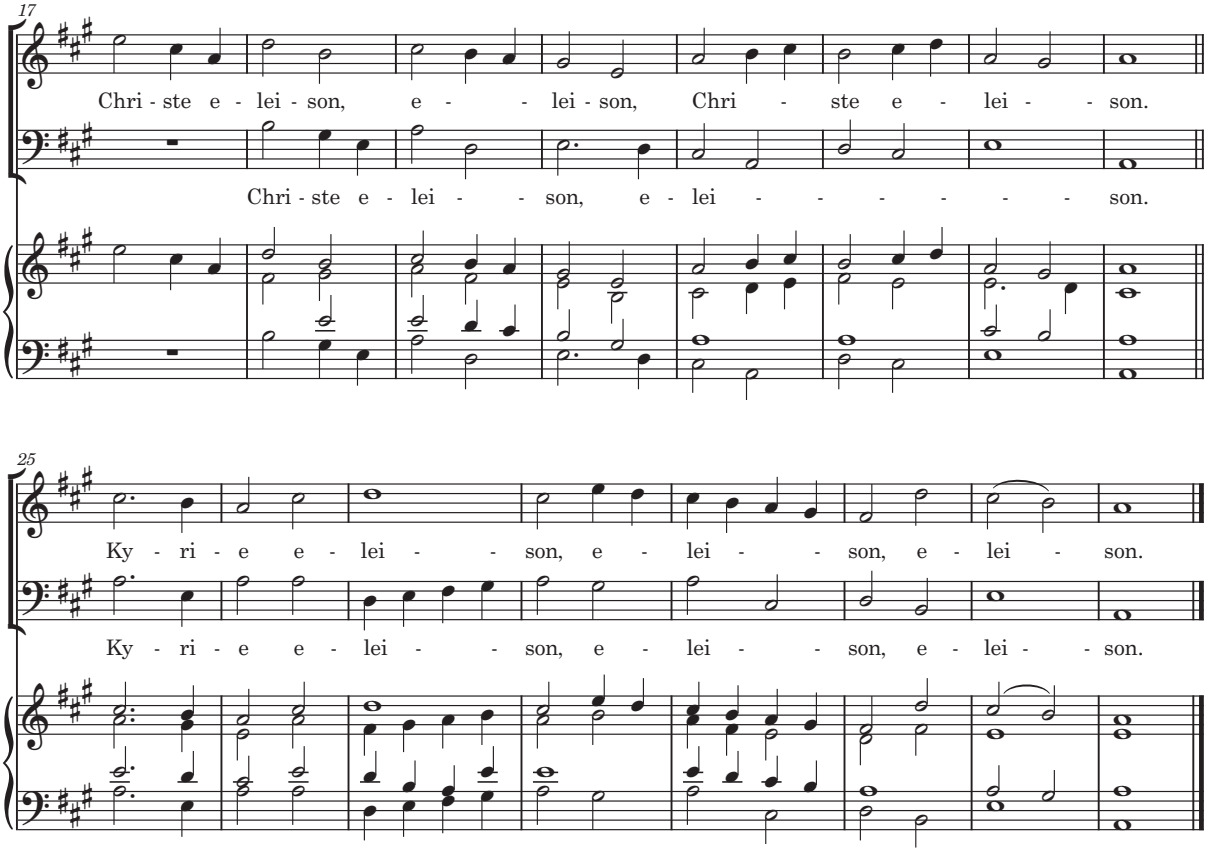
In spite of its harmonic simplicity, the mass manages to avoid monotony through several changes of affect and tempo. Interestingly, it seems that this style of music is quite similar to the way that plainchant was performed in English Catholic chapels in the nineteenth century, prior to the adoption of the Solesmes books, with simple rhythms and accompaniment. A great deal of English music in this style, easy but artful, remains for further research and study. ❖

