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*Editoral*

# Mystery

*Sacred music is crucial in cultivating a sense of the mystery which lies at the heart of the sacred liturgy, as well as in reinforcing belief in the real presence of Christ in the Eucharist.*

**by William Mahrt**

The American bishops have finally issued their document, *The Mystery of the Eucharist in the Life of the Church.*[1] It contains much to ponder and take to heart including a clear statement of the Eucharist as a sacrifice (¶¶13–17, 25, 26); an unambiguous statement about the real presence in the Eucharist (¶¶18–23); and an exhortation to give thanks (Eucharist) in liturgy:

> We are actively giving thanks when we join in singing and in the responses; when we kneel, stand, and sit; and when we pay attention to the liturgical seasons where the entire history of what God has done for us, in and through his Son, is revealed to us (¶31).

Finally, all are exhorted to conduct the liturgy with decorum and sacrality:

> The gratitude which inspires us to give thanks and worship God in the celebration of the Eucharist should be nurtured and enriched by the beauty of the liturgical action itself. Bishops and priests have a particular duty to ensure that the Mass is celebrated in a manner befitting the sacredness of what takes place. As Pope Francis recently wrote to the bishops of the world, "I ask you to be vigilant in ensuring that every liturgy be celebrated with decorum and fidelity to the liturgical books promulgated after Vatican Council II, without the eccentricities that can easily degenerate into abuses."[2] Priest celebrants of the Mass should have a prayerful understanding of the liturgical books, as well as of the feasts and seasons, and be faithful to the texts and rubrics established by the Church. In doing so, they will lead the people more deeply and reverently into the exchange

[1] https://www.usccb.org/resources/The%20Mystery%20of%20the%20Eucharist%20in%20the%20Life%20of%20the%20Church.pdf

[2] Pope Francis, Letter to the Bishops of The Whole World, That Accompanies the Apostolic Letter Motu Proprio Data "Traditionis Custodes," July 16, 2021.

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which is the dialogue of the Father and the Son in the Holy Spirit (¶32).

It then touches on a number of auxiliary topics, the Eucharist being the motivation for the service of the poor and most vulnerable (¶¶35–36), the necessity of proper preparation for the Eucharist, including the sacrament of reconciliation if necessary (¶¶44–47), and the issue of those who publicly reject the teaching of the church, with guidance by their individual bishops (¶48). The document concludes with an exhortation to enter into the "great Mystery of Mysteries."

The motivation for the bishop's document was, in my opinion, two-fold. The most controversial was the reception of communion by Catholic politicians who support a completely permissive policy of abortion. But in the longer run, perhaps the greatest motivation was the question of the belief of the Catholic population. The study of the Pew Foundation, as their headline announces, shows that "Just one-third of U.S. Catholics agree with their church that Eucharist is body, blood of Christ."[3] It must be acknowledged that this represents "self-identified Catholics," and Pew does report that of the most observant Catholics (those who attend Mass at least once a week), sixty-three per cent agree with the church's teaching, still quite sufficient reason for the document.

The document has received mixed reviews; I cite two from the web site *Catholic World Report*. George Weigel gives a very favorable review, calling it "a finely-crafted statement intended to reignite Eucharistic amazement and vigor in the Church."[4]

Fr. Peter Stravinskas, on the other hand, views the document from the perspective of liturgy. "While the doctrinal exposition is beyond reproach, a whole dimension of our Eucharistic problem was left untouched . . . how that doctrine is liturgically enacted. . . . What we say we believe needs to be reinforced by the signs and symbols of the sacred liturgy. . . . Our rites have been gutted of 'mystery.'" St. John Paul proposes that the rites should result in "Eucharistic amazement." Over the last fifty years, liturgical practices have not resulted in Eucharistic amazement. Fr. Sravinskas presents a list of ways the mystery has been gutted, with an excellent account of how each of these has undermined Eucharistic belief and devotion:[5]

*"Just one-third of U.S. Catholics agree with their church that Eucharist is body, blood of Christ."*

[3]Pew Research Center [pewresearch.org], August 5, 2019.

[4]George Weigel, "What the Bishops Really Said at Baltimore," *Catholic World Report*, November 18, 2021, citing the words of Pope St. John Paul II, "Ecclesia de Eucharistia" (2003); for an even more compelling statement, see Weigel, "Rediscovering Eucharistic Amazement," web site *Denver Catholic*, August 19, 2020; reprinted January 3, 2022. "We are called to the weekly celebration of the Eucharist so that, in union with Christ the Head of the Body, we might offer ourselves to the Father along with the Eucharistic Christ who is offered. . . . At Mass, Christ, the Head of the Body, is acting through us, the members of that Body, as well as through the ordained priest who leads us in worship."

[5]Fr. Peter Stravinskas, "Gutting the Mystery out

1. Loss of Latin
2. Movement of the tabernacle
3. Removal of the altar rails
4. Reduction of the communion fast
5. Standing for Communion
6. Mass facing the people
7. Extraordinary ministers of Holy Communion
8. Communion in the hand

He points out that none of these were called for by the council. However, he does not point out that none of these precludes observing the traditional practice in the context of the ordinary form:

1. The ordinary form may still be celebrated in Latin; indeed, Pope Francis does so on occasion; such Masses at the colloquium of the CMAA are often celebrated in Latin.
2. The tabernacle is very often retained on a great high altar when an altar facing the people is placed in front of it. In many places tabernacles which have been moved to the side are being placed back at the center of the sanctuary.
3. Altar rails have been retained in some churches, and communion is administered kneeling.
4. The present Eucharistic fast is difficult to observe, since just an hour before the administration of communion is scarcely before the beginning of Mass, particularly if one has to travel to get to Mass. Individuals are, however, free to observe a more significant fast.
5. Even when there is a line for standing for communion, occasionally communicants kneel there anyway; this is permitted though not encouraged.
6. The Tridentine Mass was always celebrated at St. Peter's facing the people, and the ordinary form can be celebrated *coram Deo*; indeed, the rubrics of the most recent missals, both Latin and English, speak of the priest turning toward the congregation when he greets them with "Dominus vobiscum."
7. In parishes where there is a significant number of clergy (including deacons), it is not necessary for extraordinary ministers to give communion. All too often, this is seen as a means of providing the laity the opportunity for "participation."
8. The option of communion on the tongue is that of the communicant, not the priest, so it should always be available. The pandemic is no excuse—the virus could be communicated by either method of administration.

Fr. Stravinskas leaves aside the question of liturgical music as a "can of worms," simply citing the words of the hymn *Let all mortal flesh keep silence*. This avoids the issue that the council called for neither the replacement of the Gregorian Propers of the Mass with hymns nor the replacement of the fully sung Mass with a patchwork of sung and spoken elements.[6]

of the Mystery," *Catholic World Report*, November 19, 2021 <https://www.catholicworldreport.com/2021/11/19/gutting-the-mystery-out-of-the-mystery/>.

[6]A brief survey of the chapter on sacred music of the Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (¶¶112–121) suggests the principal mandates of the council. The completely sung solemn Mass (¶¶113), Gregorian chant as normative and sacred polyphony cultivated by choirs (¶116 ),

In the face of present belief and practice, the church should be grateful for a clear statement of Eucharistic theology and even a few elements of the practice of the Eucharist. But nowhere in the bishop's document does the "Mystery" of its title become the focus of the discussion. Nowhere does what Pope St. John Paul II calls "Eucharistic amazement" become a reality to be cultivated.

The crux of the matter is that for many the liturgy has become routine and uninspiring, because it is deficient in properly sacred music. Music should be the means of establishing an unambiguous transcendent character for the Mass. However, the music sung in the liturgy has tended to decline to the level of music whose purpose is entertainment, or, at best, simple edification, rather than elevation. Fr. Stravinskas does not identify this problem, but from what both he and Weigel say, they understand this matter quite clearly: the liturgy has gone in the wrong direction because it has been directed to "anthropocentric" purposes, rather than "theocentric" ones.

If the purpose of the liturgy is simply to engage the congregation and to do so in music that is familiar to them, there is an inevitable process of secularization of the liturgy, and the music can be a principal cause of it. But if the principal purpose of the liturgy is the worship of God, and indeed, the offering by Christ of his Sacrifice to the Father in which the participation of the congregation is to join intimately in this sacrifice, the mystery and sacred character of the liturgy will be retained.[7] When this is the purpose, then it is clear that the music which most satisfactorily expresses it is unambiguously sacred, and its effect is to enhance the beauty of the event, to elicit a serious devotion to Christ's action in the Eucharist—unself-consciously to elicit "Eucharistic amazement."

Archbishop Arthur Roche, the recently-appointed prefect of the Congregation for Divine Worship and the Sacraments gave a rationale for Pope Francis's placing severe limitations on the celebration of the Mass according to the extraordinary form. "It's clear that *Traditionis custodes* is saying: OK, this experiment has not entirely been successful. And so, let us go back to what the [Second Vatican] council required of the church."[8] It must be acknowledged that the good archbishop on other occasions has indicated that the alternative to celebrating the Mass according to the old form is observing everything of the reform following the council. Yet his present statement leaves a question open. If all the changes after the council recounted by Fr. Stravinskas were not mandated by the council itself, and if these changes are not necessary, as I have shown above, then to begin from what the council mandated may well be a foundation for a proper musical practice that establishes a sacred liturgy and leads to the intense devotion the mystery of the Eucharist demands. ❖

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the priority of the pipe organ (¶120), and texts of new compositions drawn from scripture and liturgy (¶121). The more recent developments detailed by Fr. Stravinskas are nowhere to be found in the Constitution.

[7] For an excellent presentation of this position, see Archbishop Alexander King Sample, "Celebrating the Spirit of the Liturgy," *Sacred Music,* 141, no. 1 (Spring 2013), 6–16.

[8] *Catholic World News*, November 19, 2021 <https://www.catholicculture.org/news/headlines/index.cfm?storyid=52971>.

*Articles*

# Restoring Sacred Signification in a Secularist Society

*The sacramental character of sacred music is precisely the means by which the unutterable becomes intelligible. In this way the message of God becomes audible for those lacking a connection to him.*

**by Archbishop Salvatore Cordileone**

*This address was delivered by His Excellency at the Musica Sacra Virtual Colloquium on Tuesday, June 22, 2021.*

### Freedom of Worship vs. Freedom of Religion

Some years ago, I was asked to give a talk at a liturgy conference on what it is like being a bishop in a very secular society—liturgical leadership in a secular society—so I am basing my talk on what I did then, but I am adapting it, of course, to what we are dealing with here, and also in light of more recent events of this past year. It is kind of a perspective on bringing back the sacred liturgical aesthetics in general, and music in particular, in this secular society in which we are living.

What has been going on for some years now, as you may have noticed, is how the leaders in our country are using the phrase "freedom of worship" rather than "freedom of religion." There is, of course, a world of difference between the two. Freedom of religion, of course, is a founding principle of our country, but this subtle change of nomenclature would indicate an attempt by some to construct an avowedly secular society with secularism as the new social religion—the "church" of secularism—and it seems to have all the hallmarks of a religion because its doctrines must be inculcated into the citizenry.

Although it allows individuals to conduct religious services within their houses of worship, in this thinking, religion has no place in the secular realm. It is a private set of beliefs, which may be indulged in like some hobby or craft but could not extend its influence beyond the walls of a house of worship—although we were even being challenged on that during the pandemic, especially here in California and some other states, where we were being shut out of even our houses of worship.

Freedom of religion means many things. The most fundamental part of it is the freedom to worship, and we have been seeing encroachments on freedom of religion,

*Salvatore Cordileone was appointed the Archbishop of San Francisco in 2012.*

allowing faith communities to serve the needy in accordance with the moral values of their faith, that are being chipped away. But now we were seeing attacks on the very freedom to worship within the walls of a house of worship.

But this idea that freedom of religion can be reduced to freedom of worship cuts to the core of Catholic religion and Catholic liturgy. It implies a radical privatization of liturgy that destroys its universal significance as the celebration of the nuptials between God and creation, heaven and earth. For the same reason, it also deprives liturgical music of its context and purpose. It is, therefore, worthwhile to spend some time addressing the question of secularity at the outset of our reflections today.

**Secularity and Worship**

So, what does our secular society mean by "secular"? We can begin with the definition of the word found in the Merriam-Webster Dictionary. One, "not spiritual, of or relating to the physical world and not the spiritual world"; two, "not religious"; three, "of, relating to, or controlled by the government rather than the church." On this understanding, the secular is what is devoid of the presence of God, the spiritual, and the sacred. A secular world, so understood, is one whose existence and meaning are divorced from worship of God and communing with him. It is an utterly non-liturgical world. By the same token, it is a world in which liturgical music has no connection with the objective order of the cosmos or the nature of reality.

The meaning of the word "secular" is part of the air we breathe and exercises an influence on people, even those in the pews, but it was not always so. Where, then, does this notion of secularity come from? Well, we are the children of the Enlightenment, and one of the hallmarks of the so-called "Age of Reason" was the rejection of revealed truth. Two influential philosophical traditions flowed from the Enlightenment: empiricism and idealism. Each of these schools of thought has taken many forms. My concern here is not with these philosophical systems as such, but with certain tendencies or presuppositions they engender in contemporary culture.

**The Influence of Empiricism and Idealism on Society**

Proponents of empiricism assert that only scientifically verifiable data can be objectively true. This approach undergirds the erroneous presumption that science and religion are inimical to one another. Idealism holds that objects of knowledge are dependent on the activity of the mind, that truth is subjectively determined: it is not something I recognize; it is something I manufacture.

*Proponents of empiricism assert that only scientifically verifiable data can be objectively true.*

Very practical conclusions follow from these two approaches. For example, school children are given tests in which they are

asked to distinguish fact and opinion. Statements of value, questions of moral right and wrong, are always placed in the category of opinion, apropos of this subjective and relativistic understanding of truth. I appreciate the response Francis Beckwith is reported to have given to a student in his philosophy class who asked, "Why is truth so important?" Professor Beckwith, I have been told, asked in turn, "Do you want the true answer or the false answer?"

This inheritance from the Enlightenment has created schizophrenia in our culture. On the one hand, there is the triumph of the self-styled scientific mindset. Only scientifically verifiable claims can be considered facts. By extension, only the physical material world is real—thus, the drive for as many physical pleasures and possessions as possible.

On the other hand, there is the exaltation of the subjective perspective: something is true or not only if I think it is. This perspective trumps the scientific mindset if the former gets in the way of what I want. This has now even been enshrined in the law.

You are probably aware of the *Planned Parenthood v. Casey* decision, wherein the United States Supreme Court upheld the right to abortion, and Justice Kennedy wrote these following words in the plurality opinion. You have probably heard these, but they are worth repeating here: "At the heart of liberty is the right to define one's own concept of existence, of meaning, of the universe, and of the mystery of human life." That the heart of liberty allows an individual the freedom to make decisions affecting the individual's own life, certainly, but to define the meaning of the universe? I do not know.

The schizophrenia continues to play itself out in more and more bizarre and tragic ways. For example, the most elementary knowledge of biology makes it clear that a child is the same organism, a human being, inside the womb as outside the womb. This debate, of course, is coming back even more vociferously. But, to borrow a phrase, this is an "inconvenient truth" for some, and so the human dignity of the child becomes dependent on the subjective judgment, not biological fact. Another example is what Pope Francis refers to as the "gender ideology," the idea that one's biological sex and personal gender identity can be at variance with each other, with more and more different gender identities being invented, beyond just male and female.

**The Influence of Empiricism and Idealism on the Liturgy**

So how does a state of affairs like all this affect the liturgy? If the physical universe is simply a mass of data, then there is no deeper meaning to creation, and certainly not what we would call a sacramental dimension to it. This strikes at the heart of our most fundamental Christian beliefs, that God is the Creator of the universe, and that in the Incarnation of the Second Person of the Holy Trinity, God himself has entered into our material world and made it an instrument of our salvation. On the other hand, if truth is purely subjective, then the maxim "lex orandi, lex credendi" is watered down to refer to my beliefs or those I want to share with like-minded people. Liturgy, then, is valued for the feelings it generates, and it can be manipulated in order to produce an emotional experience.

As I reflect on liturgical leadership in a secular society, I believe it is important to

recognize the corrosive influence the secular meaning of "secular" has had, often unconsciously, on believers and unbelievers alike. More importantly, I believe that it is precisely a proper understanding of liturgy that can offer healing to the schizophrenia in our culture.

**The Catholic Notion of Secularity**

What is our Catholic understanding of "secular"? It is a fact rather complex, and the origins of that complexity can be found in the words of Our Lord and the writings of the inspired authors of the New Testament, with "secular" meaning "the world." "The world" has two very different meanings in St. John's Gospel. We read in the famous John 3:16 that, "God so loved the world that He gave His only Son." And yet at the Last Supper, Our Lord says, "I am not praying for the world, but for those whom you have given me."

In fact, Jesus states that the world hates him and will also hate his disciples. Again, Jesus himself and the authors of the New Testament speak of an antithesis between the flesh and the spirit, and yet St. John forthrightly teaches that anyone who denies that Jesus Christ has come in the flesh is the Antichrist.

These contrary connotations of words like the "world" and the "flesh" in scripture come precisely from how the realities these describe are related to God. From a Catholic perspective, creation is good in itself, and only becomes negative when it is viewed in isolation from God. In the words of David Fagerberg, "Creation does not contain its own end, and to treat creation as if it did changes the world into the world about which scripture warns us. When this happens, nothing in the world has changed, but everything about the world is different for us. Things are not wrong, but we have wronged things by loving them in the wrong measure."

Fagerberg goes on to state that the world's sacramentality will not be restored by information, but *ascesis*, precisely because the ability to receive matter sacramentally requires a pure heart. This receptivity does not come from amassing more data, but by participation in the kenotic mystery of Christ's Incarnation and his Death and Resurrection. There must be a pattern of conversion in our lives, of death and new life. To be a disciple demands discipline, and the fasts, feasts, and rituals of the church provide this discipline. By means of these, we not only offer worship to God, but we also do so in the world and with the elements of the world.