Mass in A

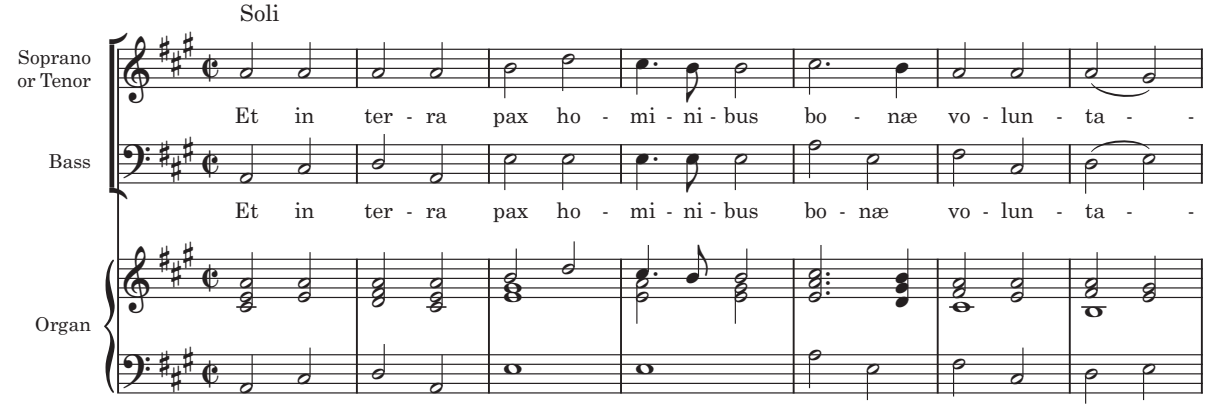
SAMUEL WEBBE

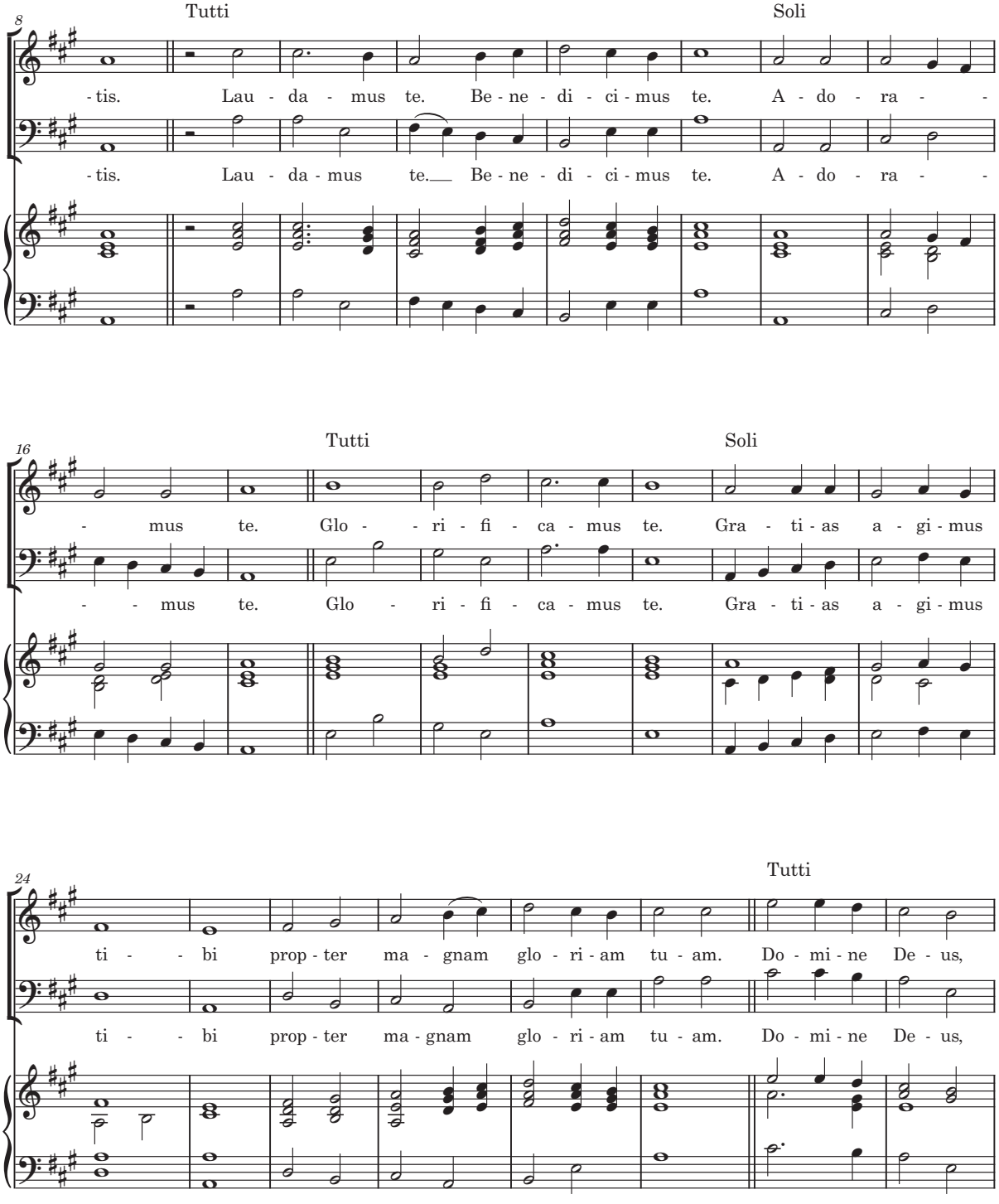
1. Kyrie

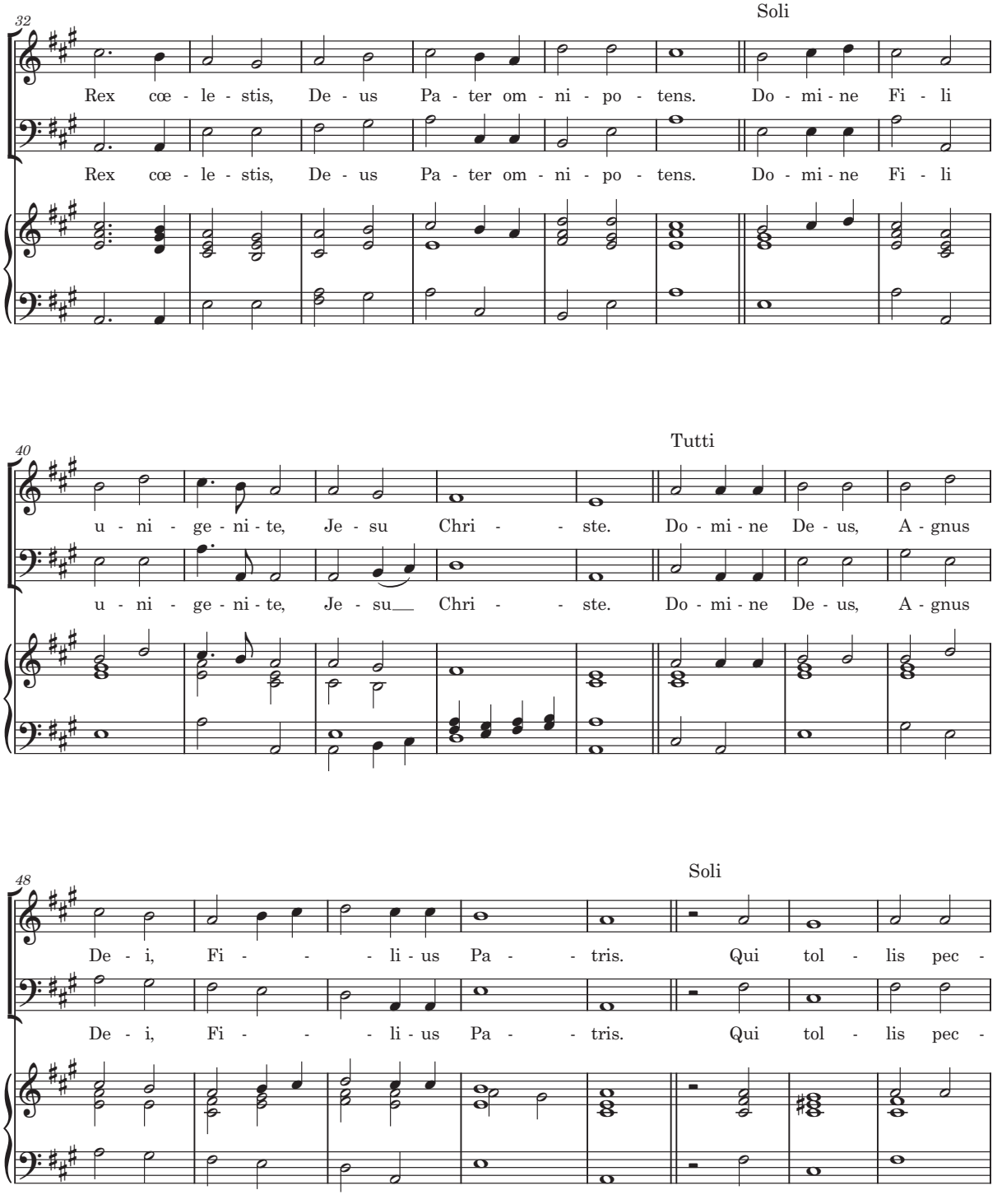


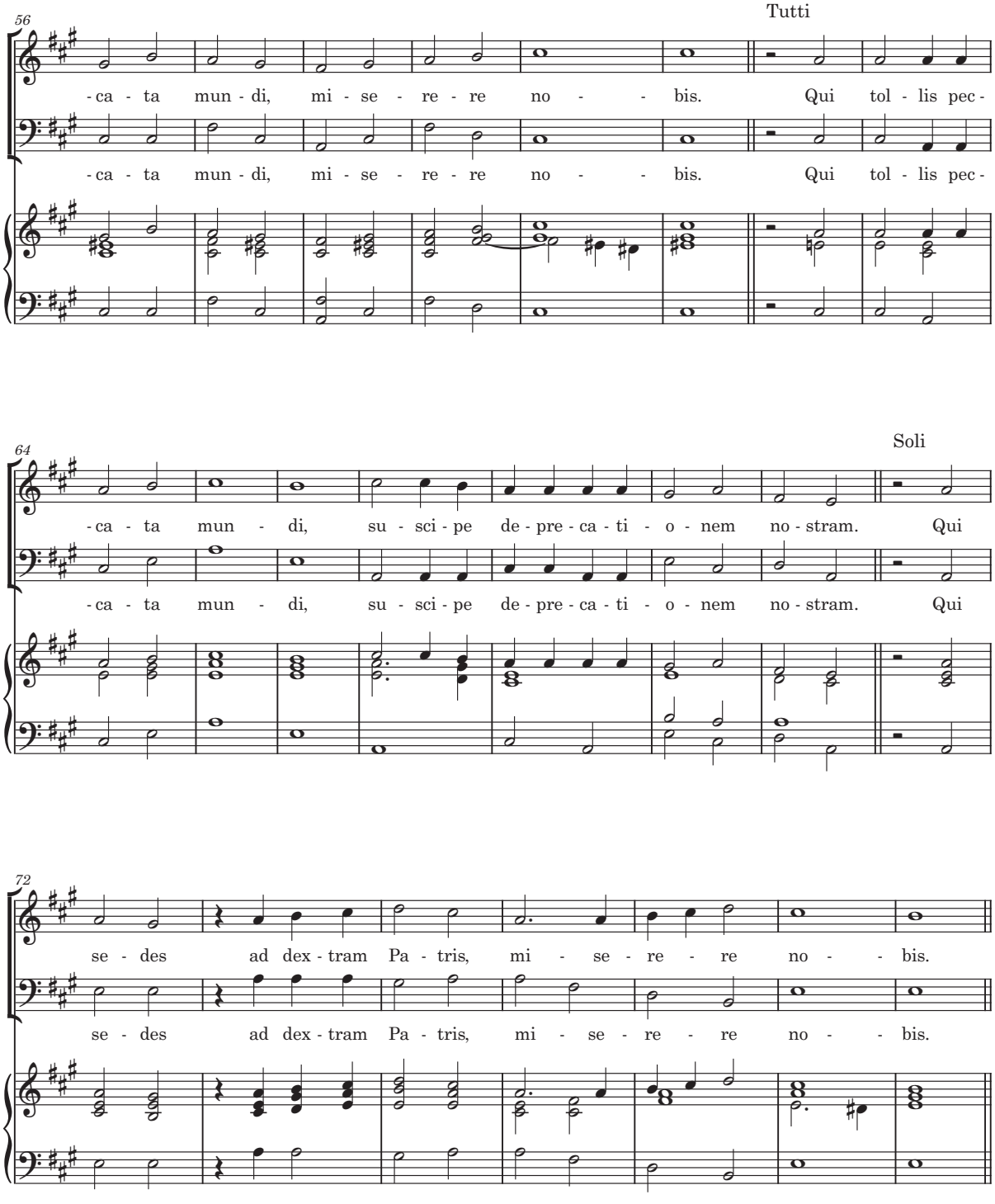

17
Chri - ste e - lei - son, e - - lei - son, Chri - ste e - lei - - son.
Chri - ste e - lei - - son, e - lei - - - - - - son.
25
Ky - ri - e e - lei - - son, e - lei - - son, e - lei - son.
Ky - ri - e e - lei - - son, e - lei - - son, e - lei - - son.

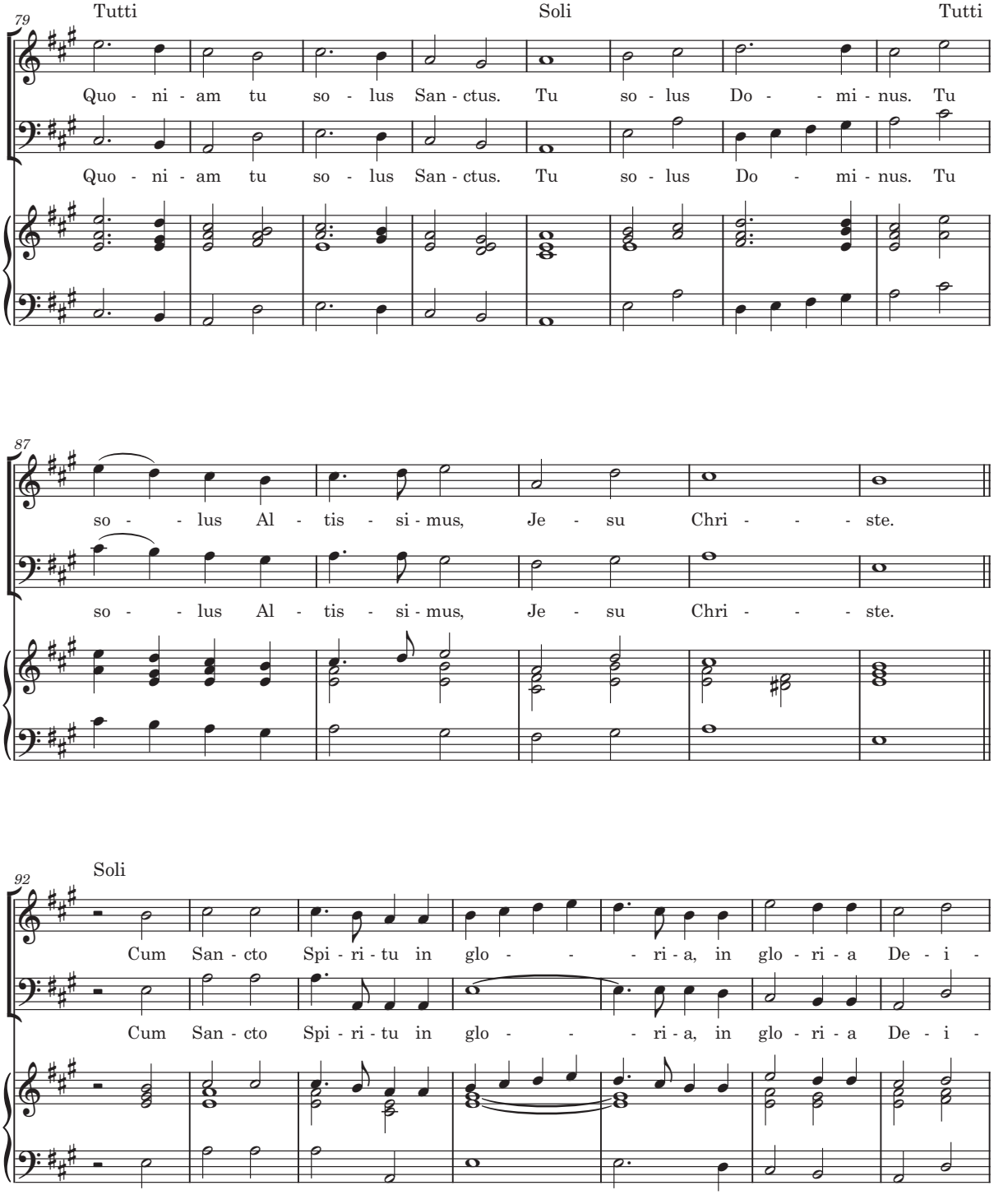
2. Gloria

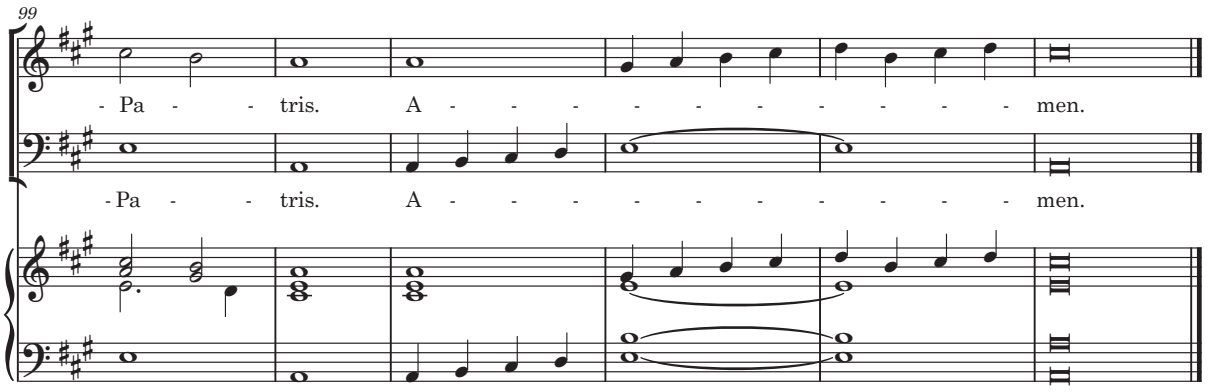

Soli
Soprano or Tenor
Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - -
Bass
Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - -
Organ


8
Tutti
Soli
-tis. Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra -
-tis. Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra -
16
Tutti
Soli
- mus te. Glo - - ri - fi - ca - mus te. Gra - ti - as a - gi - mus
- - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus
24
Tutti
ti - - bi prop - ter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us,
ti - - bi prop - ter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us,


32
Soli
Rex cœ - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li
Rex cœ - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li
40
Tutti
u - ni - ge - ni - te, Je - su Chri - - ste. Do - mi - ne De - us, A - gnus
u - ni - ge - ni - te, Je - su Chri - - ste. Do - mi - ne De - us, A - gnus
48
Soli
De - i, Fi - - - li - us Pa - - tris. Qui tol - lis pec -
De - i, Fi - - - li - us Pa - - tris. Qui tol - lis pec -


56
Tutti
-ca - ta mun - di, mi - se - re - re no - - bis. Qui tol - lis pec -
-ca - ta mun - di, mi - se - re - re no - - bis. Qui tol - lis pec -
64
Soli
-ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui
-ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui
72
se - des ad dex - tram Pa - tris, mi - se - re - re no - - bis.
se - des ad dex - tram Pa - tris, mi - se - re - re no - - bis.

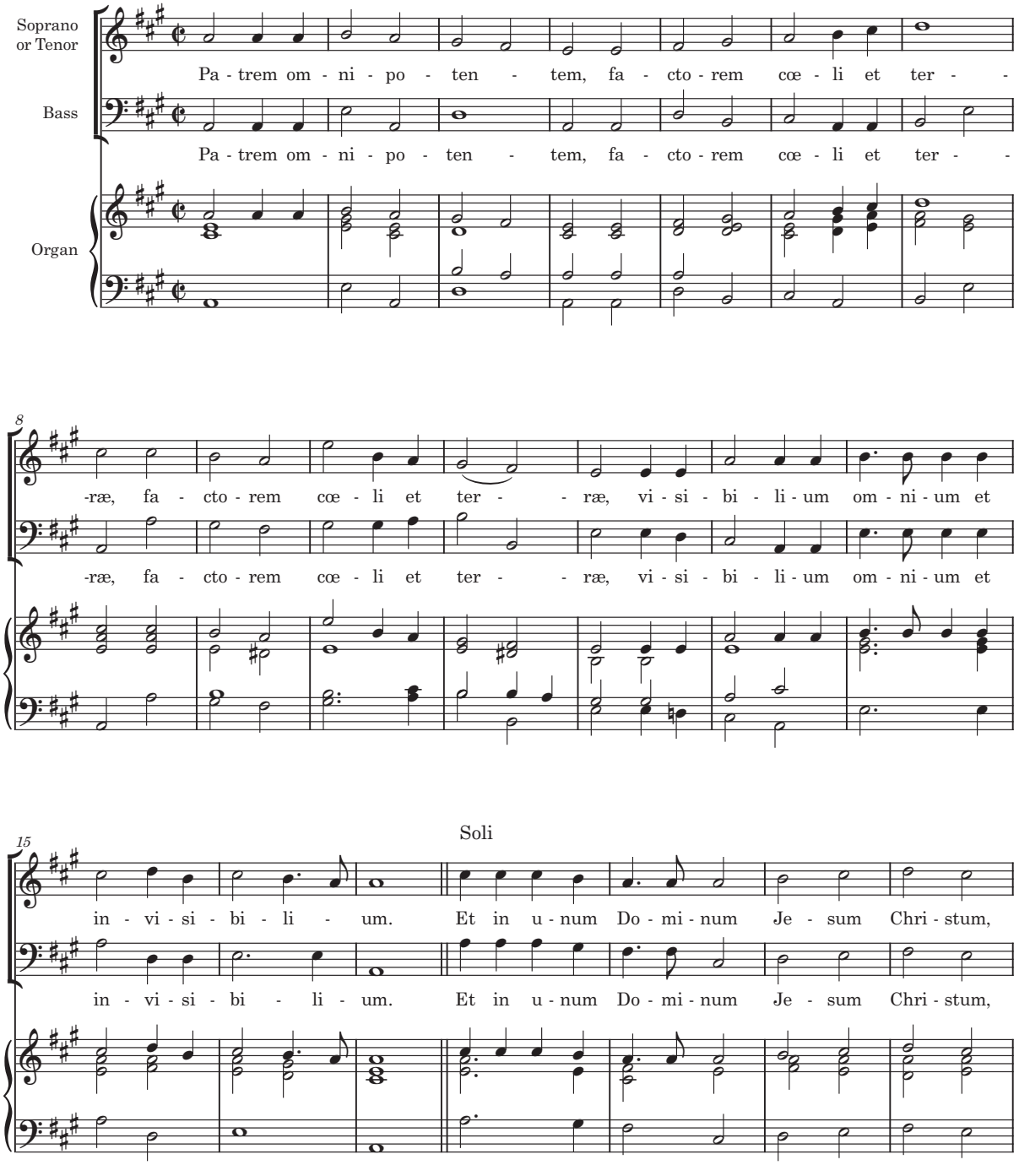

79
Tutti
Soli
Tutti
Quo - ni - am tu so - lus San - ctus. Tu so - lus Do - - mi - nus. Tu
Quo - ni - am tu so - lus San - ctus. Tu so - lus Do - mi - nus. Tu
87
so - - lus Al - tis - si - mus, Je - su Chri - - - ste.
so - - lus Al - tis - si - mus, Je - su Chri - - - ste.
92
Soli
Cum San - cto Spi - ri - tu in glo - - - ri - a, in glo - ri - a De - i -
Cum San - cto Spi - ri - tu in glo - - - ri - a, in glo - ri - a De - i -

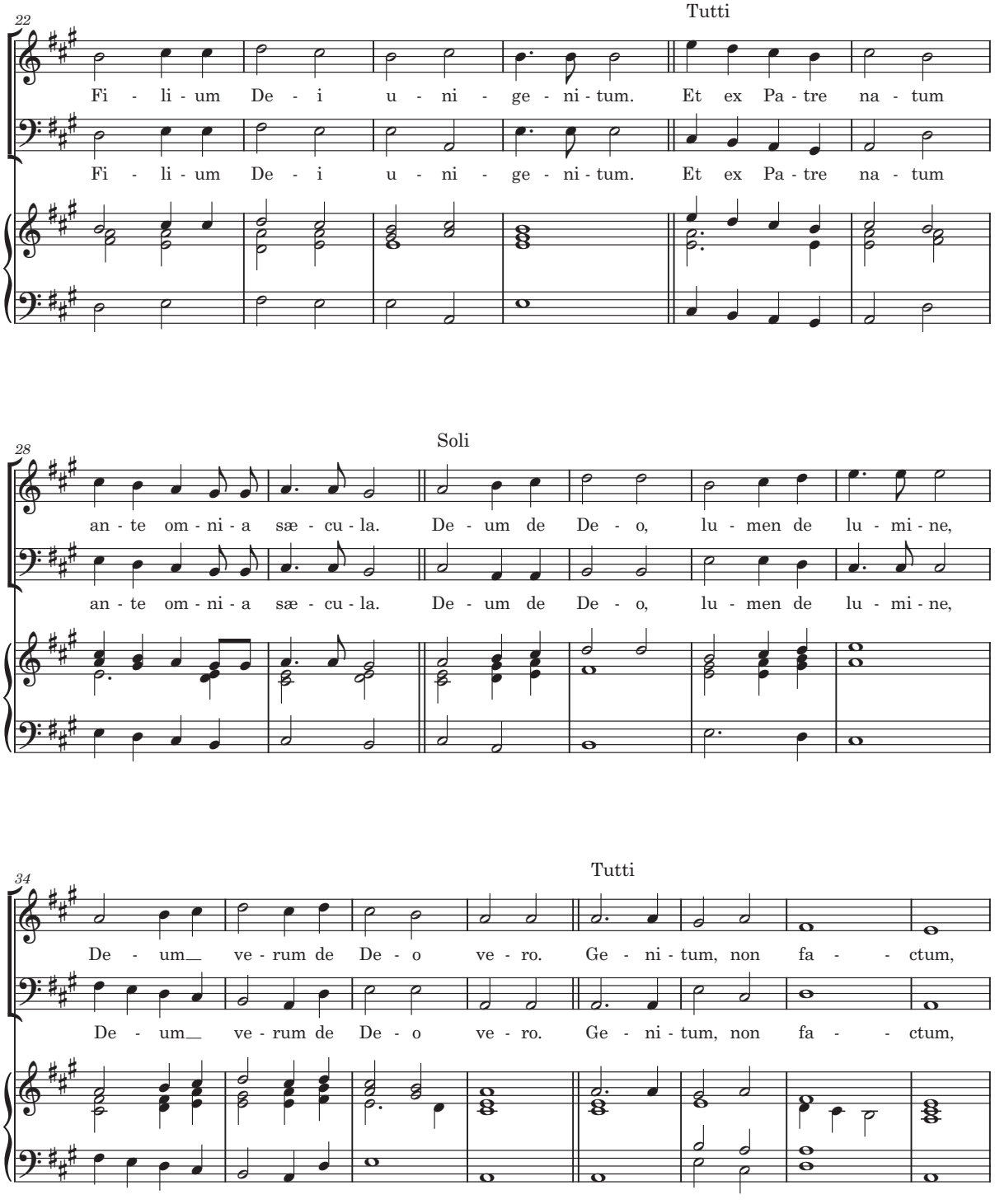

99
- Pa - - tris. A - - - - - - - - - - men.
- Pa - - tris. A - - - - - - - - - - men.