**The Importance of Symbol for Our Salvation**

Founded on the mystery of the Incarnation, the liturgy itself is shaped by this sacramental principle, which I would define as "the invisible made visible through the physical." The invisible God takes on a visible form through a physical body. This physical body of Jesus of Nazareth was more than a human body like anyone else's, for it points to a reality beyond itself and makes that reality present, God himself. This is why our church is so rich in symbols and ritual. The Catholic mind has always understood that transcendent truths are taught much more effectively through symbol than with words.

Unfortunately, in our post-Christian age, the idea of symbol, as with just about everything else of the sacred, has been trivialized. Symbolism is seen as something

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superficial, other than reality, rather than that which plunges us into the depths of reality. This goes a long way in explaining why it is becoming increasingly difficult to convey the truths of the Christian faith in a convincing and compelling manner in our contemporary culture.

Yet, the human person has an instinctive need of symbol. And as desensitized as our society has become to the power of symbol, we still have remnants of this sensitivity in the culture. Just look at the debate over flag burning. People on both sides of that debate know that we are not talking about simply a piece of colorful cloth. No self-respecting American, for example, would dream of tearing up a flag and using it to wash his car. No, much more than a piece of colorful cloth, the flag makes present to us all that our nation stands for: its values, its founding principles, and all those who have made it great, especially at the cost of such great sacrifice, most especially the supreme sacrifice of giving their lives to defend our freedom.

In fact, I remember once hearing a story on National Public Radio about the flag sergeant in the Civil War. The flag sergeant was the one who had the honor of carrying the flag into battle. If he was hit, another would take his place and assume that honor at great risk to his own life. No, this was something far more than, in fact, quite different from, the idea of just a symbol, not reality.

That is why, (have you noticed?), when we recite the Pledge of Allegiance, we pledge our allegiance not only to the republic for which the flag stands, but to the flag itself. Because a symbol makes present that which it represents, it has the power to speak to the deepest core of who we are like nothing else, our values, our cherished beliefs, even our identity, and at its most profound level, what we live for and are willing to die for.

**Symbol in the Scriptures**

This is our human experience, but also, or perhaps therefore, it is also deep in scripture. Very early on in scripture, there are several passages in which the angel of the Lord appears to the Lord's chosen servants, but the angel is God himself. To take just one of many examples, but perhaps the best-known one, in the famous passage of Moses and the burning bush the text moves indistinguishably from mention of the angel of the Lord to the Lord Our God himself. Moses reacts in the typical biblical manner of those who realize that God has appeared to them, with deadly fear of looking at God.

So, here is the passage:

> And the angel of the Lord appeared to him in a flame of fire out of the midst of a bush. And he looked, and lo, the bush was burning, yet it was not consumed. Then Moses said, "I will turn aside and see this great sight, why the bush is not burned." When the Lord saw that he turned aside to see, God called to him out of the bush, "Moses, Moses!" And he said, "Here am I." Then he said, "Do not come near; put off your shoes from your feet, for the place on which you are standing is holy ground." And he said, "I am the God of your father, the God of Abraham, the God of Isaac, and the God of Jacob." And Moses hid his face, for he was afraid to look at God.

God appears under the guise of an angel. The appearance is that of an angel, but it is God.

**The Sacramental Principle of Our Faith**

This calls to my mind a commentary I read once in a catechetical text. Okay, this is a really long time ago because I was a young priest, but it is still very apropos, and it struck me so much I still remember it. The writer refers to the body as a symbol of the person. I thought that was very insightful. We know the human person is more than the physical body. Yet we have a great respect for the body, even after death, because the body makes present the greater reality, that is, the specific human person to whom I am relating. An attack on the body is an attack on the person, but it is not the only way to attack a person. You can attack a person by character assassination, slander, identity theft, but it is one way to attack the person.

In conclusion, we might say then that, whereas contemporary secular education distinguishes between fact and opinion, the Catholic education imparted by the liturgy distinguishes between fact and meaning. What the sacramental principle yields is not factual data but saving truth. I would like to consider this sacramental principle now from four angles: first, in terms of our church buildings themselves; second, in terms of what goes on in them when we gather for worship, with specific reference to the foundational meaning of marriage in liturgy and a vision for ongoing renewal; third, in terms of liturgical music, appropriately so here; and finally, I will conclude with speaking about what happens when we leave church and the Eucharistic celebration.

**The Sacramentality of Church Buildings**

First, regarding church buildings, I would suggest that their very presence can be an actual grace because they serve to remind all who see them of a higher reality. I suppose some people think of San Francisco as the consummate secular city, but actually within its forty-nine square miles there are at least fifty Catholic churches and chapels, and very beautiful ones at that, still intact, a testament to the faith of poor but intrepid Catholic immigrants who desired to build something beautiful for God and leave a legacy to later generations. There are beautiful houses of worship of many other religious traditions as well.

In normal, non-COVID times, many churches are open daily. And actually, even during COVID, I asked my pastors to keep their churches open during the day so their people could have access to a sacred space, at least for personal prayer. This

*During COVID, I asked my pastors to keep their churches open during the day so their people could have access to a sacred space, at least for personal prayer. This was something else that got me into trouble with City Hall.*

was something else that got me into trouble with City Hall, but I did not revoke my request that they keep the churches open.

An open church door is an invitation, and many a conversion has begun when some bereft individual found an oasis of prayer in the company of the saints and in the presence, often without being aware of it, of our Eucharistic Lord. This is why the building of a Catholic church must never be reduced simply to providing a gathering space for a large number of people. Even apart from the liturgy, our places of worship should invite anyone who wanders into them to experience something of God's beauty and the companionship of the saints.

**Beautiful Churches Feed the Spiritually Poor**

I would like to share here an insight of Dorothy Day on this, especially in light of those who object to our expending resources on church buildings when there are so many poor people. The project of building St. Mary's Cathedral in San Francisco was begun in 1963, and the project initially received enthusiastic support from all sides. But some of you know what happened in the ensuing years. By the time the cathedral was reaching its completion, we had gone through the turmoil of the 60s, and voices were raised to protest spending so much money on a house of worship.

Now, it happened that Dorothy Day took part in a meeting some months after the cathedral opened, in the conference center under the cathedral church. One zealot complained of their meeting to discuss the needs of the poor in such an extravagant edifice. Many cheered him on, but Dorothy Day was not one of them. She forthrightly said,

> The church has an obligation to feed the poor, and we cannot spend all our money on buildings. However, there are many kinds of hunger. There is a hunger for bread, and we must give people food. But there is also a hunger for beauty, and there are very few beautiful places that the poor can get into. Here is a place of transcendent beauty, and it is as accessible to the homeless in the Tenderloin as it is to the mayor of San Francisco.

Thus, we might see our church building as an act of worship expressed with the material realities of creation. The place

where the sacred liturgy is carried out should be redolent of the sacred.

**The Challenges in the Liturgical Life of the Church**

But what about the liturgy itself? Gatherings such as this Church Music Association of America Colloquium aim at helping us appreciate and foster the liturgical life of the Catholic Church. This liturgical life faces challenges on many fronts. Some of these are perennial. For instance, liturgy is about ritual. Ritual is about repeated patterns, and repeated patterns can become a matter of routine, of just going through the motions. This was a problem in the pre-Vatican II days, just as it is now. I have been told that Bishop Francis Quinn, the late Bishop Emeritus of Sacramento, recalled being warned as a seminarian to beware of the casual hand on the ciborium.

*The antidote to the sickness of routine is not frenetic novelty.*

The antidote to the sickness of routine is not frenetic novelty. It is, rather, a matter of developing and nurturing a sense of reverence and appreciating how part of the genius of Catholic worship is to combine an unvarying core structure with changing vesture, prayers, and ceremonies of the liturgical seasons of the year.

Other challenges we face are an inheritance from the liturgical changes enacted in the years immediately following the council. Some of these changes represented an overreaction to liturgical practices that were thought to create a chasm between the altar and the pews. It is no disloyalty to the church to maintain that, at times, the pruning carried out by those responsible for implementing the decrees of the Second Vatican Council was excessive. In addition, those changes were made at a time when Western society itself was becoming very informal.

Finally, the question of who does what in the liturgy led to turf wars, and the social unrest surrounding accepted roles in our culture overflowed into the sanctuary. I should say "overflows." One bishop I know once told me of a visit he made to a parish. Originally, he was unable to attend the event, but a cancellation created an opening, and he was able to be present. He was not the principal celebrant, but he did help distribute Communion. The pastor told one of the extraordinary ministers of Holy Communion that the bishop would take his place, and he asked him to direct him to his Communion station. When the time for Communion came, the bishop tells me, he told him, "You took my ciborium." Turf wars.

**Receiving the Liturgical Reform of Vatican II**

It is now a little over fifty years since the conclusion of the council. That may seem like a lifetime to many, but in fact, it is a relatively short interval. The work of the council may just be beginning. If I may draw an analogy with the Council of Trent, there was a remarkable blossoming of Catholic spirituality in France in the seventeenth century, but the decrees of Trent were accepted

there only in 1615, fifty years after the close of the council.

We must continually return to the Constitution on the Sacred Liturgy, promulgated in 1963, and read it within the context of the liturgical movement that preceded it, and evaluate it in light of the whole body of subsequent liturgical legislation. This is what is meant by the "hermeneutic of continuity." Growth must be organic. It is artificial simply to excise what came before and replace it with something different. That indicates change for the sake of change.

There is an inherent tension in Catholic liturgy between the world as the theater of redemption and the world as a foreshadowing of the fullness of the kingdom which is not of this world. The cross is made up of both a vertical arm and a horizontal arm, and authentic worship oscillates between this world and the world to come. Our society is very pragmatic, and we need to balance this with liturgical worship that conveys a sense of transcendence. At the same time, the great fact of the Incarnation demands that the invisible become visible through the physical. Authentic Catholic worship must embrace the secular, that is, that which is of this world, and show how it points to the sacred, both in this world and beyond it.

**Marriage as the Paradigm of Our Relationship with God**

To return to the question of the social schizophrenia we are witnessing due to the prevalence of the philosophies of empiricism and idealism, nowhere does this come more into conflict with the sacramental principle, with enormous consequences for the church's understanding of liturgy, than with marriage. We are well aware of the secular reasons why it is important to preserve the meaning and definition of marriage in the law, or to reclaim it, in that it protects the right of children to be reared by a father and a mother, whenever possible.

But the demise of the understanding of the sexual difference and complementarity of male and female likewise corrupts our liturgical sense, and therefore our view of the universe, at the foundational level. This is because God has used marriage as the primary sacred sign of our relationship with him, for the Incarnation is a marriage. God marries his divinity with our humanity in the Second Person of the Most Holy Trinity taking on our human flesh in order to redeem us.

Marriage is about the two becoming one. They become one flesh in a comprehensive union of persons, while each retains his or her own identity. This corresponds to the ancient church fathers' teaching on divinization, and why, for example, St. Basil the Great could say something so bold as, "Through the Spirit we acquire a likeness to God; indeed, we attain what is beyond our most sublime aspirations: we become God."

This mystery goes back to the very beginning, reflecting what is already obvious from physical observation of the world, that is, the secular realm: "God made them male and female." This sets the pattern for all of revelation and the whole economy of salvation, for it is all the story of a marriage. We know from the teachings of Pope St. John Paul II that the Bible begins and ends with a marriage, Adam and Eve, and the Wedding Feast of the Lamb.

And it is replete with nuptial imagery all throughout. God's covenant with Israel is a marriage covenant, so much so that when God's People violated the covenant

by worshiping the false gods of their pagan neighbors, the prophets excoriated them for being an unfaithful bride. In the New Testament, we have many sayings and parables of Our Lord alluding to this imagery, such as the parable of the ten virgins, the five wise, five foolish, who took lamps with them to go out and meet the bridegroom. Most significant, of course, is Ephesians 5, which explains that the prophecy from the creation account of Genesis saying, "For this reason a man shall leave his father and his mother and be joined to his wife, and the two shall become one flesh," is fulfilled in Christ and the church.

So, it is all the story of a marriage. God's marriage covenant with Israel is fulfilled in the blood of Christ on the cross, establishing the new and eternal covenant between him, the bridegroom, and his bride, the church.

**The Nuptial Meaning of the Christian Liturgy**

This imagery is then taken over in the Christian liturgy, which traces its inspiration back to the Jewish liturgy and the Jerusalem temple. There, the altar stood behind a veil marking off the Holy of Holies, where the priest would enter on the Day of Atonement, *Yom Kippur*, to offer sacrifice for his sins and those of the people. In volume two of his book *Jesus of Nazareth*, Pope Benedict speaks of how the definitive destruction of the temple, and therefore of the temple sacrifices, coincided right with the moment that Christianity was established, and the Christians understood the sacrifice of the Eucharist as replacing the provisional temple sacrifices, as the Eucharist is the re-presentation to us of the one perfect sacrifice of Christ on Calvary.

The Christian liturgy is, in fact, heavily influenced by this temple theology. As the Jewish-Catholic art historian Helen Ratner Dietz explains, "The fourth-century Christian altar hidden by its canopy and curtains had a deliberately nuptial meaning, reminiscent of the Holy of Holies in the Jerusalem Temple." Understanding their covenant with God to be a marriage covenant, the canopy and curtains in the temple represented for the Jewish people a *chuppah*, the bridal chamber used in Semitic marriage rituals.

While the Christian practice of hanging a curtain between the columns of the baldacchino to veil the altar died out in the West after the first Christian millennium, vestiges of it have remained in other ways, albeit diminished, and even up to very recent times. Examples of this would be a veil placed in front of the doors of the tabernacle, or immediately behind them inside the tabernacle, and the veiling and unveiling of the chalice during the celebration of Mass.

This also gives a deeper meaning to the old practice of women veiling their heads in church. In the Christian liturgy, it is the sacred that is veiled, and so again here there is a deeper symbolic meaning. It is not just a matter of feminine modesty, but consideration given to women as having a special sacred status because they are the bearers of life.

When you consider that the entire Judeo-Christian religious tradition is premised on the concept of sexual difference and complementarity in marriage, then you will understand that the loss of that concept will mean that nothing of our faith tradition will make sense in the culture. Precisely because revealed truth is not superimposed on nature but builds on it and builds upon truths that are accessible to reason alone

from the observation of nature, when the culture can no longer apprehend those natural truths, then the very foundation of our teaching evaporates and nothing we have to offer will make sense.

**Liturgical Asceticism**

The truth that revelation builds on what is in the created, physical order, just as grace builds on nature, will always be there, whether we notice it and thereby benefit from it or not. That, again, is why our practices of penance and spiritual discipline are so important. They will enable us to recognize it, receive it, and live it out in our lives. And this has to begin with our worship—a more generous availability of the extraordinary form of the Roman Rite, which we hope will be preserved—this will help us to reclaim a heightened sensitivity to this sacramental reality, as well as provide a context for the liturgical renewal mandated by the council with a sense of continuity within the liturgical movement of the last century and a half. Devotional practices such as Eucharistic adoration and popular devotions to Our Lady and the saints, which in some cases were thoughtlessly abandoned immediately after Vatican II (even though that was not called for) are being rediscovered and they provide enrichment to the liturgical life of the church, not a distraction from it.

However, genuine liturgical renewal is not a matter of external ceremonies, new or old. Liturgical asceticism is a work of conversion, and conversion must not remain superficial. That is why the reclaiming of the practices of penance in the lives of individual believers is also so important, practices such as Friday fasting and fasting before Communion. We now have it reduced to one hour, but that should be understood as a minimum when necessary, not the norm to aim for. We should aim for the maximum, for the old fast from midnight, if possible. More frequent confession. A more serious and literal approach to fasting and other forms of self-denial during the season of Lent. I am always bothered when people tell me their priest said that instead of giving something up for Lent, they should do something positive. Giving something up—bodily discipline—is doing something positive. Precisely because it is something concrete, one can immediately feel the effect. And also, observing penitential practices at other appropriate times of the year, such as Advent, and here in the United States, January 22, which is a day of penance for sins against the sanctity of human life caused by abortion.

*Liturgical asceticism is a work of conversion, and conversion must not remain superficial.*

**The Sacramental Beauty of the World**

One of the baneful implications of the reductive secularity I have critiqued here is the exile of beauty from the world, for if the world is secular, in the sense of being empty of God's presence, then it is just a mass of data, and a mass of data cannot be beautiful.

In such a world, beauty can remain only as a purely subjective impression, lacking any foundation in the nature of things. It cannot be a splendid revelation of what the world is most truly like in its sacramental essence.

In the ancient Christian view, by contrast, the world is not empty of God's presence, but is ordered to manifesting and praising the Creator. It has an intrinsically sacramental meaning. Clearly, such a world is not just a mass of data, but a God-ward order. This order is beautiful, with a beauty that is not purely subjective impression, but that belongs to and reveals the nature of reality itself.

**The Sacramental Character of Sacred Music**

As Benedict XVI explains in his classic *The Spirit of the Liturgy*, the ancients understood that making music was not primarily for expressing individual creativity, but for expressing the beautiful, the beautiful God-ward order of the cosmos. Indeed, music-making was a way of reflecting the divine Logos from whom that order derived. Music made sense only in a world that was ordered by the Logos, rather than one empty of God. This points to the sacramental character of music, by which we can now expand the definition of the sacramental principle as the invisible made visible through the physical to include also the unutterable made intelligible through the audible.

In the same book, Benedict shows how the church takes over this ancient view of music and deepens it. Church music, liturgical music, is a way of reflecting the creative Logos, but it is also something more. It is a way of reflecting God's Logos, not only as the Creator, but also as the Redeemer who has conquered the forces threatening the beautiful order of his creation: sin, suffering, and death. Liturgical music is an icon-like vehicle by which the Holy Spirit assimilates worshipers to the Logos who became flesh, died, and rose victorious on the Third Day.

**The Nuptial Meaning of Sacred Music**

Now, this assimilation is nuptial. It is the assimilation of the bride to her Bridegroom. The Church, who sings the new song of deliverance to and with the Risen Christ, does so in order to answer His love, the love of the bridegroom who laid down his life for her. There is thus an intimate connection between sacred music and the consummation of the nuptial mystery I spoke of earlier. Sacred music is wedding music, an anticipation here and now of the new songs that will fill the heavenly places at the definitive Wedding Feast of the Lamb.

Liturgical music, then, plays a key role in enabling the liturgy to reveal the sacramental reality of the world. For the same reason, it helps break down the imagined autonomy of the individual subject. We are created in communion, the union of man and woman in the marital act, and we are created for communion, by our second birth in baptism in the name of the Father and of the Son and of the Holy Spirit. Hence, liturgical music, like liturgy itself, is not only the way we worship God within the walls of our churches; it is also the way that God heals wounds and restores harmony in the world beyond the walls of our churches.

**The *Mass of the Americas***

We have founded here in San Francisco the Benedict XVI Institute for Sacred Music

*Hence, liturgical music, like liturgy itself, is not only the way we worship God within the walls of our churches; it is also the way that God heals wounds and restores harmony in the world beyond the walls of our churches.*

and Divine Worship. I'm sure some of you are familiar with it. It was founded in order to renew the liturgical life in our parishes. We have taken on, since its founding, different ways of doing this, but one I would like to highlight here for this colloquium is trying to renew liturgy by commissioning newly composed Masses of sacred music. The *Mass of the Americas* is the first one. We have our composer-in-residence, Frank La Rocca, who composed the *Mass of the Americas*.

Just to give a little background on how that came about, here in the Archdiocese of San Francisco, we celebrate an archdiocesan-wide celebration of Our Lady of Guadalupe the Saturday before her feast day. Way back in the beginning of 2018, I noticed that that Saturday of that same year was going to be December the 8th, so we would be celebrating the Mass of the Immaculate Conception, the Patroness of the United States of America, in the context of these grand celebrations in honor of Our Lady of Guadalupe, Patroness of Mexico and Empress of the Americas. I thought that this would be an important opportunity to hold up Our Lady as a force for the unity of all of God's children. We all love Our Lady, we all have devotion to Our Lady, and we need that unity in our world, and even in our church.

So, I asked Frank to compose this Mass of sacred music in the line of polyphony, but with a contemporary sense to it. I asked him to take the melodies of the popular devotional songs the Mexican people sing to honor Our Lady of Guadalupe and weave them into the texts of this sacred music. Some of you may be familiar with the *Guadalupana* hymn—"Desde el cielo una hermosa mañana . . ." So, he wove that melody, sometimes explicitly, sometimes more subtly, into his composition.

The analogy I gave for him was this is what the church has always done; this is the true meaning of inculturation. I held out for an example the mission church architecture. This is what the Franciscan missionaries did here in California and throughout the Southwest with the sense of sight through architecture. A mission church is clearly a traditional Catholic church. The missionaries didn't celebrate Mass in camps or on the plains in teepees; they built churches, but the churches also reflect something of the local culture. So, there is a timeliness to mission church

architecture, but there is also a timeless quality to it. So I asked him to do that with the music.

The result was this *Mass of the Americas*. Most of the Mass parts are in Latin, some parts are in Spanish, a couple of parts are in English, and he composed a Communion meditation, which is the *Ave Maria*, in Nahuatl, the language of the Aztec people. As he put it, he wanted to sacralize the language in which Our Lady spoke to Juan Diego.

Frank is also composing a setting for each of the four Marian seasonal hymns. This was in December, so we sang the *Alma Redemptoris Mater*. This is what I would like to play for you now. Let us see. It will give you a sense of the flavor of the music of the place, but with the timeless quality. And at the end, he does something very ingenious where he interweaves the melodies of the *Alma Redemptoris Mater* and the *Guadalupana* hymn, and they kind of mesh together.[1]

That gives you a sense of what the music is like. As we were watching the video just now, when I was looking at the concelebrating priests, I was reminded of my Vicar for Hispanics. He was the one in the middle with the glasses and the gray beard. He was perplexed at how I was going to pull this off, uniting the themes of the Immaculate Conception and Our Lady of Guadalupe. It works theologically, as well as aesthetically and musically. One of my important principles was that this is not the usual music we sing for an Our Lady of Guadalupe celebration, but I wanted it to sound familiar to the people, even though it is an elevated style of music. That is why it is important that it had the feel, the texture of the popular devotional songs and the recognized melodies.

And he was very impressed at the beauty. He was very moved. He told me, and he repeated this, he said, "You know, Archbishop, people think Hispanics, most of them are recently immigrated, they kind of get the leftovers. But with this beauty, you dignified the people." So, we are holding up the sacred beauty.

### The Vestments Commissioned for the *Mass of the Americas*

I also wanted to give a little presentation of the vestments you saw. The vestments were specially made for the Mass as well, so I am going to do another screen share here to just point out a few of the details of the vestments.[2] These were made by Altarworthy, in Seattle.

Emily of Altarworthy gave an explanation of what she had in mind in designing these vestments. First, this ivory silk damask here, you cannot see it, it is a bit distant, but woven into there is the symbol of pomegranates, which are traditionally a sign of royalty and kingship, and also a sign of the

[1]The original performance (December 8, 2018 at St. Mary's Cathedral in San Francisco) of Frank LaRocca's composition of the *Alma Redemptoris Mater* can be heard at <https://www.youtube.com/watch?v=x227Tva3b3M>. The entire Mass there can be viewed at <https://www.youtube.com/watch?v=unG7Xn7W-os>. A subsequent performance in the extraordinary form at the Basilica of the Immaculate Conception in Washington, D.C., can be viewed at <https://www.youtube.com/watch?v=Z6k4bcoH5P0> and in the ordinary form at Old St. Mary's Cathedral in New York City at <https://www.youtube.com/watch?v=WdmVgJkDr1o>.

[2]The vestments for the *Mass of the Americas* can be seen at the note to the Mass, given above.

priesthood. The Book of Exodus specifically prescribes that pomegranates be used in the design of the high priest's vestments. And, of course, it is also a sign of abundance and fertility, of the fertility of Our Lady bringing God's Son into the world, as well as the fruitfulness of Holy Mother Church.

This blue-green color here, this teal, is like the blue-green of the mantle of Our Lady of Guadalupe. Then, here in these gold galoons, there is the shape that—again, it is kind of hard to see from this distance—but the shape recalls the Aztec pyramid steps. And of course, these rays are conveying the sun that Our Lady is blocking out in the image of Our Lady of Guadalupe.

Emily also put these symbols of Our Lady at the bottom with one of her titles, different ones on different vestments, *Rosa Mystica, Regina Familiæ, Mater Divinæ Gratiæ*, et cetera. And on the chasuble—I did not ask her to do this—but she put the scripture verse from Psalm 147, that was the theme of my homily, "God has not done this with any other nation." "*Non fecit taliter omni nationi*." That was Pope Benedict XIV's reaction when he learned of the apparition. It had just never happened in the history of the church.

**Other Activities of the Benedict XVI Institute**

We have other such Masses planned. Homelessness, of course, is a huge problem, but it is especially so here in San Francisco. We are having a Year of the Homeless right now through the Benedict XVI Institute, using sacred beauty and marking monthly events to highlight the patron saints of the homeless.

*I want to demonstrate that this elevated sacred style of worship and the music is still relevant to today, still reaches people today, at the same time as reflecting the times that we are in, so it is timely and timeless.*

This will culminate in a Requiem Mass for the homeless in November. This is the next Mass that Frank has composed.[3] I have not heard any samples of it. I do not know what he came up with. He somehow manages to realize my kind of outlandish ideas. I told him, somehow, with musical elements to convey the sense of fear and instability and chaos of life on the streets, using dissonance and, insofar as he could, using syncopation and polyphony and sacred music, using those kinds of elements.

Then, after that, we have commissioned him to compose a Mass in honor of St. Junipero Serra that we plan on using for his feast day next year, July 1 of next year. This

[3]This can now be viewed at <https://www.youtube.com/watch?v=xVKdGnDaxOs>; individual movements can be heard on YouTube as well..

is, I think, an example of how we hold up the sacred and we reclaim the beauty, all the beauty, the church has to offer. I want to demonstrate that this elevated sacred style of worship and the music is still relevant to today, still reaches people today, at the same time as reflecting the times that we are in, so it is timely and timeless.

**The Liturgy Reveals the Sacramentality of the World**

In conclusion, let us pick up on the main thread of this reflection and ask, what happens when we leave church after the liturgy? This is where Catholic worship should have its impact on secular society. The most common name in the West for our Eucharistic celebration is the "Mass," as you know, from the Latin "*missa*," "(she who) has been sent." That implies we worshipers are being sent forth. Far from separating us from the world, the sacred liturgy plunges us into the very heart of it and reveals its sacramental meaning. The sacramental meaning, it is important to see, is not an extra added to an otherwise secular world. Rather, it defines the inmost essence of the world, and is thus the heart and the measure of all true secularity.

This is why it is nothing short of blasphemous to allow us freedom of worship within the walls of our churches and prohibit freedom of religion in daily life. In the face of those who would lock us up within the walls of our churches, and in the face of those who feel that concern about the liturgy is unimportant compared to so many practical problems facing the church, we can do no better than respond with the words found at the beginning of the Constitution on the Sacred Liturgy of the Second Vatican Council.

> For the liturgy, through which the work of our redemption is accomplished, most of all in the divine sacrifice of the Eucharist, is the outstanding means whereby the faithful may express in their lives and manifest to others the mystery of Christ and the real nature of the true church. It is of the essence of the church that she be both human and divine, visible and yet invisibly equipped, eager to act and yet intent on contemplation, present in this world and yet not at home in it. And she is all these things in such wise that in her the human is directed and subordinated to the divine, the visible likewise to the invisible, action to contemplation, and this present world to that city yet to come, which we seek. While the liturgy daily builds up those who are within into a holy temple of the Lord, into a dwelling place for God in the Spirit, to the mature measure of the fullness of Christ, at the same time it marvelously strengthens their power to preach Christ, and thus shows forth the church to those who are outside as a sign lifted up among the nations.

When he was Archbishop of Munich, Cardinal Ratzinger gave a radio broadcast on the Feast of Corpus Christi. He spoke of the symbolism of carrying the Blessed Sacrament out of the church, of a custom in Bavaria of reading from the four Gospels at various points in the procession, and imparting Benediction to the four points of the compass. This is what he said:

> The four Gospels are inspired. They are the breath of the Holy Spirit, and their fourfold number expresses the world-embracing power of God's Word and God's

> Spirit. The world is thus declared to be the realm of God's creative Word; matter is subordinated to the power of His Spirit. For matter, too, is his creation and hence the sphere of his gracious power. Ultimately, we receive the very bread of the earth from his hands. How beautifully the new Eucharistic bread is related to our daily bread. The Eucharistic bread imparts its blessing to the daily bread, and each loaf of the latter silently points to him who wishes to be the bread of us all. So, the liturgy opens out into everyday life, into our earthly life and cares; it goes beyond the church precincts because it actually embraces Heaven and earth, present and future. How we need this sign! Liturgy is not the private hobby of a particular group. It is about the bond that holds heaven and earth together. It is about the human race and the whole created world.

As Cardinal Ratzinger helps us see in this passage, Christian life is inherently missionary. Part of this mission is to reveal the sacramental meaning of the world through liturgy. By using water for baptism, for example, we are to remind everyone that water is not simply a commodity to be evaluated in terms of its necessity to human life and endeavors. It symbolizes in myriad ways our relationship to God, Our Creator and Lord.

**Sacred Music Reveals the Sacramentality of the World**

But what is true of the baptismal waters is true in an analogous way of musical sounds in the liturgy. Liturgical music, too, plays a key role in the missionary disclosure of sacramental meaning. At the same time, liturgical music is the revelation of the sacramental meaning of music itself, which, as I noted above, finds its vocation of manifesting and celebrating the beautiful order of things and in assimilating us to the Logos, who is the source of that order.

*But what is true of the baptismal waters is true in an analogous way of musical sounds in the liturgy.*

In conclusion then, our interest in Catholic liturgy must be governed not only by aesthetical taste or the hankering for creative self-expression, but by the awareness that the invisible becomes visible through the physical and the unutterable becomes intelligible through the audible, so that we strive to use what is best in creation in our worship. We do this because God is deserving of the best we can offer Him, and also because, as a priestly people, we offer back to God the wonder of this world that He has first given us.

I am so grateful to you all for all you are doing to promote sacred music, beauty through sacred music, in the life of the church. We so much need this, and it works; our experience is that it works. It brings people back to the practice of the faith. It draws them into the encounter with Jesus Christ, and it heals their lives. So, thank you so much for that. Thank you for your attention. ❖

# MIDIots No More: The Leveling Power of Music Technology in the Small School Environment

*Catholic institutions and composers benefit from understanding the excellent technology available to today's creators.*

**by Mark Nowakowski**

During my graduate studies, I recall a certain successful composer from the University of Michigan visiting our program in 2003. As part of our work with choral, chamber, and orchestral composition, he encouraged us to emulate his practice of hiring ensembles to read and workshop pieces before they are released to the public. "That's nice," the students later commented: "so who is paying for such a privilege?"

Today I still might not be able to afford to hire an orchestra a few times a year, but I can do even more than this well-meaning but naïve academic suggested. Indeed, as I currently work on the soundtrack for "Mass of the Ages," I find myself utilizing digital string sections recorded by the BBC Orchestra, digital choirs which can sing in any language created from the voices of top-notch Hollywood studio singers, a cellist who has leant her talents to numerous film scores, and even the searing violin virtuosity of Mr. Joshua Bell himself. Later as I work on a new sacred choral work with orchestra, I plan on creating a musically convincing computer recording of the work to help the future conductor and performer shave many hours off of their preparation. And through it all, I have recently been haunted by the idea that there is a great opportunity gap between what technology now can offer musicians and music students and the attitudes and program structures of the average small to medium sized music program. Where did our schools miss the boat, so to speak, and can the opportunity still be seized while it is on the upswing?

Coming of age and preparing for college in the 1990s, I was one of those aspiring music majors who encountered emerging modern music technologies, a discovery

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often matched with the scorn of my teachers. I recall my world-class high school band director and music theory teacher—an accomplished professional performer and former midwestern bookie and bandmate of Frank Sinatra—expressing his horror that my computer could play back the notes I had imported into its primitive notation software. (Though, to be fair, his horror was probably equally inspired by what I was trying to compose at the time, so far-fetched and clueless it was!) He enjoyed poking fun at my naïve computer-assisted music, and worried that such technology would not only open the door to ever more clueless creators (like me, apparently), but even eventually do the hard work of writing music for us all. (Alas, today it can in certain simpler genres.) As I later pursued my undergraduate studies, professors worried about the effects of uninspired MIDI (Musical Instrument Digital Interface) playback on our developing musicianship and inner ear, fretting—not without justification—that such playback was doing everything from hampering our development of score-reading to limiting our compositional creativity to that which the computer could manage to render back to us. It seems that from that point on, the quite justified prejudice against the "MIDIot" (a hybrid of the acronym "MIDI" and idiot)—and the technologies which made his existence possible—stuck, and they have become institutionalized in many a program.

In hindsight, many of the concerns about MIDIotism seem well-founded, even beyond those concerns of negatively hampered musical formation. The banal and increasingly horrific music which saturates our society is certainly enabled by technologies which allow unfettered (and untutored) access to musical creativity and distribution to anyone, regardless of skill or intent. Meanwhile in academia, the shelf-life of academic modernism has been artificially extended in part by the vast streams of un-performable "blippy-bloppy" music (that's a technical term) composed through programs like SuperCollider, C-Sound, and MAX-MSP.

Technology is disruptive and can be problematic, and its ascent cannot be long denied when the tools are truly well-made. Legitimate concerns aside, however, rare is the man who would suggest that Catholics stop using the internet because the internet is full of pornography; Catholics have rather learned to harness the communicative power of this new technological medium quite well and for the benefit of souls. Nor would the film purist scoff at the young filmmaker striving to create a beautiful Catholic documentary using the gatekeeper-shattering new tools available to them. It would follow then that perhaps that the current state of music technology

*Technology is disruptive and can be problematic, and its ascent cannot be long denied when the tools are truly well-made.*

might present an incredible opportunity for small and medium-sized Catholic colleges and universities to help even the playing field with their larger competitors, and that certain otherwise justified attitudes might be in need of updating.

To give a bit of recent history, we have the film industry to thank for its voracious appetite for the wave of new technological tools which now provide us with such incredible musical resources. Currently all but the highest budget productions are being made entirely "in the box" using digital tools. The scoring industry has so embraced these emerging technologies that it has led to a miniature music technology arms race, with companies around the globe competing to see who can create the most realistic and musically expressive orchestral instruments and choral "virtual instruments." A Virtual Instrument generally consists of recordings of a real performer or ensemble, strung together through a bit of technical wizardry to create a playable (via a digital MIDI keyboard) instrument or instrumental section whose notes can also be triggered and performed in a DAW (Digital Audio Workstation, such as Pro Tools, Logic, or Reaper). How convincing, musical, and full of real techniques the sound is (various bowings and extended techniques, for instance) depends on the skill of the user and the options available in the software, with the "virtual instrument arms race" providing ever more musical and feature-backed price-tiered options around the globe. If this is news to you, just do an internet search for "orchestra virtual instrument," listen to the audio options, and prepare to be astounded.