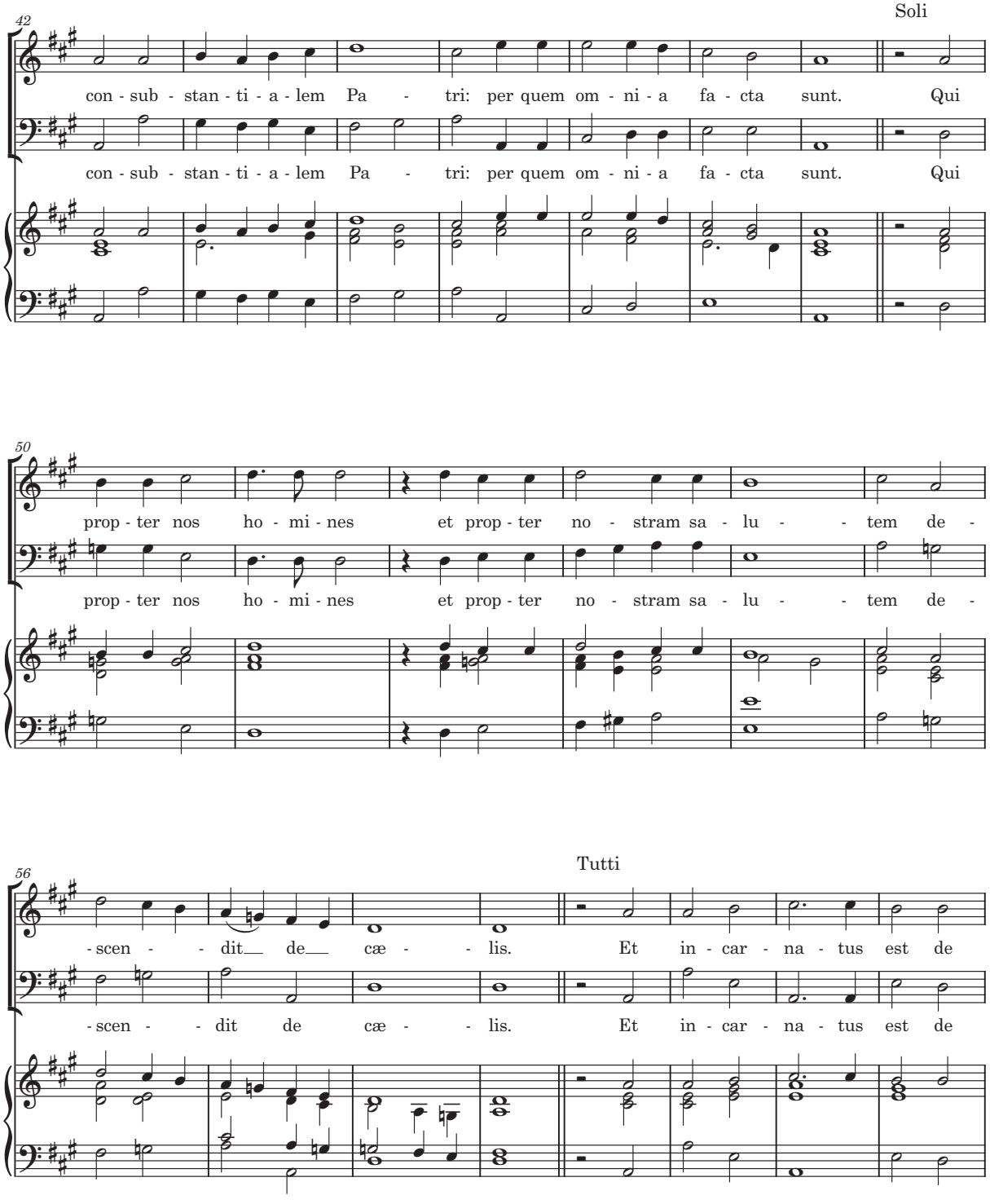
3. Credo

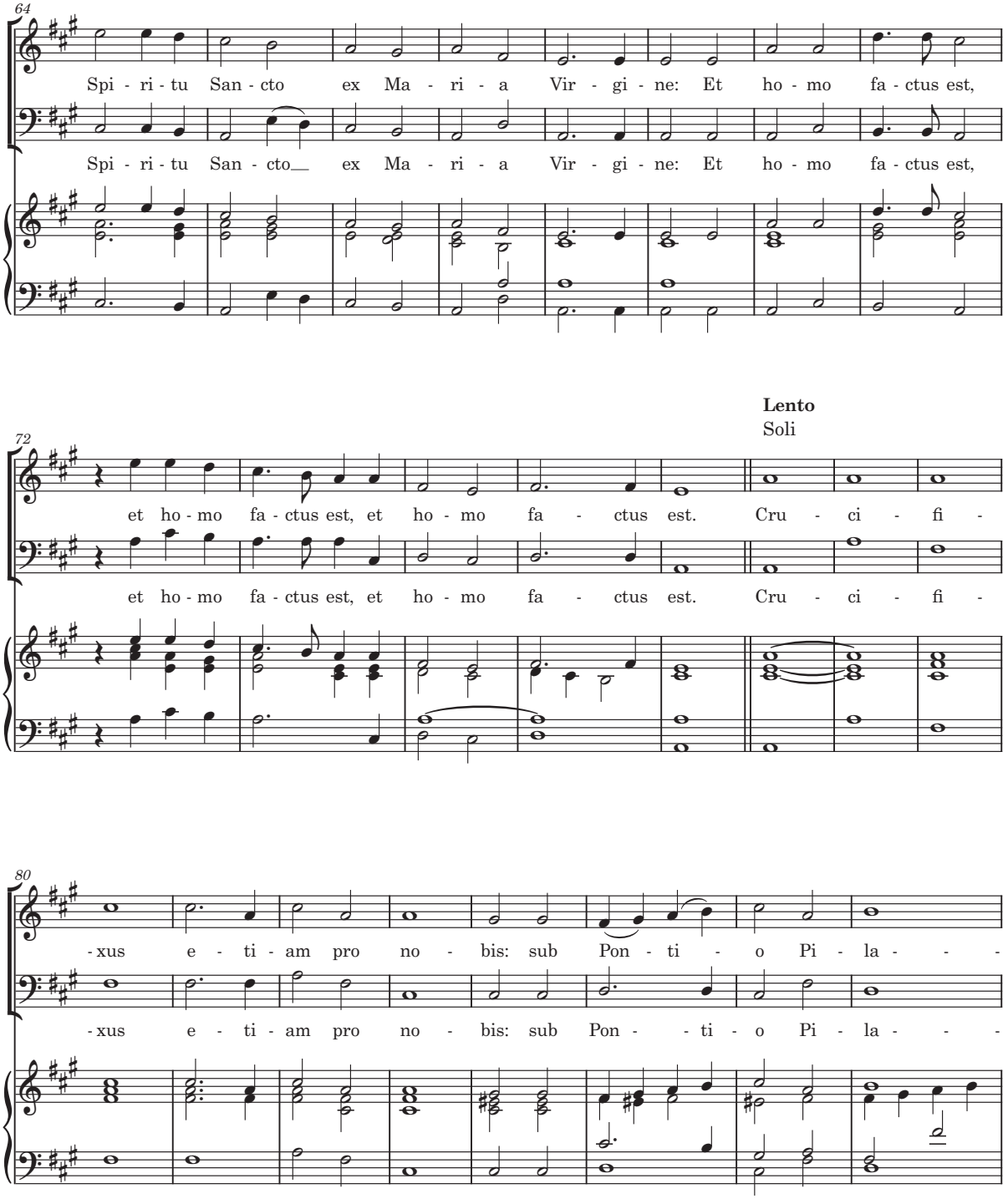
Con spirito

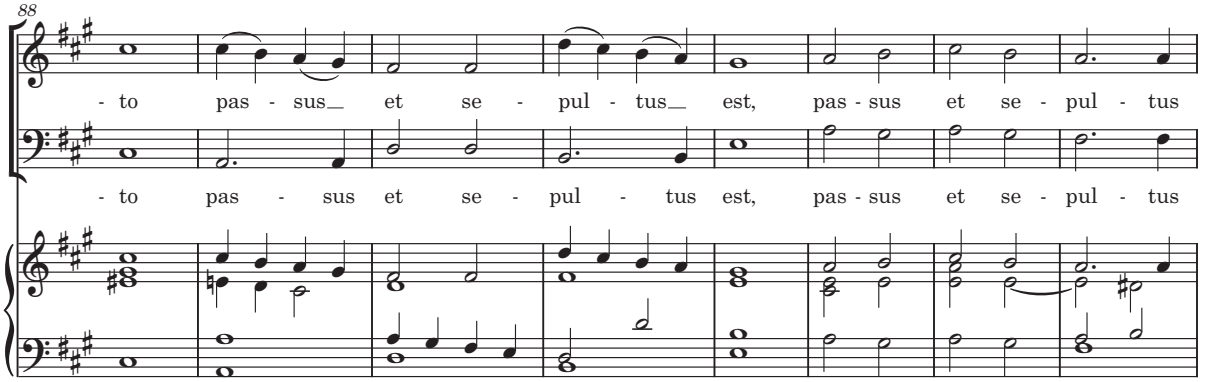
Tutti

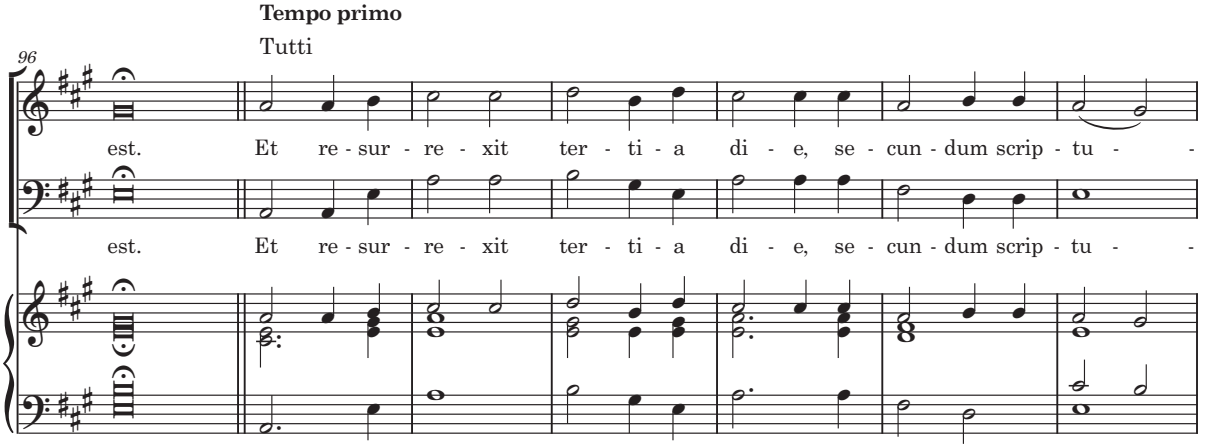


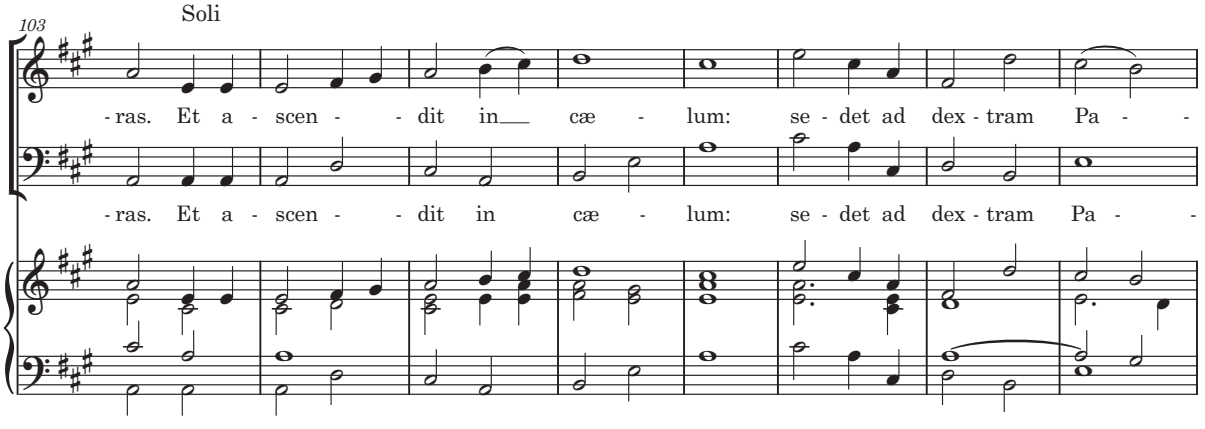

22
Tutti
Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum
Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum
28
Soli
an - te om - ni - a sæ - cu - la. De - um de De - o, lu - men de lu - mi - ne,
an - te om - ni - a sæ - cu - la. De - um de De - o, lu - men de lu - mi - ne,
34
Tutti
De - um ve - rum de De - o ve - ro. Ge - ni - tum, non fa - ctum,