So while so much of the traditional music world has held on to (again, often justifiable) prejudices born of the observation of emerging technologies in the 1980s and 90s, the music industry has flashed forward to provide creators anywhere with the ability to create beautifully realized scores entirely using their computer. This might invite us to re-examine our attitudes and consider the opportunities this can bring to modern music students in small programs.

First, an honest conversation about musicianship should be had. Much of the wonky (another technical term) MIDI playback which was as much a detriment as a crutch is a thing of the past, with current playback technologies approaching levels of timbral and musical quality as to be indistinguishable from the real thing. Where score-reading is concerned, certainly "composing in silence" on the written page remains a great exercise, as does traditional score-reading. Yet of all the composition teachers I had (including some well-known names) who pretended to be able to read a score accurately off of the silent page, only one could actually do so. Nor did the great composers of the age sit mostly in silence, sketching away like miniature Mozarts. Most have relied on a keyboard instrument to help them find and audiate musical ideas before they are codified in notation. So while the development of great relative pitch perception and score-reading is crucial for any professional musician, it rarely leads to a skill-level which can function effectively in isolation, nor does it imply the permanent eschewing of technology.

There are, of course, certain modern valid business concerns, most often voiced by those who observe that digital instruments are encroaching upon hiring opportunities for live musicians. There is no denying that this is occurring, however it

is equally true that music unions and other organizational structures have put the hiring of orchestras and professional musicians out of reach for all but the most elite and well-funded hands, so this is a bit of a competitive own-goal so to speak. Furthermore, while it is true that live musicians certainly produce far better music than computerized tools, this is a realism gap which is shrinking with the near-term promise of disappearing altogether. We are likely fifteen years or less away from fully realistic digital playback capability on any average computer, and this will occur no matter how much you like or dislike the concept. (Companies like Spitfire Audio have already begun to adjust magnanimously to this reality by paying the musicians who record their virtual instruments royalties for every program sold).

*...while it is true that live musicians certainly produce far better music than computerized tools, this is a realism gap which is shrinking...*

So, what of the advantages? Beyond giving composers a way to hear their works in glorious technicolor despite the lack of local performers, there are certain pedagogical advantages which cannot be achieved otherwise, including some powerful developments novel to our time. Certainly, being able to hear instant renditions in counterpoint class—while being able to work towards a final performance of capstone projects even if a good choir is lacking—is a tantalizing prospect. Theory teachers can not only assign compositions as part of their pedagogy, but also have them convincingly realized. There is also the powerful inverse of the now outdated MIDIot principle: in short, those who most successfully use this technology are those who excel in their knowledge of orchestration and the idiomatic tendencies of individual instruments, sections, and section balances, making virtual instruments an ideal tool to include at all stages of instrumentation and orchestration courses. One can think back to the old-timers who said that they learned a great deal about orchestration by being assigned to copy and type-correct their teachers' handwritten scores. These days, to give students a snippet of beautiful music from the orchestral or choral repertoire, for instance, and then to demand that they create a musically-faithful MIDI mock-up of this excerpt is to revisit this practice with an entirely new and more powerful twist. Furthermore, I have also discovered that for students who freeze at the sight of the empty page and are "stuck" when approaching larger scores (a common phenomenon even amongst many graduate students), giving assignments where students manipulate pre-recorded audio into larger pieces is incredibly effective at helping break down these conceptual boundaries.

In music theory and ear-training courses, professors around the country are

already using virtual instruments to realize interesting examples for their classes, something especially useful as ear-training teachers try to make their transcriptions more varied than just being played on the piano. Finally, it cannot be understated that undergraduate and graduate students seeking to have their works performed in the wider world, or seeking to have great recordings of their works for graduate program audition portfolios, could benefit greatly from this technology, as in the former sense you can convince performers of the musical worth of your scores, and in the latter give file reviewers sterling performances in your submitted portfolios.

*In music theory and ear-training courses, professors around the country are already using virtual instruments to realize interesting examples for their classes.*

Now we come to brass tacks and the always thorny issue of costs. What is necessary for a basic functional setup would be a powerful desktop computer (Apple or Mac), a capable audio interface, headphones or monitor speakers, notation software, a notation software "realism" plugin, digital audio workstation software, an extra hard drive, and some quality virtual instruments. The following might cover what I would suggest to get a small school fully equipped for digital music-making excellence:

- A powerful desktop computer with at least 32GB of ram (64 recommended, between $1,800 and $3,000, depending on what bells and whistles were elected)
- An audio interface (between $90 and $400, depending on quality and recording capability)
- Professional level headphones (students can be required to purchase their own, between $40 and $300. I mixed my NAXOS portrait album, *Blood Forgotten*, on $50 headphones).
- An external SSD hard-drive to store your virtual instrument's samples for quick access (between $100 and $300)
- Optional monitors (fancy speakers for music production, starting around $190 and moving up into scary stratospheres)
- Notation software to compose and notate your music (free to $599.99)
- Wallander Instruments, a plugin which creates better sounding and dynamically intelligent playback in the Dorico, Sibelius, and Finale notation software packages ($129)

- A digital audio workstation software (free to $600)

- An orchestral virtual instrument collection such as the beloved Spitfire Audio BBC Symphonic Orchestra plugin (versions from free to $1000)

- Spitfire Labs Instruments (free library, including a nice organ virtual instrument)

- For sacred music programs, any number of excellent virtual instrument organs (from free to $599)

- Eastwest Hollywood Choirs Virtual Instrument to sing back your music to you ($399.99 to $599.99, or as part of a monthly edu-discounted subscription under $15 a month including every other virtual instrument the company produces)

- For extra realism and aesthetic pleasure: Convolution Reverb, to allow composers to place their instrumental groups in any number of acoustic spaces. This is how your digital orchestra and chamber choir in the Great Plains can reverberate itself through Notre Dame cathedral! Many (if not most) classical music recordings take advantage of this sweetening technology these days. As an extra bonus, take a listen to Capella Romana's *Lost Voices of Hagia Sophia* to hear how astoundingly realistic this technology can now sound.

If this seems like a dizzying list, let me assure you: once experienced as a working unit, the above setup is fluid and will begin to make sense even for the technologically challenged!

So for a truly lower budget program, it would be possible to have a desktop computer with the ability to notate music (using a free program like Musescore), realize the music with a DAW (free with Reaper), have the BBC Orchestra at your fingertips ($449 for the core version), have an additional suite of free instruments (Komplete Free and Spitfire Labs, including that nice organ), and a professional choir capable of singing words ($399.99 for the Eastwest Hollywood Choirs gold edition), a MIDI keyboard for $100 or less, a professional audio interface ($169 for a Scarlett 2i2 capable of fully professional audio quality) and headphones ($50 dollars for basic professional headphones) for under 3,500 dollars. Programs willing to shell out 1,500 more could upgrade to a more powerful computer (more RAM = more virtual instruments usable at once, such as a fully symphonic orchestra with multiple extended techniques activated).

For those wishing to place such technology in a lab setting, steep educational discounts are often available for lab packs of software. In our program at Kent State University, we keep a lab of sixteen "basic use" Apple machines with notation software, Pro Tools, Logic X, notation software, and the Native Instruments Komplete series of virtual instruments (augmented by a number of things such as the wonderful free Spitfire Labs instruments). We keep three further sound-treated small rooms with computers loaded with the more expensive software that we cannot currently afford twenty copies of, including a subscription

to the full range of Eastwest virtual instruments for $10 dollars per month per computer, and also audio repair software which allows students to do such things like de-noise their recordings and remove the annoying ambient accidents such as coughing and random noise which can ruin a good recording. While our somewhat more ambitious setup is geared towards students pursuing a full music technology degree, it also demonstrates that a smaller regional campus like ours can compete with far larger and more storied programs with the right physical investment, and our surprisingly strong recruitment numbers reflect this fact as well.

The final hurdle which can keep our smaller Catholic colleges from embracing emerging technologies in their music programs is the faculty themselves, and their understandable reticence to take on an entirely new skill set in what are already busy lives with often large teaching loads. It should be optimistically noted that today's digital audio workstations and virtual instrument packages are designed with composers in mind, and the more you know about traditional approaches to music and orchestration, the more quickly you can grasp the tools currently available to you. For a well-trained classical or sacred musician, one fun summer of tinkering (in the age of instant Youtube assistance) should suffice to ingratiate you rather convincingly into this new landscape. Many universities also subscribe to the Lynda.com service (now known as LinkedIn Learning), which contains hundreds of tutorials and full courses on all manner of music technology resources. Information is cheap, the learning curve manageable, and the payback potentially unmeasurable.

*In closing, the entire point of this article has been to encourage those in smaller- and medium-sized music programs to embrace the resources available to them.*

In closing, the entire point of this article has been to encourage those in smaller- and medium-sized music programs to embrace the resources available to them. How deeply or completely such technology is integrated into a program is of course up to the professors and teachers, though to continue to ignore these resources is to ultimately put your otherwise talented future graduate at an immediate professional disadvantage. "Duc in Altum," we are instructed, and this certainly applies to our pedagogy and our art. So, as you're putting out into deeper waters, will the accompanying soundtrack be performed by American, German, or British strings today? ❖

# Liturgical Colors

*The historical usage of liturgical colors is as varied as the palette itself.*

**by Duane L.C.M. Galles**

one of the Eastern Churches has a prescribed sequence of liturgical colors, apart from white for feasts and red for fasts, with occasionally black for funerals.[1] Instead, they remain faithful to the primitive Christian custom of using the best vestments of any color on the greater festivals. Unlike the Eastern Churches, the Roman Rite during the last millennium abandoned that primitive custom and developed a prescribed sequence of liturgical colors for the various seasons and feasts of her liturgical year.

Her liturgical year is actually an amalgam of two cycles, the temporal cycle, centered on the twin seasons celebrating the mysteries of the Incarnation and the Death and Resurrection of Jesus, and the sanctoral cycle, composed of feasts of Christ, his Blessed Mother, and the saints. Each unit of each cycle is given a certain ranking, with the higher-ranking unit enjoying precedence for its cycle on that day.

Interestingly, about the same time that the Roman Rite began to develop a sequence of colors in her vestments, it saw the beginning of her sacred music to expand beyond Gregorian chant to include polyphony. It was during the High Middle Ages that the cathedral chapter of Notre Dame de Paris proved one of the most musically fecund in Europe, spawning the great polyphonic masters Leonin (*fl.* 1150s–ca. 1201) and Perotin (*fl.* ca. 1200) whose music soars like the twelfth-century Gothic cathedral for which it was written.

Some musicians insist that they "see colors," a phenomenon called chromesthesia in which heard sounds involuntarily evoke an experience of color. Perhaps it was appropriate that a prescribed sequence of liturgical colors should arise just at the time that the new Gothic style was increasing the amount of space in churches devoted to windows and brilliant stained glass of gorgeous color.

[1]Archdale A. King, *Notes on the Catholic Liturgies* (London: Longmans, Green and Co., 1930), p. 395.

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Thus, in a sense with the development of the Gothic stained glass and a sequence of liturgical colors in the vestments of the Roman Rites, chromesthesia at least in some sense became available to all church musicians of the Roman Rite who need but look over time to the church and its windows and altar and the vestments of her sacred ministers to "see colors."

Many scholars of the liturgy of the Roman Rite have suffered something of an inferiority complex as they looked to the texts of their rite and, unlike Eastern-rite liturgies, found in its pre-Vatican II missal but a single Eucharistic prayer and a jejune number of prefaces to it. After Vatican II, they set about "correcting" this deficiency and created a profusion of both. Those scholars failed to see that the genius of the Roman Rite has been the *embarras de richesse* of its architecture and its sacred music. Beyond the Gregorian chant which the Second Vatican Council rightly declared to be the "the very own music of the Roman Rite," are the nearly endless polyphonic settings of the liturgical texts—especially of the Ordinary of the Mass, which the council decreed was not only to be preserved but also cultivated with superlative care.

*...the genius of the Roman Rite has been the* embarras de richesse *of its architecture and its sacred music.*

Sadly this *embarras de richesse*—this treasury of sacred music as Vatican II called it—has been in practice in most places banished to the concert hall and so fails to be heard in the place for which it was created, the church's liturgy. This despite the council's express declaration in its Constitution on the Liturgy, *Sacrosanctum Concilium,* that music is necessary or integral to the solemn liturgy and that the musical tradition of the universal church is therefore a treasure of inestimable value (¶112), and so this treasury of sacred music is to be preserved and, moreover, cultivated *summa cura*, with the greatest care. Choirs, therefore, were to be *assidue provehantur*, assiduously promoted (¶114).

Rich—even if not so seemingly endless—is also the stream of colors developed in the course of the second Christian millennium by the Latin Church for the vestments of her sacred ministers. The rules for this sequence of liturgical colors apply throughout the liturgical year, both to the temporal cycle, the Sundays and ferias centered round the great events in salvation history—the Incarnation and the Paschal Mystery and so Christmas and Easter—and to the sanctoral cycle, the round of memorials of Christ and the saints, including, as ¶103 and ¶104 of *Sacrosanctum Concilium* put it, Our Lady, "the most excellent fruit of redemption," and those Christians of heroic virtue who "raised up to perfection by the manifold grace of God . . . sing God's perfect praise in heaven." And, inasmuch as ¶115 decrees that composers and singers of sacred music "must be given a genuine liturgical training," it seems fitting that church

musicians know something of the history of the development of the liturgical color scheme of the Roman Rite. As we shall see the prescribed sequence of liturgical colors in the Western Church developed fairly late in liturgical history and, moreover, differed in time and place.

The development of this sequence of liturgical colors in the Roman Rite perhaps owes something to the ethos of juridicism which is part of the legacy of Roman law to the Western Church.[2] As the barbarian invasions ensued from the fifth century, these strangers brought with them their own laws and the various peoples of Europe came to live each under their own customary legal regime. These customary laws were, moreover, personal rather than territorial in their application, and in large part for the next thousand years law in western Christendom was personal. Thus, if members of the various Teutonic peoples lived each according to their own law—even in the same territory—the church retained as its personal law Roman law, giving rise to the maxim *secundum legem romanum ecclesia vivit*, the church lives in accordance with Roman law.[3] There was also the mystical influence of the Middle Ages which, out of devotion, wished to embellish the liturgy and liked to see symbolic meaning in a variety of things.

**Liturgical Vestments**

At first in the West, as in the East, the bishop (and later the priest) wore at Eucharistic celebrations the ordinary civil attire of the Greco-Roman world. This would have included the tubular garment or ankle-length tunic of linen common in Mediterranean lands that became the alb to which came to be added the amice, a neck cloth covering the neck and shoulders (and originally also the head), and a cincture which gathered the alb at the waist. These became the liturgical under-wear, which since the thirteenth century were restricted to clerics in the order of subdeacon and above, that is subdeacons, deacons, priests, and bishops. Clerics in the minor orders—below the order of subdeacon—came to be restricted to the surplice or *superpelliceum,* which had developed north of the Alps for the night offices in the colder climes there as an alb worn (for warmth) over a fur garment (*pelisse*).

At cooler or wetter times also was worn an outer garment, the poncho-like woolen garment, fashioned from a square piece of cloth with a head hole, that developed into the chasuble. The maniple was originally a towel or sweat cloth which (inasmuch as it was given to subdeacons at their ordination),

[2]Victor J. Pospishil in his *Eastern Catholic Church Law* (Brooklyn, N.Y.: Saint Maron Publications, 1995), p. 36, argues, "The expansion of the sacred science of canon law in the Western or Roman Church, evidenced by the two codifications of the twentieth century, on the one hand, and on the other, the relative unavailability of books on the history of law in Eastern Christianity, together with an awareness of the mystical character of the spirituality of Eastern Christianity, has led to the erroneous impression that the West is juridical, legal or even legalistic, and that the East is spiritual, meaning anti-legalistic." He then opines, "This could be an echo of what Rudolf Sohm promoted, a Protestant student of Church law, around the turn of the twentieth century, whose thesis had a great following, namely, that the evolution of law is the original sin of the Church."

[3]Harold J. Berman and Charles J. Reid, Jr., "Roman Law in Europe and the *Jus commune*: A Historical Overview with Emphasis on the New Legal Science of the Sixteenth Century," *Syracuse Journal of International Law and Commerce,* 20 (1994), 3–5.

in the tenth century in the Egbert pontifical had become a symbol of office. When the subdiaconate came to be a sacred order in the eleventh century, the maniple came also to symbolize the subdeacon's assumption of the obligation of celibacy, and in the following century it came to be worn over the left arm. With the stole, a garment worn about the neck pendent in front which became restricted to priests and deacons by the sixth century, these latter three vestments formed the liturgical outerwear.[4]

**Color in the Early Church**

The first liturgical color of all these vestments was perhaps the color of undyed linen or wool. Doubtless, washing and bleaching by the sun would have tended to lighten the color of the vestments, and the literary evidence suggests that at first vestments were white—a vestige of this perhaps can be seen in the name of the oldest liturgical vestment, the alb, derived from *albus*, the Latin for "white." White would continue to be the color of liturgical under-wear, although albs and amices would sometimes come to be decorated with colorful orphreys and the color of cinctures, too, sometimes varied. As for the liturgical outerwear, in the sixth century, Gregory of Tours and Caesarius of Arles make mention of white chasubles, especially for great feasts, which, as we have seen, is still the custom in the East.[5]

*The first liturgical color of all these vestments was perhaps the color of undyed linen or wool.*

The material evidence, however, suggests a wider palette of vestment colors. Mosaics in Milan of the fifth century and in Ravenna of the sixth century and in Roman basilicas of the seventh to ninth centuries depict a varied color scheme for vestments—doubtless reflecting in part artistic license as well as a lack of firm legislation then. These same sources show maroon, violet, red, green, and blue outer vestments.

This rather indeterminate approach to color has a scriptural heritage. Color in the Bible was also a mixed bag. Curiously, the biblical palette varied by language and by period, with the palette of the Latin Bible being broader than that of the Greek Bible, which in turn was wider than that of the Hebrew Bible. The word "color," it seems, never appears in the Hebrew Bible, whereas it appears but once in the Greek Bible (Septuagint) and some thirty times in the Latin Vulgate. Where the Hebrew word means "shining," the Latin often has *candidus* (white) or even *ruber* (red). Where the Hebrew has "dirty" or "dark," the Latin is *niger* or *viridis,* which in the vernaculars become black or green. Where the Hebrew or Greek has "pale," the Latin is some-

[4]Roger E. Reynolds, "Vestments, Liturgical," *Dictionary of the Middle Ages* (New York: Charles Scribner's Sons, 1989), XII, pp. 397–402; J. Deshusses, "Costume liturgique," in R. Naz, ed., *Dictionnaire de droit canonique*, 7 vols. (Paris: Librairie Letouzey et Ané, 1935-67), IV, cols. 709–718.

[5]Roger E. Renolds, "Colors, Liturgical," *Dictionary of the Middle Ages* (New York: Charles Scribner's Sons, 1989), III, p. 484.

times *albus* and sometimes *viridis*, which in the vernaculars become white and green. Where the Hebrew has "rich," the Latin often translates it *purpureus* and the vernacular purple. Where the Hebrew has "a magnificent cloth," the Latin might have *pannus rubeus* (a red cloth) which the seventeenth-century French translates as *un tissu* écarlate (a scarlet cloth); where the Greek says "royal clothing," the Latin translates as *vestis purpurea* (a suit of crimson) and modern French as *un manteau cramoisi* (a crimson cloak).[6]

If the word "color" is rare in the Bible, so, too, is mention of actual colors. Of those mentioned most frequently are white and red. Next in frequency comes black and the various tones of purple and then brown and lastly yellow and green. Not mentioned at all is blue. Like the scriptures, the writings of the church fathers present a similar palette. Indeed, a word count of the colors appearing in their works contained in the first 120 volumes of Jacques-Paul Migne's *Patrologia Latina* shows white appearing 32 percent of the time, red 28 percent, black 14 percent, gold (and yellow) 10 percent, purple 6 percent, green 5 percent, and blue less than 1 percent of the time.[7]

**Color in Antiquity**

Not surprisingly, the palette of the church fathers reflected that of antiquity. In the antique world the cosmos was believed to be composed of four elements, fire, air, water, and earth, which corresponded to the colors red, white, green, and black, respectively.[8] The color we today think of as ubiquitous—blue—that to us of sky and water, was rarely mentioned by the ancients.

Ancient Greeks it seems possessed a relatively poor and imprecise chromatic lexicon. The British Prime Minister W. E. Gladstone, who was a considerable classical scholar, in an 1858 study commented on the paucity of expressions of color in classical Greek literature. He noted that of sixty adjectives used by Homer to describe color only three are true color terms. While there are many terms referring to light in the *Iliad* and *Odyssey,* the sky is described in many shades, but it is never blue. This is all the more curious inasmuch as the ancient Greeks loved color and their temples and their architecture and sculpture were excessively polychromatic with dramatically contrasting color. Even the celebrated friezes of the Parthenon, which we are accustomed to think of as embodying quintessentially the "noble simplicity and quiet grandeur" of classical art, which Johann Joachim Winkelmann (1717–1768) taught us to see in their unpainted surfaces, were once brilliantly colored.[9]

In Greek *leukos* was used for white and *melanos* for black, while *erythros* covered a range of shades of red. Some terms were very uncertain. *Kyaneos* designated a dark color which might be dark blue or purple, black or brown. *Chlorus* moved between green and yellow, and *glaukos* meant a

[6]Michel Pastoureau, *Red: The History of a Color* (Princeton: Princeton University Press, 2017), p.58; ibid., *Blue: The History of a Color* (Princeton: Princeton University Press, 2001), pp. 19, 37.

[7]Michel Pastoureau, *Green: The History of a Color* (Princeton: Princeton University Press, 2014), pp. 37–39.

[8]Michel Pastoureau, *Black: The History of a Color* (Princeton: Princeton University Press, 2009), p. 22.

[9]Pastoureau, *Green*, 14–15, 17; Pastoureau, *Blue*, 28.

weak, washed-out color. Naming "green" in ancient Greek, for example, thus was not easy. In the Hellenistic period came *prasinos*, etymologically "the color of leeks," but even here it covered a range of greens, including dark green. By contrast to the Greeks, the Romans had no difficulty naming green, which was *viridis*. But they also had *perviridis*, dark green, and *subviridis* or pale green. As well there was *herbeus*, green like grass, *vitreus* or light or bright green, *glaucus* or gray-green, and *galbinus*, a shade between yellow and green. To this range of greens Medieval Latin could only add *smaragdinus* or emerald green.[10]

But among the ancients red was the first and the preeminent color. It was the color of fire and of blood. Fire was the great gift of the gods to man, and blood represented the principle of life among all vertebrate creatures. It was also the color of most wine, which, often and increasingly as a libation, substituted for blood in sacrifices to the gods. Part of the attraction of red was sheer snobbishness. The best red dyes came from shellfish and were very expensive. Reds, moreover, were the most durable and the most luminous of colors, and the least likely to fade. Before the development of good mordants in the late Middle Ages, most colors began to fade fairly quickly. Not surprisingly then, given red's costliness and durability, it was *the* color par excellence, and if you look in your Lewis and Short Latin dictionary for a definition under *coloratus,* you will find as a secondary definition "colored red."

Black was also a primordial color. It was the color of darkness, the void from which God with his *Fiat lux* had separated from the darkness (which primordially covered the earth) the light, which he then found to be good. Thus in Genesis black is *the* primordial color. It was also the color of the ancient element, earth, and so it represented fertility. But "on the dark side" it was the primitive color of death. The Greek Hades was located in the depths of the black earth near the realm of night, separated from the land of the living by the river Acheron with its black, muddy waters across which Charon in his funeral boat helped souls. Presiding over this realm was Hades, brother of Zeus, seated on his ebony throne. For the Romans, too, black was the color of death and of mourning. (In actuality the *toga pulla* of funerals was dark rather than black, probably closer to ash-gray than black.) Their period of mourning ended, at any rate, with a banquet at which the participants dressed, no longer in black, but in white—again the color of feasting.[11]

In the late Carolingian period black acquired a different symbolism. It had become the color of the habit of the Benedictine monk—sometimes simply called black monks—and so became a sign of humility. Monks were thought of as soldiers of Christ who, by embracing the evangelical counsels, were suffering a "white martyrdom," unlike but equal to the martyrdom of blood of the Early Christians. Given the life of prayer and fasting of monks (and nuns), the black of the monastic habit in due course also became a sign of affliction or penitence. As a sign of affliction, black—not surprisingly—in early artistic representations was often the color of the mantle of the Blessed Virgin, because she wore it in mourning for her son. This "black" might

[10]Pastoureau, *Green*, 21.

[11]Pastoureau, *Black*, 32, 35.

actually be a range of colors. As in Roman times, lacking efficient mordants to fix the color, dyers were unable till the late Middle Ages to produce bright and uniform blacks. Hence early medieval "black" might be grayish, bluish, or brownish.[12]

But curiously after the Black Death in the years following 1348, black rose in fashionableness. Not only was there much mourning with a loss of a third to a half of Christendom's population, but sumptuary laws were introduced to limit expenditures on luxuries and so cap wages and profits. Reds, which were expensive, would legally be reserved for patricians. Rich merchants, who failed to qualify to don reds, then switched to black, especially as dyers were now improving its luster and durability. From the rich merchants the fashion for black spread to the long-robed professions, which were becoming increasingly numerous in Europe's legal and fiscal bureaucracies, and then to the nobility and even to princes. Philip the Good, Duke of Burgundy (1396–1467), famously remained faithful to black attire throughout his life. Black came to be seen as the color, not only of humility, but also of temperance and so piety and, indeed, it became a sign of all Christian virtues.[13]

As a sign of affliction, purple, a dark shade, was often a substitute for black. Another substitute for black was gray, which, as we saw, was often the actual hue of the *toga pulla* or funerary attire of the Romans. In the fifteenth century dyes for both black and gray were improved in luster. Reddish purple now began to captivate the princely world, and the fashion for black in the *beau monde* also gave rise to a demand for gray. As improved dying techniques gave rise to clear, uniform, and luminous grays as well as blacks, they now ceased to be merely the color of poor peasants and so of Greyfriars (or Franciscans, the sons of *Il Povorello*), and grey, too, came to clothe princes. Prince René of Anjou (1409-1480), father of Henry VI's Queen Margaret, adopted gray, white, and black as his livery colors, and gray came to symbolize well-tempered hope.[14]

But if light followed darkness, white was—biblically at least—the second color after black, and the two were often seen in contrast. The advent of printing brought Christendom—especially its bible-reading members—into daily familiarity with black print on white paper and gave a vaunted cachet of truth to the printed word. Even today, although we live in a world of endless color, the truth proverbially is what we see "in black and white." As late as the seventeenth century, color—other than black and white—had moral opponents. If black was seen as a sign of virtue, color was suspect. Color in art, the philosophers said, was less noble than drawing, because, unlike the latter, it was not the creation of the mind but only the product of pigment and so the material. Drawing or line, by contrast, was the extension of an idea and so the product of the intellect. The preference for the immaterial over the material harked back to the Manicheans. More respectable theologically was the fact that white was also the color of the garments of resurrected Christ. Those of a traditional or classical mindset also pointed out that white, as we have seen, was the color of the tunic and toga of the

[12]Ibid., 39.

[13]Pastoureau, *Black*, 90, 100–102.

[14]Ibid., 109.

"old Romans" who had remained faithful to white or undyed wool—even though the *nouveaux riches* during the empire liked to be seen in red. Not surprisingly, then, white was the first liturgical color.[15]

But if white existed in contrast to black, white also was contrasted with red. Indeed, red-white-black formed the ancient chromatic triad. According to Brent Berlin and Paul Kay's *Basic Color Terms*, all languages possessed a word for white and black. If there is a third color term, it always designates red. A fourth term sometimes designates green, sometimes yellow. A fifth designates green or sometimes yellow. A sixth is blue.[16]

The last is a chromatic conundrum. While the sapphire is the stone mentioned most frequently in the bible, blue was not prized by the Greeks whose dominant colors were red, black, yellow, white, and gold. The Romans prized blue even less than the Greeks, associating it with barbarians: blue (and green) were associated especially with Germans and Celts. In great part this was because the latter had better dyes in those hues, but also Caesar and Tacitus specifically note that both German and Celtic warriors dyed their bodies blue in order to terrify their opponents. But these authors to the contrary notwithstanding, the Romans did know blue. Indeed, the famous stables of charioteers competing in the hippodromes under the empire were "the blues" and "the greens." In general "the blues" (*factio veneta*) represented the senate and the patrician class, while "the greens" (*factio prasina*) the people.[17]

But the curiosity is that the most common Latin word for blue, *cæruleus*, can mean "dark colored," "dark blue," or "dark green." Not surprisingly, given this lack of lexical precision, in the Middle Ages the void was filled with words from other, non-Latin sources. These were the German, *blavus*, and the Arabic, *azureus*. Thus in English, German, French, Italian, and Spanish, the most common words for "blue," *blau*, *bleu*, *azure*, come from these non-Latin sources.[18]

Given this lexical gap, it is not surprising that blue was late making its debut on the liturgical scene. Blue had been used in mosaics, but it was rare in book illumination until the ninth century when it became more prominent. Then it began to be seen as a celestial color signifying the divine presence. Abbot Suger in the twelfth century in his treatise *De consecratione* saw blue not only as the color of celestial and divine light but also as wedded to gold to evoke the splendor of creation. The blue stained glass in his reconstructed basilica of Saint-Denis, the mausoleum of French kings, gave color pride of place, and a few decades later the stained glass of Sainte-Chapelle, the reliquary built by Louis IX for Christ's crown of thorns, would set the bar for chromatic magnificence. The rise of the color blue crucially occurred at the same time that there was enhanced stress on the humanity of Christ which at the same time enhanced the cult of his mother, Mary. Whereas Mary had once been portrayed in dark and mournful, even black, robes, now the

[15]Pastoureau, *Black*, 20, 155; Pastoureau, *Red*, 46. See also H. Leclercq, "Couleurs liturgique," in F. Cabrol and H. Leclercq, eds., *Dictionnaire d'archéologie chrétienne et de liturgie,* 15 vols. (Paris: Librairie Letouzey, 1907–1953), III-2, cols. 2999–2304.

[16]Pastoureau, *Red*, 51.

[17]Pastoureau, *Blue*, 21, 23; Pastoureau, *Green*, 34.

[18]Pastoureau, *Blue*, 26.

Queen of Heaven was arrayed in celestial bright blue, and blue became *par excellence* the Marian color. About the same time King Louis IX also became the first French king regularly to be depicted in blue robes and the French royal arms would become the golden lilies of Our Lady strewn on an azure field.[19]

Blue had now made a steady place for itself on the chromatic scene. It became a very popular color and remained so, even among Protestants. While Mary would with the Reformation figure less prominently in northern Europe, the rise in favor of a more discrete blue in the seventeenth century along with the retreat of red in daily attire in the following century left the sartorial field to blue by that century's end. Blue became the moral color and the advent of indigo dye (and Prussian blue) made blue more available. The German Romantics exalted blues and greens as the very hues of nature, and the blue frock coat of Goethe's literary Young Werther created a widely-emulated sartorial fad, which was later only reinforced by the advent of American blue jeans in the 1950s.

**Liturgical Color**

Toward the ninth century writers began to attribute a certain symbolism to various liturgical colors. These various attributions began to give rise to varying color schemes for liturgical vestments. In the twelfth century in the Latin church founded by the Crusaders in Jerusalem there was the following color scheme for vestments. In Advent black vestments were worn. On the feast of the protomartyr St. Stephen (December 26), the vestments were red. On the feast of the Purification (February 2), black, on Easter, white, on Pentecost, red, on Christmas, red, gold, or white, on the feast of Saints Peter and Paul, red, on Ascension, blue. In Lent (like Advent) the vestments were black, on Epiphany, blue or gold, on the feast of the Holy Cross, red.

At Marseille in the thirteenth century red was worn on the feast of St. Michael the Archangel and as well as on the feast of All Saints and also on Palm Sunday and Holy Thursday. Green was worn on feasts of the Holy Cross, and from All Saints to Easter, black (except no doubt in the Christmas season and so really in Advent and Lent). In many dioceses of France, Germany, England, and Italy—even after the 1570 reform of Pius V—red was worn on the feast of Corpus Christi and this long

*Toward the ninth century writers began to attribute a certain symbolism to various liturgical colors. These various attributions began to give rise to varying color schemes for liturgical vestments.*

[19]Ibid., 44, 52, 56.

remained the practice in Milan.[20]

Elsewhere in the West there was plenty of variety. The great primatial sees—Milan, Lyons, Braga, and Toledo—sometimes had their own liturgical variations. Already prominent in Roman times, the north Italian see that gave to the Church Saint Ambrose (d. 397), one of the four great doctors of the Latin Church, also developed its own Ambrosian liturgical rite (used also in the Italian dioceses of Bergamo and Novaro and the Swiss diocese of Lugano). At one time it was also in use in Prague, Augsburg, Regensburg, and Capua. To this day Milan has its own missal which varies from that of Rome.

The Milanese rite had retained the three lessons which, abandoned in Rome already under Gregory the Great, were only restored in the Roman Rite by missal of Paul VI, sometime Archbishop of Milan. The Ambrosian pax follows the prayer of the faithful, and the Creed in Milan is said (or sung) at the end of the offertory rather than preceding it, as in the Roman Rite. The Ambrosian rite also has its own Ambrosian plainchant, which resembles Old Roman plainchant in its austerity, and its own Pontifical Ambrosian Institute of Sacred Music, which, like the Pontifical Institute of Sacred Music in Rome, grants pontifical degrees in sacred music. The Ambrosian rite has as well a peculiar calendar. Advent in Milan begins after St. Martin's day (November 11) and lasts (like Lent) for six weeks, rather than the Roman four, and on the Sixth Sunday of Advent in Milan is a great feast of Our Lady (analogous to her great feast in the Roman Rite on March 25), when white vestments are worn.

White is also worn at Christmas and Easter, on Trinity Sunday, in paschal time and on feasts of Our Lady and Our Lord (other than those of Circumcision, Passion, Sacred Heart, or Corpus Christi when red is worn), and on feasts of angels, saints not martyrs, All Saints, St. John the Baptist, St. John the Evangelist, the Chair of St. Peter, and the Conversion of St. Paul.

In Milan red is worn during Holy Week (except Maundy Thursday when vestments were white), on Sundays and ferias after Pentecost until the feast of the Dedication of Milan's cathedral (Third Sunday of October), and on feasts of the Holy Spirit and of the Holy Cross and Corpus Christi, and on feasts of apostles and martyrs.

Green, on the other hand, was worn on Sundays after Epiphany, from Low Sunday to the vigil of Pentecost (except on Ascension and Rogation days), and Sundays after the feast of the Dedication until Advent, and, formerly, also on the feasts of abbots and of confessors who were not priests.

Likewise violet (actually *morello,* a darker color than ordinary violet) is worn on the feasts of matrons who are neither virgins nor martyrs and on vigils. Nowadays in Milan violet is prescribed for Advent and Lent, excluding Palm Sunday, and it may be worn at Masses of the Dead.

Formerly in Milan black was worn in Advent and in Lent until Holy Week, when red was worn. Moreover, black could be worn whenever violet was prescribed (and it was considered especially suitable during Lent until Palm Sunday) as well as at Masses of the Dead and on Rogation days.[21]

[20]Mario Righetti, *Manuele di Storia Liturgica*, 4 vols. (Milan: Editrice Ancora, 1964), I, p. 614.