De - um ve - rum de De - o ve - ro. Ge - ni - tum, non fa - ctum,

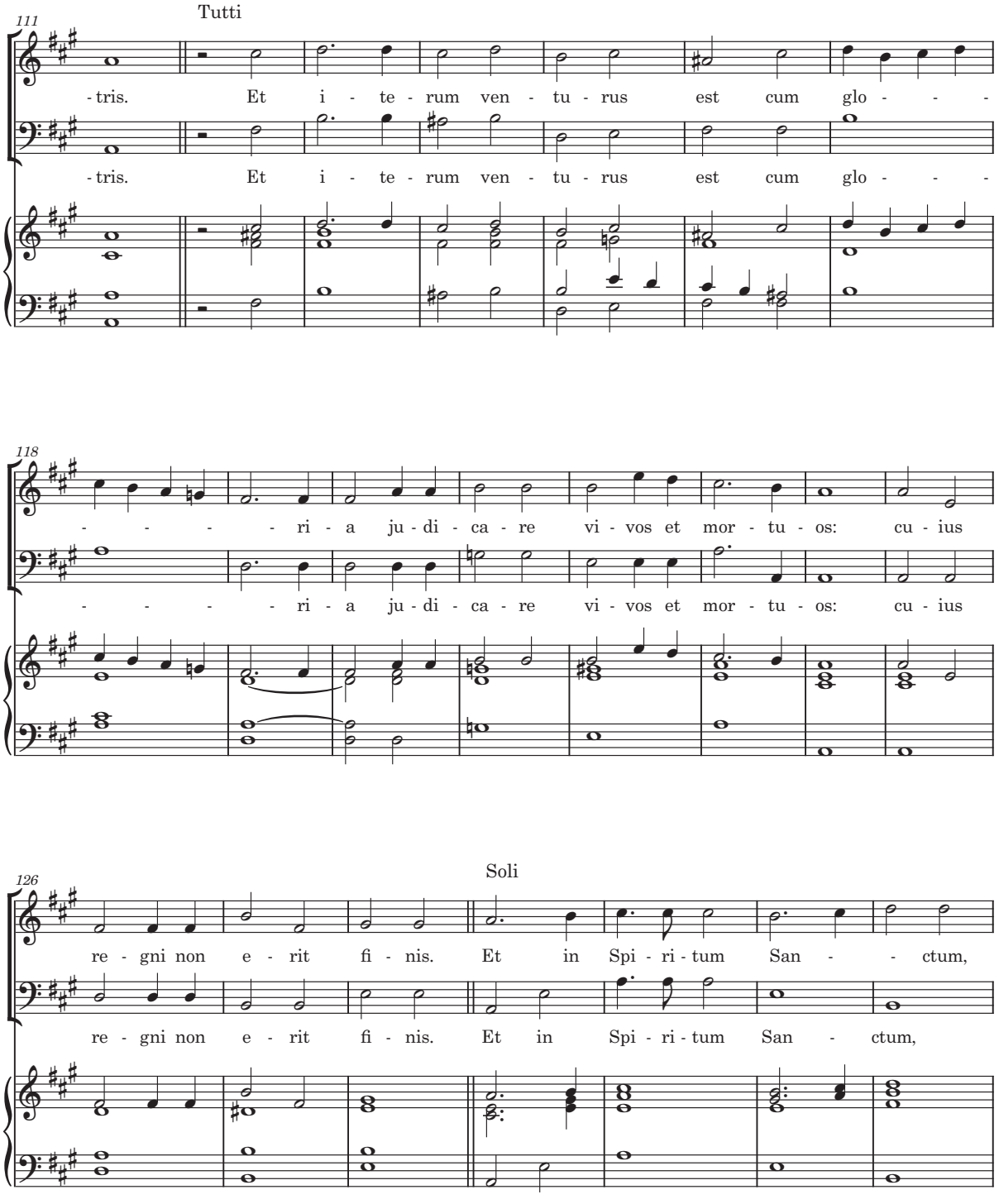

42
Soli
con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fa - cta sunt. Qui
con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fa - cta sunt. Qui
50
prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - - tem de -
prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - - tem de -
56
Tutti
- scen - - dit de cæ - - lis. Et in - car - na - tus est de
- scen - - dit de cæ - - lis. Et in - car - na - tus est de