[21]King, *Notes,* 219–20; "Institutio missalis ambro-

To the north and across the Alps and with many points of contact with Milan lay Salzburg, a see founded by St. Rupert (d. 718) whose archbishop is primate of Germany. While Salzburg failed to develop a distinct liturgy, its neighbor to the west in Burgundy did so early. In France, Lyons is not only the primatial see, but it also enjoyed a distinct liturgy. For the most part the color sequence of vestments in Lyons followed that of Rome, except that—whenever possible from Ash Wednesday to Holy Thursday—ash-colored vestments were to be worn. Another peculiarity of Lyons is that the altar frontal in Lent is of white wool (probably greyish) with a purple cross in the center. On Laetare Sunday (Fourth Sunday of Lent), however, the frontal in Lyons is green, rather than rose or violet as in Rome.

Across the Pyrenees in Portugal and Spain, there also developed distinctive liturgical rites. Portugal's primatial see of Braga had its own rite, without, however, a distinctive sequence of liturgical colors. Even before Braga's rite arose, in Visigothic Spain had developed the Mozarabic rite, which also influenced that of Braga. As in the Ambrosian rite, the Mozarabic Mass had three lessons, and its Advent, like its Lent, lasts six weeks. Today confined to Spain's primatial see of Toledo, the Mozarabic rite distinctively makes use of blue vestments, which are worn only on the feast of the Immaculate Conception, but formerly in addition on Trinity Sunday and the Sundays after Pentecost.[22]

England quite early came to follow the Roman Rite, which was brought there in 597 from the Eternal City by Saint Augustine of Canterbury. Nevertheless, there came to be several different "uses" in England, each with its local liturgical peculiarities. In the preface to the *Book of Common Prayer*, Archbishop Cranmer makes reference to the different uses of Sarum, Hereford, Bangor, York, and Lincoln. The first was that of the southern English diocese of Salisbury, founded in 1075, and the Sarum Use was the most widespread one in England, and it even took root in Scotland and Ireland. In the Sarum Use the primordial red and white were the usual colors of liturgical vestments. Red, the Sarum Customary said, was to be worn on all Sundays outside of paschal time; it was also to be worn on feasts of the Holy Cross and, outside paschal time, on feasts of martyrs, apostles, and evangelists. White was worn in paschal time and on feasts of Our Lady, Saint John the Baptist, Saint John the Evangelist, Saint Michael the Archangel, Saint Mary Magdalene, and on feasts of virgins. Yellow was prescribed for feasts of confessors. A fourteenth-century Sarum ordinal at Corpus Christi College, Oxford, contains what are probably updates to these prescriptions. It prescribes white vestments also during the octave of Christmas, except on the feasts of Saint Stephen the Protomartyr and the Holy Innocents

siani," in *Missale Ambrosianum iuxa ritum sanctæ ecclesiæ mediolanensis ex decreto sacrosancti oecumenici concilii vaticani II instauratum auctoritate Ioannis Colombo sanctæ romanæ ecclesiæ presbyteri cardinalis archiepicopi mediolanensis promulgatum* (Milan, 1981), n. 321.

[22]Archdale A. King, *Liturgies of the Primatial Sees* (Milwaukee: Bruce Publishing Co., 1957), pp. 42, 347, 383–384, 564; King, *Notes,* 277. J. Wickham Legg, *Notes to a History of Liturgical Colours* (London: John S. Leslie, 1882), p. 6, notes in English medieval inventories the widespread appearance of white vestments, which he takes to mean grey or ash-colored, for use in Lent.

when red is prescribed. Black was now also prescribed for Masses of the Dead.[23] In its liturgical reforms after the Council of Trent, the missal of Pius V of 1570 would permit the survival of liturgies (like that of his own Dominican Order) in existence for two hundred years before its promulgation. Thus, the Sarum Use could lawfully have continued in England.[24] However, after diocesan bishops replaced in 1850 the four vicars apostolic in England, there was little enthusiasm for the Sarum Use and it passed into desuetude.

Religious orders sometimes enjoyed their own distinctive rite. Around 1100 a manuscript of Monte Casino prescribed black vestments during Advent and from Septuagesima to Good Friday.[25] The religious orders that developed after the Gregorian reform of the eleventh century—the Carthusians, Cistercians, Premonstratensians, Dominicans, Carmelites—stressed a uniform discipline throughout their order and so each developed its own liturgical rite and some would come to have a peculiar sequence of liturgical colors.

The Carmelites arose in the Holy Land and were approved in the thirteenth century, and their rite derived from that in use at the Basilica of the Holy Sepulcher in Jerusalem. Nevertheless, they did not follow its color scheme and had no regular color sequence until the sixteenth century, when it split into two branches, Calced and Discalced, and, while the (unshod) latter adopted the missal of Pius V, the (shod) former had its own missal with certain peculiarities. On Palm Sunday during the blessing of the palms and the procession white was prescribed, as well as on Holy Saturday during the blessing of the fire, incense, font, and paschal candle. Red vestments are worn on the feast of the Circumcision, of St. John before the Latin Gate (May 6), and of St. Elias (July 20).[26] The Carmelite missal of 1574 also included a rubric providing that black and violet were interchangeable. Yellow, moreover, was the color of confessors who were not bishops, and white was the color of virgins, even if martyrs.

And while the Cistercians did not develop their own sequence of liturgical colors, they did, at least initially, with their reformed rule, the *Exordium parvum*, embrace great simplicity in their churches, liturgical music, liturgical books, and liturgical vesture. In contrast to the *embarras de richesse* and riot of color to be found in Cluniac churches, in Cistercian churches stained glass, paintings, and sculpture with their wealth of color were all forbidden. But with windows restricted to clear glass in her churches, there nevertheless would be ornament, for Cistercian glaziers developed grisaille, tracing beautiful arabesques in the lead between the pieces of clear glass. And if a single color only was to appear in their manuscripts instead of polychrome illuminations, despite this legislated austerity beautifully historiated (monochrome) initial letters did appear as the only ornament in Cistercian texts. And just as illuminations were purged from their liturgical books, extended melismas were excised

[23]Walter Howard Frere, ed., *The Use of Sarum: The Sarum Customs as set Forth in the Consuetudinary and Customary: The Original Texts Edited from the MSS. with an Introduction and Index* (Cambridge: Cambridge University Press, 1898), pp. 26–27.

[24]Archdale A. King, *Liturgies of the Past* (London: Longmans, 1959), p. 311.

[25]"Couleur," in J. P. Migne, *Encyclopédie théologique* (Paris: Migne, 1846), I, p. 993.

[26]King, *Notes*, 78.

from Cistercian plainchant. Similarly, their chasubles were to be plain and made not of silk, but simply of fustian or linen and they were to be of a single color and without gold or silver orphreys: indeed, it was decreed that a Cistercian abbot who had the temerity to wear a silk chasuble was to fast on bread and water for an entire day and his accomplice, the sacristan who had put it on him, was to suffer a like penalty.[27]

To this sea of variety, however, change was in the offing. About the year 1195 Cardinal Lothair of Segni wrote a commentary on the Mass. In 1198 he was elected pope as Innocent III, and he seems to have revised his commentary in part while pope, sometime before his death in 1216. Lothair's treatise contained a short chapter on the liturgical colors, as they were in use in the churches in Rome at that time. As Innocent III, he was the first pope to proclaim himself publicly as vicar of Christ. Doubtless this conferred enormous stature on his commentary on the Mass and its description of the liturgical colors in use in Rome. With the rise in prestige of the papacy, Innocent's description of Roman usage would become prescriptive.[28]

Following Pliny's ancient lead, he said that there were four principal colors of the sacred vestments, which varied according to the season. Those colors were white, red, black, and green. White and red he saw as polarities, like roses and lilies. Rose red served for martyrs and apostles. By contrast, lily white he said was worn on feasts of confessors and virgins and was a sign of their integrity and innocence.

White is suitable for virgins also because in Revelation 14:4 we read "these follow the Lamb wherever he goes." The same color, now associated with light and cleansing, was also worn on the feasts of angels and on the feasts of Our Lord and his Precursor, John the Baptist (for both were born without the stain of original sin), and so at Christmas, Epiphany, the feast of the Presentation (February 2), Easter, and Ascension. Likewise, it is worn on feasts of Our Lady, the most pure Mother of God, and on Holy Thursday when the chrism oil is consecrated for the cleansing of the soul. Moreover, the Gospel that day recounts Christ's washing the feet of his disciples. White is also worn at the Mass in which a bishop is consecrated or a church dedicated and on the anniversary of the dedication of churches, and on the feast of All Saints, those enjoying the beatific vision.

Red was worn on feasts of apostles and martyrs, for they shed their blood for Christ, and the Book of Revelation 7:14 tells us, moreover, they "have washed their robes and made them white in the blood of the Lamb." Likewise on Pentecost, when the Holy Spirit descended on the apostles as with tongues of fire, red is worn. Feasts of the Holy Cross recalling Christ's Passion likewise called for red vestments, but where the feast recalls its finding or exaltation white is worn. Similarly, while on the feast of Saints Peter and Paul red is worn, on the feast of the Conversion of Saint Paul and of the Chair of Saint Peter white instead is worn. When a saint is both virgin and martyr, red is worn, for "greater love hath no man than this, that a man lay down

[27]Archdale A. King, *Liturgies of the Religious Orders* (Milwaukee: Bruce Publishing Co., 1955), p. 259.

[28]Jane Sayers, *Innocent III: Leader of Europe, 1198–1216* (London: Longman, 1994), pp. 16, 21; Helene Tillman, *Pope Innocent III* (Amsterdam: North-Holland Publishing Co., 1980), p. 19.

his life for his friends" (John 15:13). It is for this reason that some wear red on the feast of All Saints, but at the Roman Curia white then is worn, recalling that in Revelation 7:9 "they which came out of great tribulation" stood "before the throne and before the Lamb, robed in white, with palm branches in their hands."

Black was worn on days of affliction and abstinence and at Masses for the Dead. Thus it was worn during Advent through to the vigil of Christmas. It was also worn from Septuagesima (a pre-Lenten time three weeks before Lent) to Holy Saturday. Similarly on the feast of the Holy Innocents (December 28) black was worn, although Innocent noted that some argue for red. The former recalls, in Jeremiah 31:15, the affliction of Rachel weeping for her children then, and so on that day of affliction, as in Advent and Lent, the Te Deum is omitted. Likewise the golden miter is not worn at the pontifical Mass, but it is worn by the pope on Laetare Sunday when he blesses the Golden Rose and so violet vestments (*violaceis indumentis)* are worn then, in place of Lenten black.

Green was worn on ordinary and ferial days, because it is midway between white and black and red. At the same time Innocent notes that some use violet in place of black and yellow to replace green. Thus they identify roses with martyrs, saffron with confessors, and lilies with virgins. This perhaps explains why in some places yellow (or saffron) was worn on feasts of confessors.[29]

Innocent's black for Advent and Lent will seem curious to modern Catholics. Durandus of Meaux (c. 1230–1296) likewise included a chapter on liturgical colors in his *Rationale divinorum officiorum*, which notes the change from black to violet in Advent and Lent there. Like Innocent, however, Durandus declares there are four liturgical colors. White he mentions first and says it was worn of feasts of Our Lord, Our Lady, angels, confessors and virgins, and the feasts of St. John the Baptist, St. John the Evangelist, the Conversion of St. Paul, the Chair of St. Peter. It was worm from the vigil of Christmas till the octave of Epiphany, except on feasts of martyrs, and from Holy Saturday to the octave of Ascension, except on Rogation days and the feast of St. Mark (April 25). It was also worn on Maundy Thursday. Likewise white was worn when bishops are consecrated or churches dedicated.

Red was used on feasts of apostles, evangelists, and martyrs. Red was also worn on the feast of the Holy Cross on which he shed his blood for us, although some argue for white on feasts of its finding or exaltation. Red was also worn from the vigil of Pentecost till the following Saturday and on the feast of the Beheading of St. John the Baptist. Likewise red was worn on feasts of virgins who were also martyrs, because martyrdom is the perfection of charity. For the same reason some argue for red vestments on the feast of All Saints, although the Roman usage is white.

Black was worn on Good Friday, Rogation days, days of affliction, and Masses for the Dead. Thus it was worn in Advent and from Septuagesima till Holy Saturday. Some also wear black for Holy Innocents, others wear red then. The Roman usage he notes is for violet vestments on that feast, unless it falls on a Sunday when red was worn, as it was on the octave day. Green

[29]Lothair of Segni, "De sacro altaris mysterio," in J. P. Migne, ed., *Patrologiæ Latina* (Paris: Garnier Fratres, 1890), vol. 217, cols. 799–802.

was worn on ferial days, between the octave day of Epiphany and Septuagesima and between Pentecost and Advent.

Durandus notes that violet is used on days when black seems unsuitable, and so by then in Rome it was worn in Advent and from Septuagesima to Holy Saturday, except on Maundy Thursday and Good Friday. In Rome violet was also worn on the feast of the Purification during the procession with candles before Mass, on Rogation days, and on the Ember days in September.[30]

Mabilon's fourteenth-century Ordo Romanus XIV updates Pliny's (and Lothair's) classical four colors, to the now common five liturgical colors—white, red, green, violet, and black—although the last two were seen as alternatives, *duos hos ultimos pro uno reputant*. He follows Durandus, but adds that violet is worn on all Ember days and on vigils of feasts that are fast days. It also notes that when black is prescribed, *uti violaceo non est inconveniens*, wearing violet is not unsuitable.[31]

Innocent's color scheme (for the most part, as updated by Durandus) would win out in 1570 with the missal of Pius V. Its rubrics prescribed only the following five colors: white, red, green, violet, and black. At the same time the missal of Pius V took into account the addition of several new feasts in the Church's calendar.[32]

White was to be worn from vespers on Christmas Eve until the end of the octave of Epiphany, except on the feast of martyrs. It was also worn on Holy Thursday, and during paschal time from Holy Saturday to the Saturday before Pentecost. White was also worn on the feasts of Our Lord, Our Lady, the Holy Trinity, and on Corpus Christi; also on feasts of the angels, of bishops, doctors of the church, confessors, and virgins not martyrs, and the dedication of churches. White was in addition worn on the feast of All Saints, St. John the Baptist and St. John the Evangelist, and also on the feasts of the Chair of St. Peter, the Conversion of St. Paul, and St. Peter in Chains.

Red was to be worn from the vigil of Pentecost through its octave, on feasts of the Holy Cross, of martyrs, and apostles (other than St. John and the Conversion of St. Paul). Green was to be worn from the octave of Epiphany till Septuagesima and from the octave of Pentecost (except on Trinity Sunday) until Advent.

Violet was used from Advent till Christmas Eve and from Septuagesima to Holy Saturday, except on Holy Thursday (when white was worn) and on Good Friday (when black was worn). Violet was also worn on the quarterly Ember days and on vigils of holy days that were fast days, on the feast of the Holy Innocents (unless it fell on a Sunday when red was to be worn), and at the blessing of candles on the feast of the Purification and the blessing of palms on Palm Sunday. Violet was also to be worn in processions (e.g., on Rogation days), except processions of the Blessed Sacrament. Black was prescribed for Good Friday and Masses of the Dead.[33]

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[30]Guillaume Durand, *Rationale divinorum officiorum*, Corpus Christianorum Continuatio Mediævalis (Turnholt: Brepols, 1995), 140, pp. 224–9.

[31]Jacobo Caietano Cardinale, "Ordo Romanus XIV vel ordinarium SRE," in J. P. Migne, ed. *Patrologiæ Latina* (Paris: Garnier Fratres, 1862), vol. 78, pp. 1154–5.

[32]The expansion and contraction of the church's holy days of obligation are conveniently recalled in my "Days of Obligation," *Christifidelis,* 34, no. 8 (December 25, 2016), 1, 7–8.

[33]*Missale Romanus: Editio Princeps, 1570 a cura di*

These rules were modified in part by subsequent decrees of the Sacred Congregation of Rites, the Vatican body which had jurisdiction over the liturgy. The Congregation of Rites had been created in 1588 by Sixtus V to oversee the liturgy of the Latin rite; in 1969 Paul VI had changed the name of the Congregation of Rites to the Congregation for Divine Worship. Canon 2 reminds us that the code of canon law usually does not look to liturgical matters, and so its decrees—at least as far as they concern matters not covered by the code of canon law (like the liturgy)—continue to have their customary legislative effect.[34]

Traditionally it is also said that cloth of gold (*paramenta ex auro contexta*), by reason of its value, may be used in place of white, red, and green, but not violet, vestments. The Sacred Congregation authorized this by its decrees 3145 of April 28, 1866, 3191 of December 5, 1868, and 3646 of November 20, 1885. It also authorized the use of cloth of silver (*tela argentea)* vestments in place of white ones by its decree 3646 of November 20, 1885. On the other hand, yellow—even if silk—vestments might not be substituted for gold by decree 3191 of December 5, 1868. An earlier decree (2704) of March 16, 1833 had also forbidden the use of yellow, as well as blue, vestments at Mass. To Pius's five liturgical colors, the *Ceremonial of Bishops*, promulgated in 1608, added rose. Like the violet which lightened the black of Innocent's Advent and Lent, the rose of the *Ceremonial* might be substituted for violet on the third Sunday of Advent or "Gaudete" Sunday and the fourth Sunday of Lent or "Lætare" Sunday. The Congregation of Rites confirmed this option by its decree 4084 of November 29, 1901.[35]

Thus it was only in the time of Innocent III (1198–1216) that a sequence of liturgical colors—red, white, green, and black (or violet)—was by custom taking root in the churches of Rome. With the advent in 1570 of the missal of Pius V such a sequence was prescribed throughout the Latin Church; only dioceses and religious orders that could prove uninterrupted usage of at least two hundred years could retain their own distinctive ritual and ceremonial. Blue vestments thus disappeared, except in Spain. And so apart from the primatial sees of Lyons and Milan and Toledo, the

*Thus it was only in the time of Innocent III (1198–1216) that a sequence of liturgical colors—red, white, green, and black (or violet)—was by custom taking root in the churches of Rome.*

*Manlio Sodi e Achille Maria Triacca* (Vatican City: Libreria Editrice Vaticana, 1998), pp. 21–22.