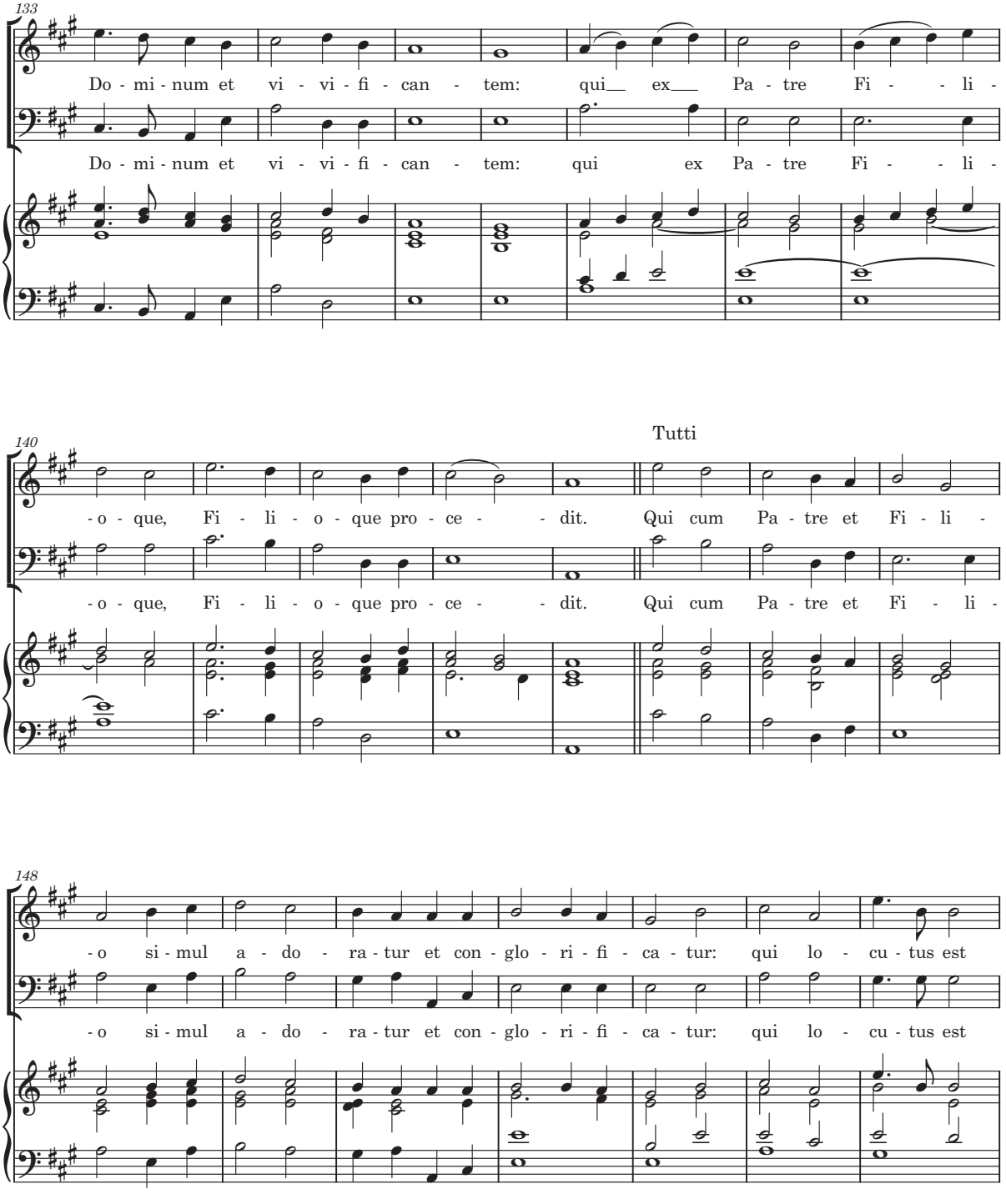

64
Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est,
Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est,
72
et ho - mo fa - ctus est, et ho - mo fa - ctus est.
Lento
Soli
Cru - ci - fi -
et ho - mo fa - ctus est, et ho - mo fa - ctus est.
Cru - ci - fi -
80
- xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - -
- xus e - ti - am pro no - bis: sub Pon - - ti - o Pi - la - -

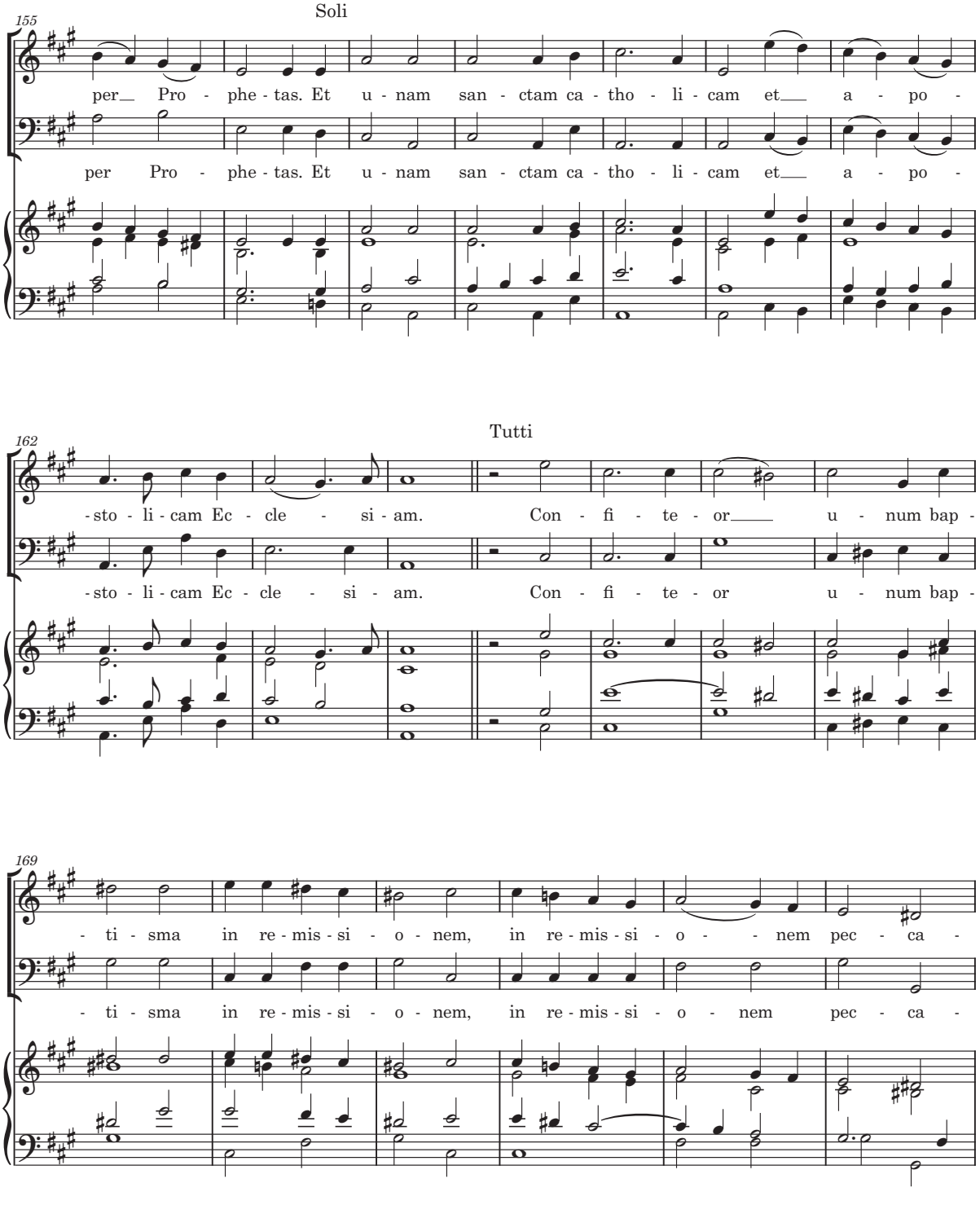

88
- to pas - sus_ et se - pul - tus_ est, pas - sus et se - pul - tus
- to pas - sus et se - pul - tus est, pas - sus et se - pul - tus

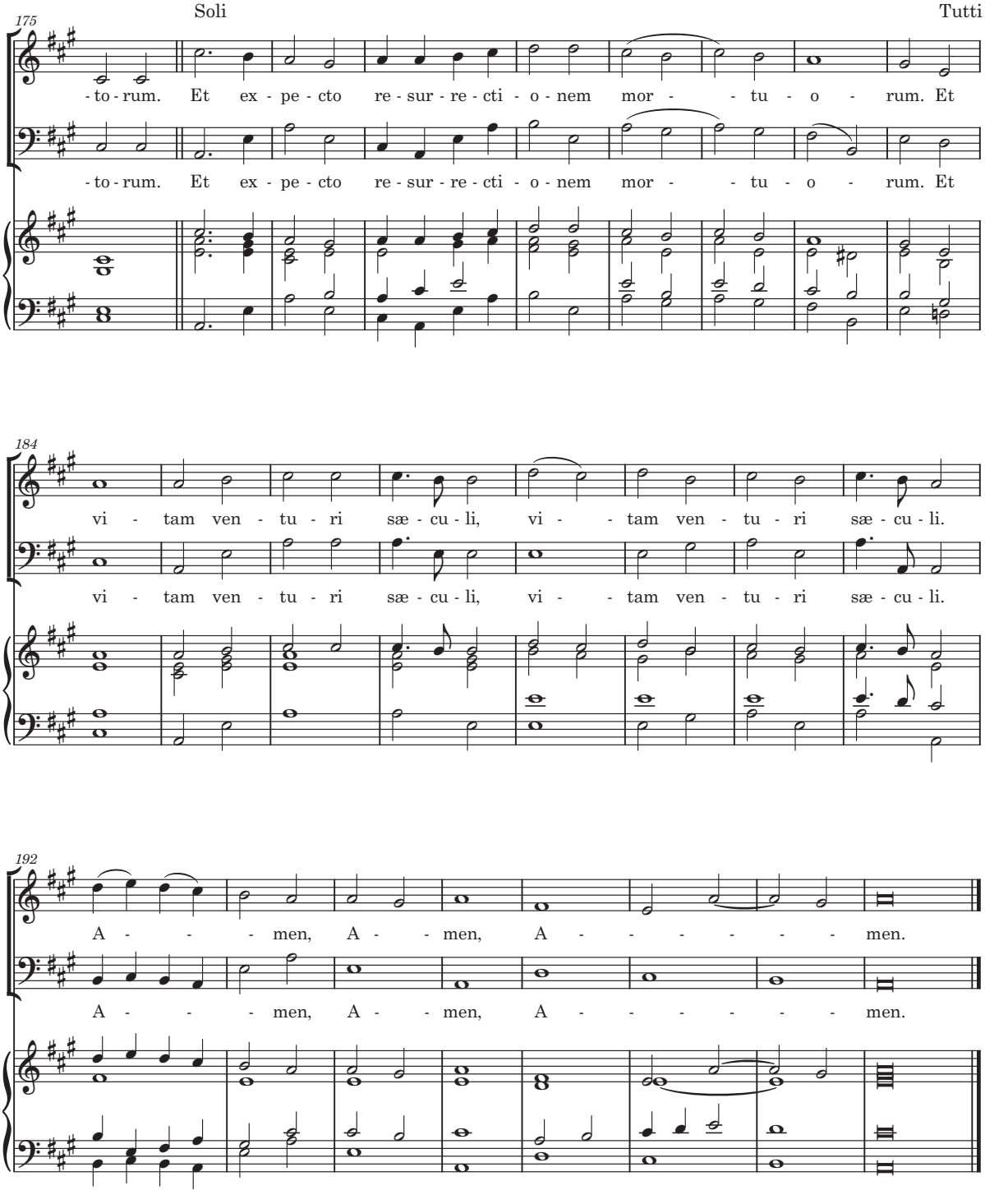

Tempo primo
Tutti
96
est. Et re - sur - re - xit ter - ti - a di - e, se - cun - dum scrip - tu -
est. Et re - sur - re - xit ter - ti - a di - e, se - cun - dum scrip - tu -


Soli
103
- ras. Et a - scen - - dit in_ cæ - lum: se - det ad dex - tram Pa - -
- ras. Et a - scen - - dit in cæ - lum: se - det ad dex - tram Pa - -

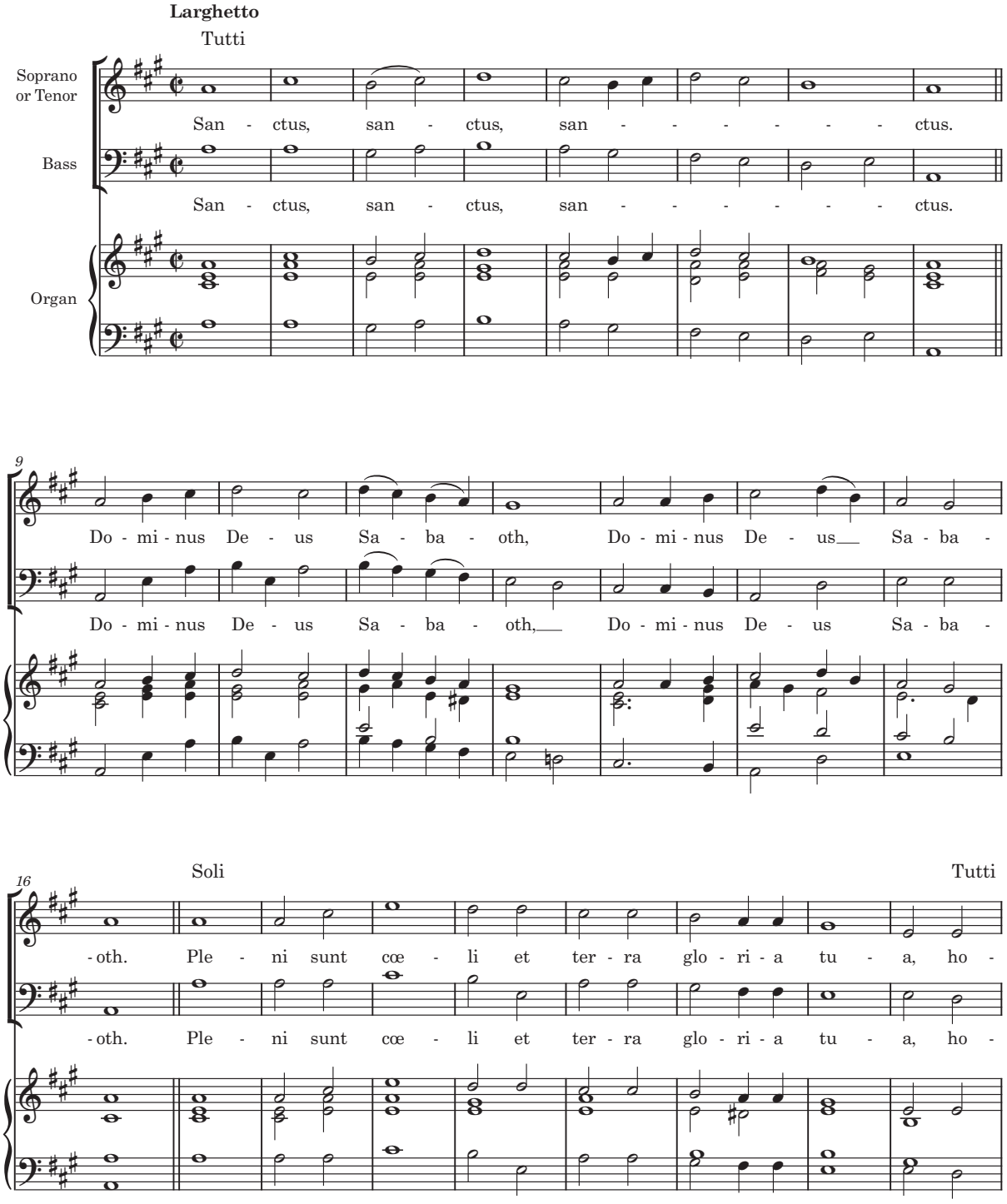

111
Tutti
-tris. Et i - te - rum ven - tu - rus est cum glo - - -
-tris. Et i - te - rum ven - tu - rus est cum glo - - -
118
- - - - - ri - a ju - di - ca - re vi - vos et mor - tu - os: cu - ius
- - - - - ri - a ju - di - ca - re vi - vos et mor - tu - os: cu - ius
126
Soli
re - gni non e - rit fi - nis. Et in Spi - ri - tum San - - ctum,
re - gni non e - rit fi - nis. Et in Spi - ri - tum San - ctum,

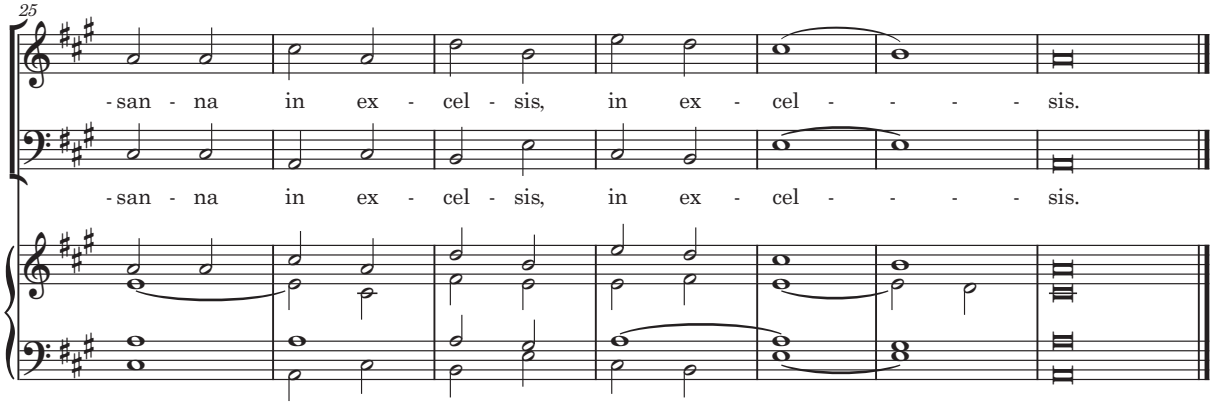

133
Do - mi - num et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -
Do - mi - num et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -
140
Tutti
- o - que, Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li -
- o - que, Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li -
148
- o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est
- o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est


Soli
155
per Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam et a - po -
per Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam et a - po -
Tutti
162
-sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap -
-sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap -
169
- ti - sma in re - mis - si - o - nem, in re - mis - si - o - nem pec - ca -
- ti - sma in re - mis - si - o - nem, in re - mis - si - o - nem pec - ca -

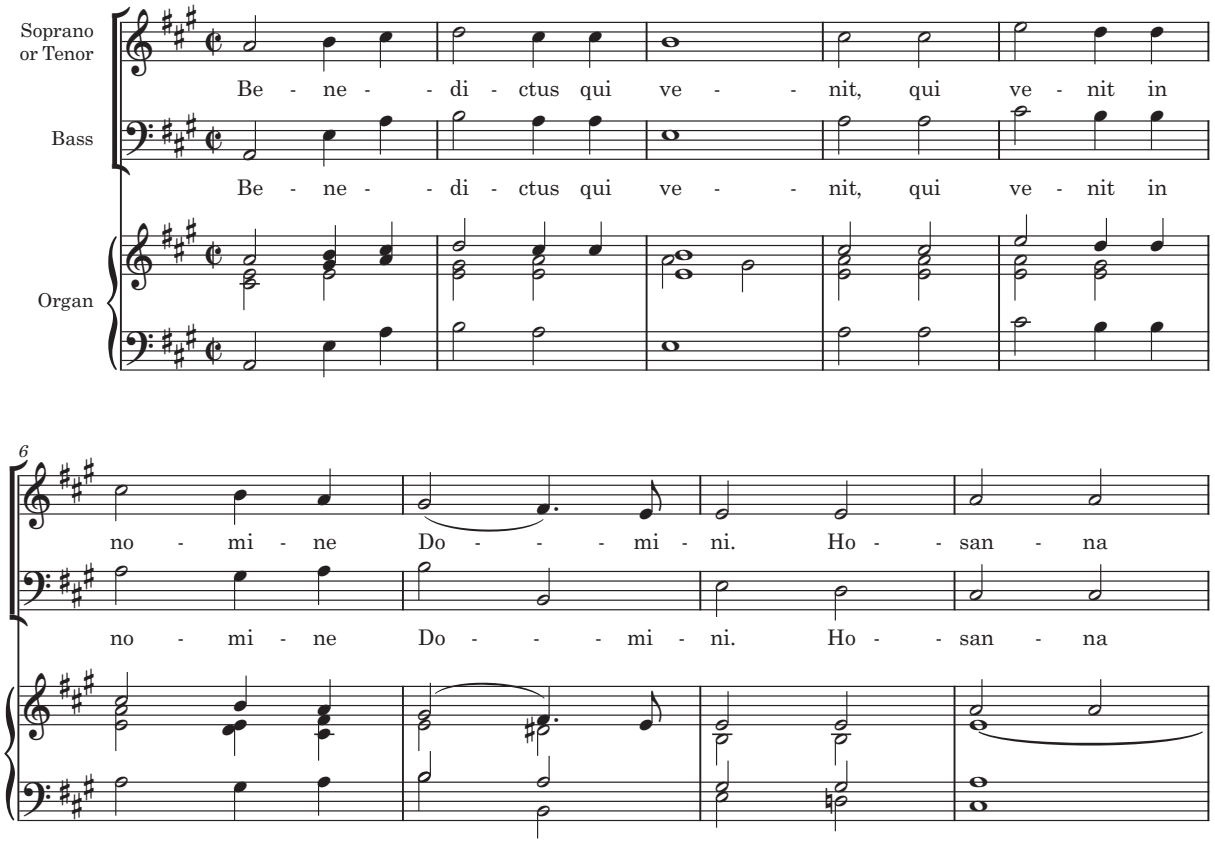

Soli
Tutti
175
-to-rum. Et ex-pe-cto re-sur-re-cti-o-nem mor- -tu-o- rum. Et
-to-rum. Et ex-pe-cto re-sur-re-cti-o-nem mor- -tu-o- rum. Et
184
vi- tam ven-tu-ri sæ-cu-li, vi- -tam ven-tu-ri sæ-cu-li.
vi- tam ven-tu-ri sæ-cu-li, vi- -tam ven-tu-ri sæ-cu-li.
192
A- - - men, A- -men, A- - - - - men.
A- - - men, A- -men, A- - - - - men.