[34]Frederick Richard McManus, *The Congregation of Sacred Rites*, Canon Law Studies, 352 (Washington: Catholic University of America Press, 1954), pp. 49–58, 134.

[35]Righetti, 615; *Decreta authentica congregationis sacrorum rituum ex actis eiusdem collecta eiusque auctoritate promulgata sub auspiciis SS. Domini nostri Leonis Papæ XIII,* 5 vols. (Rome: Ex Typographia Polyglotta, 1898).

liturgical colors were reduced to Pius's five, apart from the rose option. Then in 1864 the Holy See approved the traditional use of blue vestments for the Church in Spain and in all former Spanish dominions, but only on the feast of the Immaculate Conception (and its octave day).[36]

In fact in France there was liturgical diversity in places other than Lyons. Paris, which had had a bishop since at least the fourth century, in 1622 became a metropolitan see. Despite its relative lack of ecclesiastical significance until modern time, early in 987 it acquired political significance when Hugh Capet, Count of Paris, became King of France. For the now metropolitan see, its Archbishop Charles-Gaspard Guillaume de Vintimille in 1736 issued a new breviary and in 1738 the *Missale Parisiense*. Both proved to be immense successes, spreading to other dioceses, and, after the triumph of Napoleon, they narrowly missed becoming the uniform national liturgy in France. It was not until 1875 that the Roman books of Pius V became triumphant in France. It is worth noting that it was not only Gallicanism that gave rise to the new French liturgical books. Liturgical studies had advanced considerably in the century and a half since 1570. Moreover, the Enlightenment of the eighteenth century made it seem to many that everything in life could be remade in a more rational and satisfactory way. The upshot was that Archbishop Vintimille's missal diverged in a number of ways from the missal of Pius V, including in the matter of liturgical colors.[37]

These were set forth in chapter ix of its *rubricæ generales*. *Secundum usum ecclesiæ parisiensis*, we are told there were six—not five—liturgical colors. To the Pian five colors Paris added Lyonnaise gray or ash-color (*cinericius*), which was to be worn from Ash Wednesday till the Saturday before Passion Sunday (nowadays the fifth Sunday of Lent). It was also to be worn at votive masses for the remission of sins.

White was to be worn for the most part as prescribed in the missal of Pius V, but it was also used more extensively. It was worn from the vigil of the Nativity of Our Lord until the feast of His Presentation (February 2), except in Septuagesima. Thus white, not green, was worn during most Sundays after Epiphany. White was also prescribed for nuptial masses, for masses of thanksgiving after childbirth, and at the funeral masses of infants.

Red was also worn much as in the missal of Pius V but also more extensively. Unlike the missal of Pius V which prescribed white vestments, the *Missale Parisiense* prescribed red vestments for Holy Thursday, Trinity Sunday, Corpus Christi, All Saints, and what we would call Ordinary Time from the feast of the Presentation until Septuagesima. Red was also worn on the Sundays after Trinity until Advent and on the

[36]Peter Anson, "Blue Vestments," *Liturgical Arts*, 29 (1961), 64, 65.

[37]Cuthbert Johnson and Anthony Ward, *Missale Parisiense anno 1738 publici iuris factum* (Rome: Edizioni Liturgiche, 1993), p. VII. Legg, *Notes*, 13, says that it was only somewhat later that the Paris missals began to give color sequences. That of 1543 gives no colors. Paris' divergent color scheme he says first appears in the Paris missal of 1685 and continued until that of 1846. No doubt exceptional scheme of liturgical colors for Paris was part of what was called "Le destin de Paris" by H. Leclercq, "Paris," F. Cabrol and H. Leclercq, eds., *Dictionnaire d'archéologie chrétienne et de liturgie,* 15 vols. (Paris: Librairie Letouzey, 1907–1953), XIII-2, col. 1696.

Ember days following Pentecost.

Red for All Saints was sported as well in other French churches such as Lyons, Arras, and Cambrai, for the simple reason that many saints were martyrs. Nearby Trier on the Rhine gave the priest the option of red or white vestments then. Similarly, while in Rome on Corpus Christi white vestments were worn to signify the purity of the divine victim, in Paris, Cambrai, and Toul red was worn to signify that the sacrifice entailed the shedding of His blood. Actually in Paris the general rule was that on what we now call Ordinary Time Sundays, whether after Epiphany or after Pentecost, one wore the same color as on that feast and so on Sundays after Epiphany one wore white and on Sundays after Pentecost one wore red, rather than green, as in Rome.[38]

Violet appeared less extensively than in the missal of Pius V. It was worn during Septuagesima until Ash Wednesday, on vigils of great feast days, during Rogation days, while administering Extreme Unction, and during the September Ember days which followed the feast of the Holy Cross. It was also worn at certain votive Masses, viz. those for any necessity, for God's help against infidels, for peace, for the sick, and for avoiding death. At the same time the *Missale Parisiense* called for violet vestments for feasts of saints when the missal of Pius V would have prescribed white vestments, viz. on the feast of Saints Joachim and Anne, Saint Louis King of France, and on the feasts of abbots, monks, confessors (who were called "the just"), and holy women.

Black vestments were prescribed for Passiontide and during the recitation of the seven penitential psalms (Psalms 6, 31, 37, 50, 101, 129, 142) which preceded the blessing and imposition of ashes on Ash Wednesday as well as at Masses of the Dead.

While the *Missale Romanum* prescribed green vestments for all of what we today would call Ordinary Time, in Paris they were reserved for episcopal feasts exclusively, viz. for feasts of bishops and at Masses for their consecration and on the anniversary of their consecration, as well as on the feast of the Chair of Saint Peter (celebrated on January 18 as Pontificatus seu Cathedræ S. Petri).

In the Latin Church, outside liturgical functions, green is also the episcopal color. We are told that decoration of any kind in honor of a bishop should be green. The drapery on the bishop's cathedra or prie-Dieu should be green, except in penitential seasons and on occasion of mourning when they are draped in purple. The lining of his (violet) biretta should also be green. In heraldry as well the color of the ecclesiastical hat which ensigns the coat of arms of a bishop is also green. This may help explain the Gallic logic behind the peculiar use of green in the *Missale Parisiense*.[39]

Chapter 18 of the revised 1960 Code of Rubrics, articles 117 to 132 (which was reflected in the revised 1962 Roman Missal), continued the use of the five traditional liturgical colors of the Roman Rite. It noted, however, that apostolic indults and legitimate customs had introduced other colors in some places and these remained in effect. It also recognized that in mission countries the Roman

[38]"Couleur," 993.

[39]O. H. Moye, "The Use of Ecclesiastical Colors," *American Ecclesiastical Review*, 71 (1924), 83; Andrea Cordero Lanza di Montezemolo and Aotonio Pompili, *Manuale di Araldica Ecclesiastica nella Chiesa Cattolica* (Vatican City: Libreria Editrice Vaticana, 2014), p. 48.

scheme might not prove suitably in accord with local popular sensibilities. In such cases the local episcopal conference, after consulting with the Sacred Congregation of Rites, might introduce a more suitable color scheme. Express mention was also made for the liturgical colors for votive Masses.

Reflecting the revisions of 1955 for Holy Week, it was now noted that on Holy Saturday when chanting the Exsultet the deacon was to wear white and the celebrant also at the renewal of the baptismal promises. On Palm Sunday red was to be worn for the blessing and procession of the palms, and violet was to be worn during the distribution of Holy Communion on Good Friday. Red (being the papal color) was also to be worn on feast of holy popes and at a votive Mass for the election of a pope. The possibility of wearing of rose vestments on Gaudete and Lætare Sundays was now expressly noted in the rubrics of the Missal.[40]

Meanwhile a number of other liturgical changes had affected the scheme of liturgical colors. The practice had grown up to mark the greater feasts by extending its celebration for a week after the feast (or for eight days including the feast itself). Quite a number of these octaves developed and a hierarchy of octaves also developed: privileged, common, and simple. By the early 1950s there were seven privileged octaves (for certain in feasts of Our Lord) in the universal calendar of the Roman Rite, six common octaves, and five simple ones. One of the last was for the feast of the Holy Innocents.[41]

All of these octaves, except Christmas, Easter, and Pentecost, were suppressed in 1956, but a commemoration of the Baptism of Our Lord was introduced for January 13, using for its Mass and offices the texts of the old octave day of Epiphany, thus preserving something of a vestige of that feast's octave. In 1893 Leo XIII had created the feast of the Holy Family on the third Sunday after Epiphany, which in 1920 was reassigned to the Sunday after Epiphany. The decree suppressing the octaves provided that if January 13 fell on a Sunday, then the feast of the Holy Family was to be celebrated without any commemoration of the Baptism of Our Lord.[42] The 1960 Code of Rubrics, in its articles 63 to 70, codified this legislation.

Heretofore violet vestments were worn on the feast of the Holy Innocents, unless that feast fell on a Sunday, when red vestments were to be worn. Red vestments were also worn on its octave day until 1955 when that was suppressed. Red was reserved for those occasions, we are told, because "it was only after the resurrection of Our Lord that the glorious title of Martyrs could be applied to them. And when the feast itself falls on a Sunday which is commemorative of Christ's resurrection." Otherwise violet was worn, "the symbol of grief and affliction."[43]

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[40] *Missale Romanum anno 1962 promulgatum*, Cuthbert Johnson and Anthony Ward, eds. (Rome: C.L.V.-Edizioni Liturgiche, 1994), articles 117–132; Sacred Congregation of Rites, "Rubricæ breviarii et missalis romani," in *Acta Apostolicæ Sedis,* 52 (1960), 617–621; Patrick L. Murphy, *The New Rubrics of the Roman Breviary and Missal* (Sydney: Catholic Newspaper Press, 1960).

[41] Giuseppe Low, "Ottava," *Enciclopedia cattolica* (1952), 9, cc. 451–452.

[42] Sacred Congregation of Rites, General Decree *Cum nostra hac* (March 23, 1955), *Acta Apostolicæ Sedis*, 47 (1955), pp. 218–224, nos. 11, 16; in effect from January 1, 1956.

[43] S.L.E., "Color of the Vestments," *American Ecclesiastical Review*, 6 (1892), 447, 449.

The John XXIII's motu proprio, *Rubricarum instructum,* of July 25, 1960 authorized the Sacred Congregation of Rites to make a general revision of the rubrics of the missal and breviary. Accordingly, in the general decree, *Novum rubricarum*, its articles 117 to 132 prescribed five liturgical colors—white, red, green, violet, and black—and made no mention of the Holy Innocents in the article of violet vestments. Red was thus now to be worn during the blessing and procession of palms on Palm Sunday (n. 126), while black was to be worn at the Good Friday liturgy, and violet was to be worn during the distribution of Holy Communion (nos. 130d, 132b). Article 131 noted the option to wear rose vestments on Gaudete and Lætare Sundays. On the feast of the Holy Innocents, as we noted, in 1570 violet vestments were prescribed, unless the feast fell on a Sunday when red was to be worn. The use of violet, a sign of mourning, it is said, came about as a result of Gallican influence. With the introduction of the feast of the Holy Name on the Sunday after January 1 and the suppression of the simple octave of the Holy Innocents, the use of red vestments for the feast in effect vanished, unless December 28 fell on a Sunday. In 1960 the elements of mourning on Holy Innocents (violet vestments and the omission of the Gloria, Te Deum, and Alleluia) were suppressed and red vestments were now prescribed.[44]

On May 4, 1967 the Congregation of Rites decreed that in Masses of the Dead violet may be worn. It added that episcopal conferences might also designate for such Masses another color that is suited to local culture and "will express Christian hope."[45]

Today the standard view is that in the Roman Rite the liturgical colors are five in number, viz., white, red, green, violet, and black. White is prescribed for paschal time, Christmas, for feasts of Our Lord (other than of his Passion) and Our Lady, All Saints, and feasts of angels and saints not martyrs. Red is prescribed for Palm Sunday, Good Friday, Pentecost, feasts of Our Lord's Passion, and feasts of apostles and martyrs (other than St. John the Baptist and St. John the Evangelist). Violet is to be worn in Advent and Lent and it may be worn at Masses of the Dead. Green is to be worn on other Sundays of the year, the period called *tempus per annum* in Latin and often called in English "Ordinary Time." The missal of Paul VI actually does not mention gold or silver vestments, but it says more modestly that on the more solemn feasts *vestes festivæ seu nobiliores*, "festive or more noble vestments," may be worn, even if they are not the color of the day. Despite its ancient and its widespread use that we have seen, the current rubric—somewhat dismissively—says that black may be worn at Masses of the Dead, *ubi mos est*, "where it is the custom."[46]

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[44]*Acta Apostolicæ Sedis* (AAS) 52 (1960), 593–595; Ibid., 596–729; C. Smith, "Christmas and its Cycle," *New Catholic Encyclopedia*, III, pp. 657–8; C. Smith, "Epiphany, Feast of," *New Catholic Encyclopedia*, V, 481.

[45]Sacred Congregation of Rites, Instruction, *Tres abhinc annos* (May 4, 1967), AAS 59 (1967), 442–48 at 447.

[46]"Instructio generalis missalis romanæ," in *Missale Romanum ex decreto sacrosancti oecumenici concilii vaticani II instauratum auctoritate Pauli PP. VI promugatum Ioannis Pauli PP. cura recognitum*, editio typica tertia (Vatican City: Typis Vaticanis, 2002), n. 346.

**A Wider Palette of Liturgical Colors?**

Black had been worn more generously down to the thirteenth century during seasons of affliction and penance. Then the color was changed to violet. Sin, the only true misfortune in the spiritual life, does not make us absolutely impervious to the light of grace. Violet, though somber, is not altogether lightless.[47] But as we have seen, other colors have been used in other times and places. These include (ash) grey and colors, the use of which in the Roman Rite is now expressly forbidden, such as yellow. The liturgical use of blue associated with the Mother of God cannot, we are told, be traced much farther back than only the sixteenth century, and then only in Spain, where it was bound up with the special devotion to her Immaculate Conception, three hundred years before the doctrine was defined in 1854 by Pius IX.[48]

Some liturgists have argued for a wider palette of liturgical colors. Regarding yellow, one writer stated:

> I like it on a par with all God's colors. I am merely pointing out that yellow is forbidden as a vestment color, that gold may be used, and that yellow is not gold. [But, he added] I would like to see yellow vestments on a legal liturgical basis, not imitating gold or displacing white, but in their own right—at Masses in honor of Confessors, for example, who made use of their *talents* and are now enjoying the reward of the good and faithful servant.

Less modestly, the same writer had further proposals:

> White, then, *pure white sans yellow*, could be reserved for Feasts of Our Lord and in honor of the spotless Virgins who followed the Lamb. (White is so much used now that its full significance goes unappreciated.). The rose-hue of merely two Sundays within the whole year could be extended to honor non-virgins who loved the Lord so much. And the color of heavenly blue, which has come to symbolize none other than our Blessed Mother, could in this Age of Mary be allowed for all her feasts.[49]

Since the oar has now been dipped into the water, I have my own short list of modest proposals regarding liturgical colors, which I make to the Conference of Catholic Bishops of the United States. Under canon 455 an episcopal conference may enact a general decree where, at its request, it has been given a special mandate by the Apostolic See to do so. Specifically relevant here is article 38 in *Sacrosanctum Concilium*, where Vatican II declared that "provided the substantial unity of the Roman Rite is preserved, provision shall be made, when revising liturgical books, for legitimate variations."

To honor the importance of Hispanics in the early European settlement of what is now the United States as well as the present importance of Hispanics in the building up of the Catholic Church in the United States, I would suggest the bishops request a special mandate to permit the wearing,

[47]S.L.E., "Color of the Vestments," 450.

[48]Ronald Murray, "The Liturgical Colors," *Homiletic and Pastoral Review*, 41 (1941), 210; Charles Augustine Bachofer, *Liturgical Law: A Handbook of the Roman Liturgy* (St. Louis: B. Herder Book Co., 1931), p. 62.

[49]Angelico Chavez, "Yellow is Yellow is Yellow," *Homiletic and Pastoral Review*, 53 (1953), 446.

as an option, of blue vestments, following Spanish praxis, on the feast of the Immaculate Conception, which, moreover, is the patronal feast of the United States.[50]

Similarly in homage to the French and the French Church which provided the initial European explorers and settlers not only of Louisiana but also of most of the Midwest, and as well the North American Martyrs and hosted the sites where Archbishop John Carroll and indeed all of the early priests in the English provinces studied and were trained, and where a number of American women who took the veil before 1776 and became nuns and which in 1916 provided the United States with one million Catholics worshipping in its French language parishes,[51] the wearing of Lyons' gray vestments in Lent might also be permitted, as an option. Finally the Anglican Use ordinariates may wish to restore the Sarum Use custom of wearing yellow vestments—at least as an option—on feasts of confessors, holy men not priests. One should note that the Sarum Use and diocesan usages like that and Lyons "are heavily dependent on the Roman tradition, and can arguably be called different 'usages' of the Roman Rite."[52] Inasmuch as they are usages of the Roman Rite, adopting elements from them cannot arguably be seen to endanger its unity. Thus the condition laid down by Vatican II for legitimate variations is arguably met.