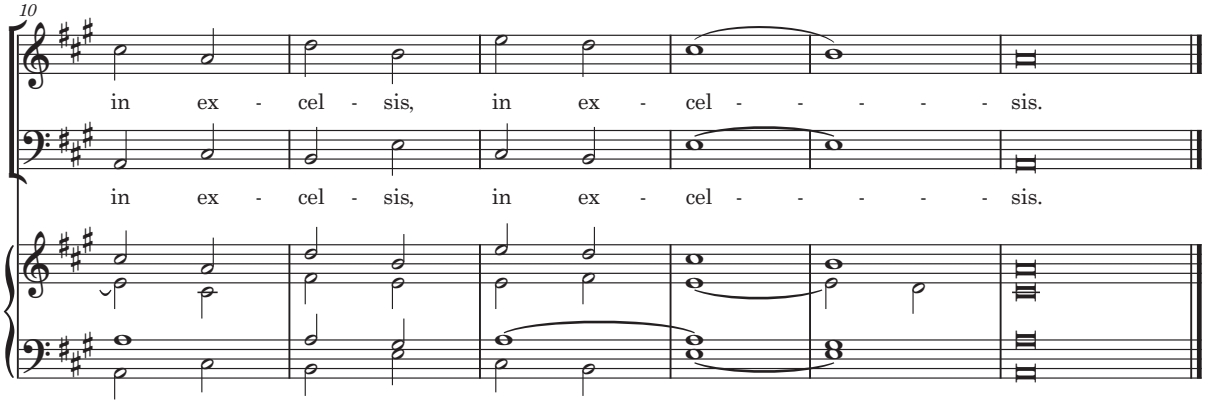
4. Sanctus


Larghetto
Tutti
Soprano or Tenor
Bass
Organ
San - ctus, san - ctus, san - - - - - - ctus.
San - ctus, san - ctus, san - - - - - - ctus.
9
Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba -
Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba -
16
Soli
Tutti
- oth. Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a, ho -
- oth. Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a, ho -



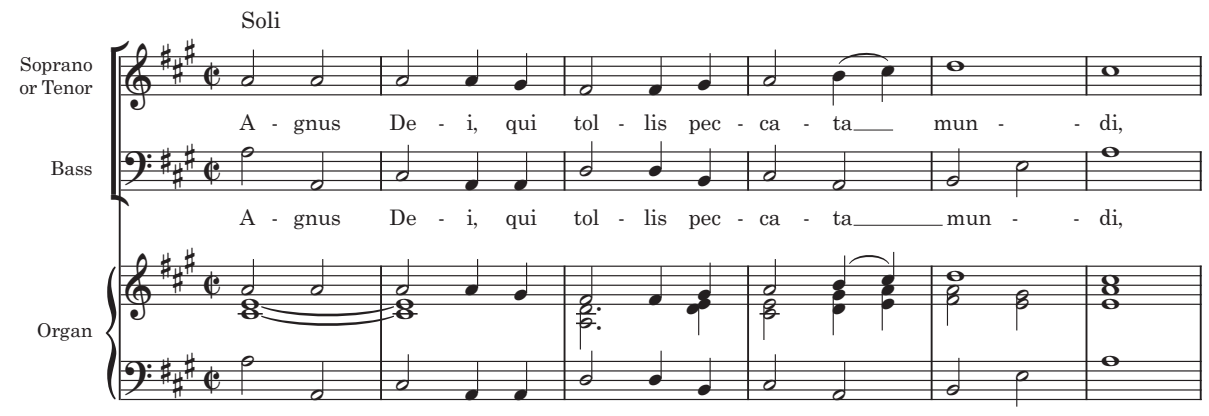
5. Benedictus

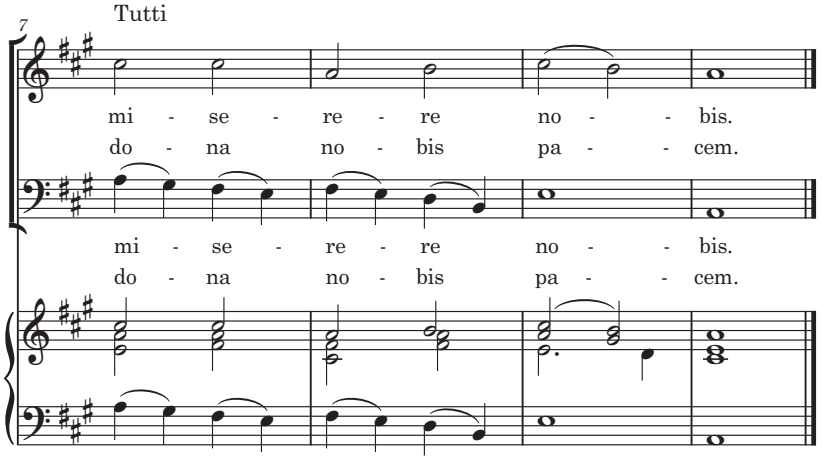




6. Agnus Dei

Larghetto





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Church Music Association of America Annual Fund 2019

Funding of CMAA programs and operations comes primarily through membership fees, attendance at our programs, sales of our publications, and through the Annual Fund. Your generous support of the Annual Fund allows us to offer worthy applicants tuition scholarships to attend our training programs and to offer student and seminarian tuition rates. With the extra financial support the CMAA receives from its contributors, we are also able to offer new types of training programs, including Virtual programs, the annual Sacred Music Colloquium, Chant Intensive, and to underwrite the costs of bringing in world-class directors and teachers.

On behalf of the Board of Directors, and the volunteers who help make all our programs successful, I thank you for your financial assistance during calendar year 2019.

If there are any errors or omissions in our recognition lists, please accept my apology and send a correction to us at gm@musicasacra.com or call us at (505) 263-6298.

Our closing Mass at the 2020 Sacred Music Boot Camp was offered for the intentions of our generous benefactors.

William P. Mahrt
President

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Thank you for your generous support of the Church Music Association of America

Support the CMAA Annual Fund

In 2014, the CMAA board of directors established the CMAA Annual Fund – a campaign to generate contributions beyond dues from members and others. Monies raised through the annual fund are used to support the organization's general operating expenses as well as specific programs.

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

Annual Fund Projects and Programs

- ☐ **Online publication of a comprehensive free library** of educational materials for choir directors and others including numerous books on chant as well as the many CMAA publications.

  We have recently received a large donation of old Caecilia and Catholic Choirmaster issues ready for scanning and upload. Please consider donating to support this effort.

- ☐ **Publication, distribution, and sponsorship of a wide array of books** useful in promoting sacred music. The CMAA is also active in sponsoring new publications such as the *Parish Book of Chant,* the *Simple English Propers,* and our latest new publication: *Now I Walk In Beauty – 100 Songs and Melodies for School and Choir.*
- ☐ **Continuing-education programs,** including Chant Intensive workshops and the annual Colloquium. The CMAA also supports regional workshops sponsored by local groups through advertising and materials.
- ☐ **Vitual Programs** offered at nominal cost to allow people from all over the US and around the world to expand their knowledge of Sacred Music.
- ☐ **Commissions of new music.** Although promoting the use of the vast repertory of existing music in the public domain is a key part of our annual programs, it is also crucial to encourage the composition of new music. When new engravings are needed for our programs, they are made public at our website.
- ☐ **Scholarships for students and seminarians** to attend our programs. Every year we receive many requests for funding; providing scholarships and lower student/seminarian rates to support these requests is crucial for the future of the Church in promoting sacred music to seminarians and students.
- ☐ **Colloquia** on the national level for all members, including special events and recitals. The liturgies and recitals are open to the public. Your gift can help underwrite the cost of Colloquium 2021 and the 2021 Summer Chant Courses in Champaign, IL.

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

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

NEW ADDRESS!!! ♦ CMAA ♦ 322 Roy Foster Rd. ♦ McMinnville, TN 37110 ♦ musicasacra.com

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

Musica Sacra

CHURCH MUSIC ASSOCIATION OF AMERICA

□ Please accept my gift to the CMAA Annual Fund.

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

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

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

Your gift of $20 pays for the Colloquium Music book for a seminarian.
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Your gift of $50 allows us to scan and upload an out-of-print issue of Sacred Music, Caecilia, or Catholic Choirmaster to our archive.
Your gift of $100 allows us to scan and upload an out-of-print book to our resources page.
Your gift of $150 allows us to offer a student/seminarian rate tuition to one worthy applicant in 2021.
Your gift of $300 allows us to offer two student/seminarian rate tuitions to two worthy applicants in 2021.
Your gift of $500 allows us to offer one full-tuition scholarship to the 2021 Colloquium.
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Do you know someone who would benefit from a gift membership in the Church Music Association of America?

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Pastor
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Choir Member
Music Teacher
Liturgist

Would your parish benefit from having a Parish Membership?

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- Discounts on CMAA events and workshops, summer chant courses and the annual Sacred Music Colloquium. FREE access to Virtual event recordings.
- Book discounts at our events.
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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!

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New Membership or Renewal Form

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

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

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

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

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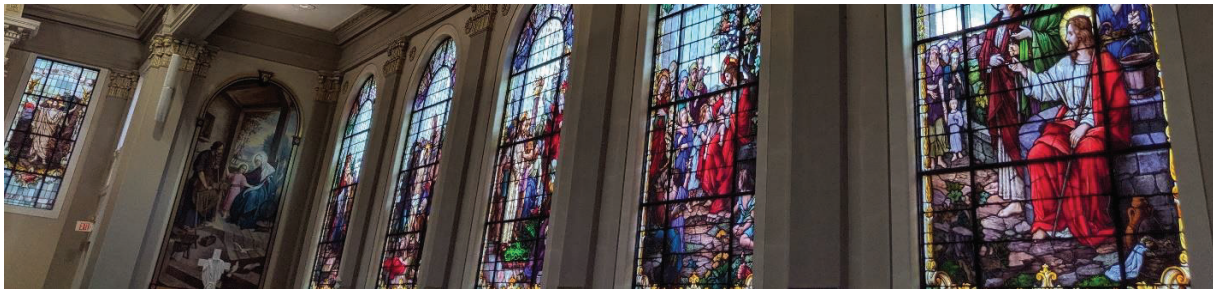

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Sponsored by

The Church Music Association of America

Make plans now to join us

June 21-26, 2021, Newman Center of University of Illinois – Champaign, IL

The **Church Music Association of America** invites you to join us and experience the beauty and majesty of the Roman liturgy. Sing chant and polyphony with top conductors; attend plenary sessions and breakout sessions on directing, organ, children's programs, and more. Evening events include: Annual CMAA Member Meeting, Vespers and Organ Recital.

Get all the details (forthcoming) at: MusicaSacra.com/Colloquium

Registration forthcoming at *shop.MusicaSacra.com*

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June 15-19, 2021

Newman Center, University of Illinois – Champaign, IL

Course Offerings:

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