This, then, is the history of the development of the sequence of liturgical colors in the Roman and other western rites. While but a sidelight in the history of the liturgy, this history, nevertheless, has some claim to our attention. And who knows? If America adopts the variations urged here it too might someday make its own modest but distinctive contribution to that history. ❖

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[50]Jay P. Dolan, *The American Catholic Experience: A History from Colonial Times to the Present* (Garden City, N.Y.: Doubleday, 1985), pp. 27–29, notes the Hispanic settlements in what is now the United States in 1565 in Florida, in 1609 in New Mexico, in 1710 in Arizona, 1718 in Texas, and in 1769 in California. He also notes at pp. 134 and 361 that in 1916 there were 552,244 Catholics belonging to Spanish-speaking parishes, and by 1960 the number of people of Mexican descent in the United States was estimated at 3,842,100. Those from Puerto Ricco added another 887,662. One might add that the second diocese erected in 1793 in what is now the United States—that of New Orleans—had an hispanophone, Luis Ignacio Maria de Penalver y Cardenas-Porro, as its first bishop.

[51]Ibid., pp. 36–41, 109, 118, 134. Dolan notes at p. 118 that at the first synod held in the United States 80 percent of the clergy present were foreign-born, from 1791–1801 more than 60 percent of the seminarians at St. Mary's seminary in Baltimore were foreign-born, and 60 percent of all priests ordained from this seminary from 1791 to 1829 were foreign-born. The first American-born man ordained in the United States was William Matthews of Maryland ordained in 1800. Most of the foreign-born were French.

[52]Cassian Folsom, "Roman Rite or Roman Rites?" in *Looking Again at the Question of the Liturgy With Cardinal Ratzinger: Proceedings of the July, 2001, Fontgombault Liturgical Conference,* ed. Alcuin Reid (Farnborough: St Michael's Abbey Press, 2002), p. 61.

*Repertory*

# A Glorious All-Saints' Motet of Tomás Luis de Victoria: *O quam gloriosum*[1]

*The reworking of typical cadential figures contributes to the magnificently dramatic structure of this motet.*

**by William Mahrt**

Victoria's motets are mainly for specific feast days, and they draw upon the liturgy of that day for their texts. For All Saints' Day, the motet is based upon the Antiphon to the Magnificat for Second Vespers, *O quam gloriosum*. The whole liturgy for that day is replete with references to the joyous life of the saints in heaven, and this is a good example, with reference to Apocalypse 7:9.[2]

> O quam gloriosum est regnum, in quo cum Christo gaudent omnes Sancti! amicti stolis albis, sequuntur Agnum, quocumque ierit.
>
> O how glorious is the kingdom, in which all the saints rejoice with Christ; vested in robes of white, they follow the lamb, wherever he goes.

It appears, however, that an important factor in the choice of this text was the possibility of various musical expressions of the text. The resulting motet has textures and an overall shape which reflect the multiplicity and exuberance of the life of heaven.

The mode is hypomixolydian (plagal G-mode). It is sometimes thought that there is little difference between a G-mode and a C-mode, both being major modes. But there are two significant elements of this mode that make for very interesting expression. The first is that the reciting tone (sometimes called the dominant) is the fourth degree of the scale, not the fifth, and this means that in the G-mode, there is a prominence of cadences on C, and much of the musical language involves a fluctuation between G and C but with G as the final (or tonic). The second is that, in spite of the fact that every principal cadence uses a leading-tone (on G, an F-sharp, on C, a B natural), the rest of the texture uses the whole-step below the final of the mode, making for quite a different harmonic vocabulary, including particularly a prominent triad on F natural.

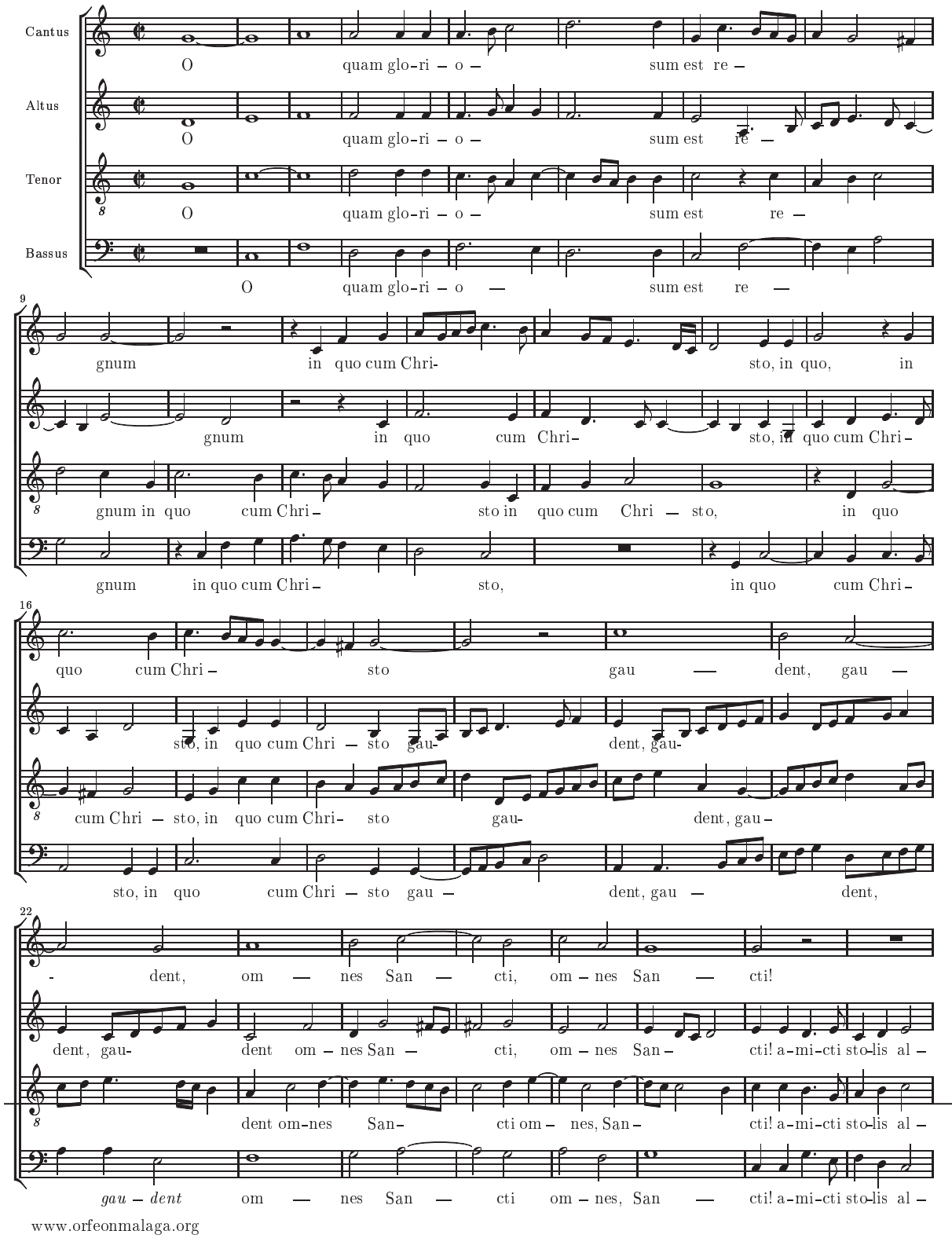
[1]Example from Choral Public Domain Library, edited by Higinio Anglés, submitted by Jose Miguel Galan.

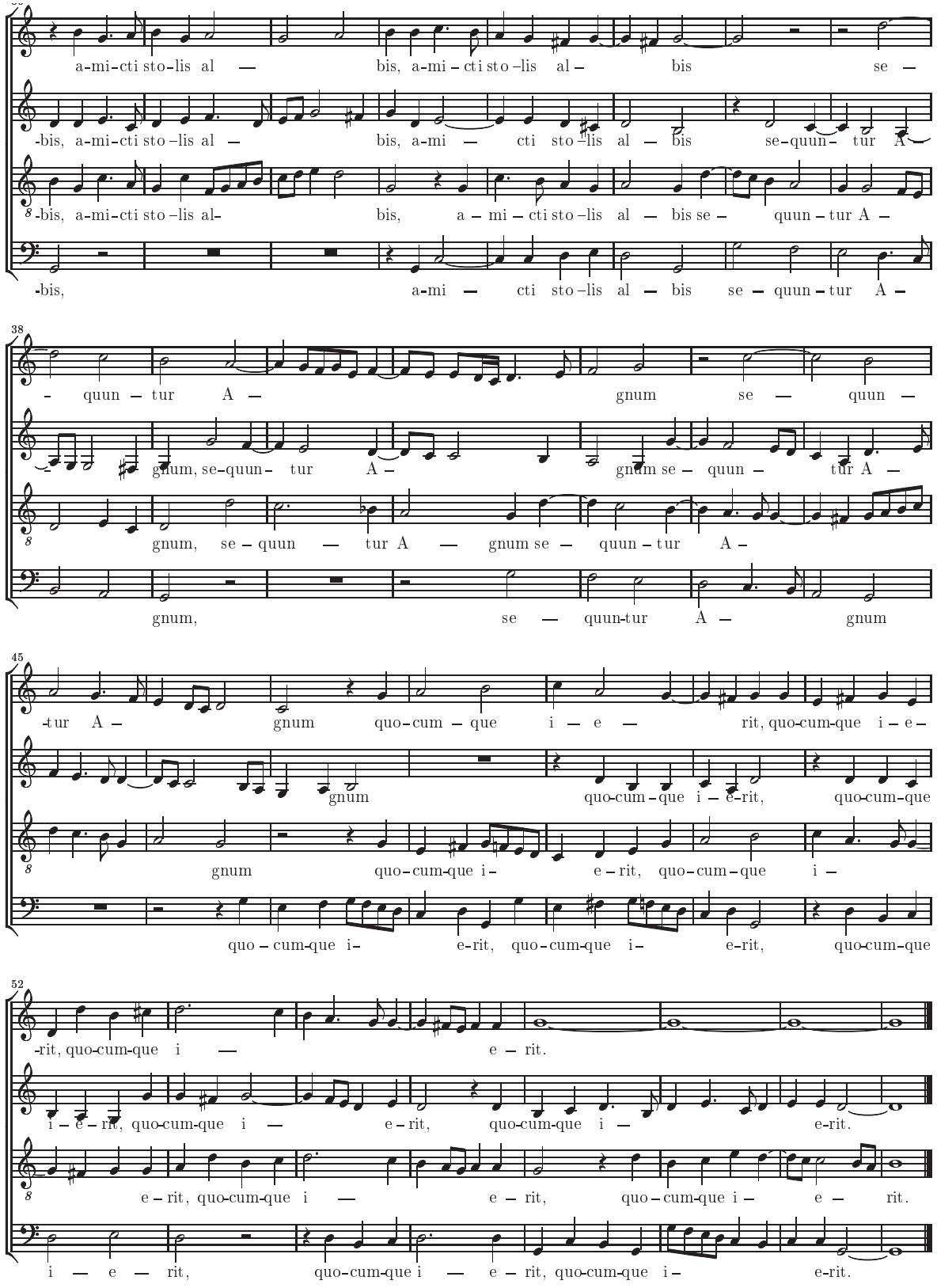
[2]After this I saw a great multitude, which no man could number, of all nations, and tribes, and peoples, and tongues, standing before the throne, and in sight of the Lamb, clothed with white robes, and palms in their hands.

# O Quam Gloriosum Est Regnum

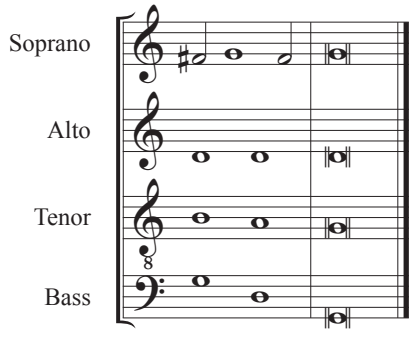
Transcripción: Higinio Anglés

Tomás Luis de Victoria




a-mi-cti sto-lis al — bis, a-mi-cti sto-lis al- bis se —
-bis, a-mi-cti sto-lis al — bis, a-mi — cti sto-lis al — bis se-quun- tur A —
-bis, a-mi-cti sto-lis al- bis, a — mi — cti sto-lis al — bis se — quun — tur A —
-bis, a-mi — cti sto-lis al — bis se — quun — tur A —
38
— quun — tur A — gnum se — quun —
gnum, se-quun- tur A — gnum se — quun — tur A —
gnum, se — quun — tur A — gnum se — quun — tur A —
gnum, se — quun-tur A — gnum
45
-tur A — gnum quo-cum — que i — e — rit, quo-cum-que i — e —
gnum quo-cum-que i — e-rit, quo-cum-que
gnum quo-cum-que i — e — rit, quo-cum-que i —
quo — cum-que i- e-rit, quo-cum-que i- e-rit, quo-cum-que
52
-rit, quo-cum-que i — e — rit.
i — e — rit, quo-cum-que i — e — rit, quo-cum-que i — e-rit.
e — rit, quo-cum-que i — e — rit, quo — cum-que i — e — rit.
i — e — rit, quo-cum-que i — e — rit, quo-cum-que i — e-rit.

The normative cadence in Renaissance music is the clausula vera:




Its two principal voices, tenor and soprano, constitute the main structural progression, the tenor moving down a step, and the soprano moving up a half-step after a suspension of a seventh resolving to a sixth and then on to the octave with the tenor. The other two voices, alto and bass, harmonize this tenor-soprano progression, the bass moving down a fifth to the final and the alto holding the fifth degree.

By Victoria's time, these progressions, which had been proper to each voice part, were varied by giving them to other voices, for example, a tenor progression in a bass voice (as at mm. 52–3) or even a progression like that for the bass in the soprano (mm. 6–7). They were also varied in ways that created forward motion, ameliorating the finality of the cadence; for example, in the final cadence of the piece (mm. 55–6) the tenor, instead of taking a double whole note, parallels the soprano progression in sixths. The traditional paradigm of the *clausula vera* ended on an open fifth, with each voice taking its typical progression, but by the later sixteenth century, a full triad became an aspect of that final sonority, and so the alto often progressed down to the third of the chord. A more unusual such progression is at m. 9½, where the soprano progression in the alto voice does not go to the upward half-step resolution, but rather skips upward by a fourth to give the third of the triad. Such variation of the paradigm is done purposefully and creates diverted progressions that are a factor in the constant forward motion of the motet. While its final cadence is the closest to the paradigm, each cadence carries its own variation on the pattern, contributing to the expressive variety.

The successive lines of the text bear contrasting textures. Each texture is calculated to set its text expressively and to take part in the eminently persuasive overall progression. Here is an account of the succession of textures:

> Mm. 1–10 (O quam gloriosum est regnum): This is a rhetorical exordium (an eloquent introductory statement); it begins in a generally homophonic style in long notes, though already there is a slight imitation between tenor and bass; soon it acquires progressively more motion until it arrives at a cadence on C. Its harmonies at the very beginning reflect the mode, the chords of the third and fifth measures as well as the second half of the seventh measure being upon F natural, the distinctive pitch of the mode. Its cadence (at mm. 8–9½) can be called a "double cadence": it consists of the structural cadential progression between bass and soprano to G, followed by a similar progression between tenor and alto to C, although the alto's "soprano cadence" is diverted, leading directly to the next phrase of the text. This exordium is constructed so that its performance can rise through a crescendo: the

accented syllables of the two most important words (gloriósum and régnum) receive those chords on F which move to a climactic cadence, which concludes the introduction. In performance this phrase should be begun somewhat softly, so that each progression is a little stronger, arriving at a strong penultimate chord in the final cadence.[3]

Mm. 10–18 (in quo cum Christo): after the simultaneously-texted exordium, there follows a full-fledged series of imitations, subject entries on related pitches in turn. The beginning notes of imitation define the mode of the passage, and they are at first G, then C, and finally D (m. 15). This is a typical three-pitch imitation, in which a series of imitations on the principal two pitches of the mode is amplified at the end of the series by a new pitch. This is concluded by a full cadence on G, in which, however, the tenor carrying the tenor cadence is somewhat delayed (m. 18), propelling the motion directly into the next section.

Mm. 18–28 (gaudent sancti): the rejoicing of the saints is depicted by quickly-rising scalewise passages in the three lowest voices, piled on one after the other, a figuration often used to express rejoicing. The soprano anchors the passage in long notes (a texture often called *cantus firmus*). This leads to a passage with bass and soprano singing in parallel tenths, while the tenor creates motion with syncopations. The passage concludes with a cadence to C. The alto takes the tenor cadence, but avoids its resolution by moving up a step (mm. 27–28). There is a productive contrast between the section on "gaudent," and that on "sancti," the latter continuing the direction established by "gaudent" until the cadence. This accumulation of motion to the cadence articulates the mid-point of the motet.

Mm. 28–35 (amicti stolis albis): the purity of the saints is expressed by their white garments, and this whiteness is conventionally represented by reduction of voices and a simple rhythmic style (mm. 27–28). First the three lower voices are in a completely note-against-note section; this is then reiterated by the three higher voices, but it is then extended by a scale-wise passage (recalling "gaudent") leading to a G cadence (mm. 30–33). Finally the passage is reiterated in all four voices (mm. 33–35), concluded by the most conventional cadence, a *clausula vera*, in which the voices take their proper role, the tenor singing a tenor cadence, the alto dropping down to the third. This leads to the most quintessential passage of the piece.

Mm. 36–47 (sequuntur Agnum—they follow the Lamb); a stunning representation of "following" is given by a series of descending scales in close imitation, some in syncopation. Most of the voices make a scalewise descent of a complete octave—the soprano descends a D octave and then a C octave, the alto ultimately descends a G octave twice, the tenor descends the D octave once and then centers around just the top half of

[3]The performance on YouTube by the Sixteen exemplifies the climactic character of this exordium.

that octave. The texture of the passage, including imitation and syncopation in octave-long descent, is the most distinctive sonority of the whole motet.

Mm. 48–56 (quocumque ierit): the final imitative section consists of a brief subject stated on more than one pitch by each voice several times, representing the saints going into various places, following the Lamb wherever he goes.

Mm. 56–59: the final tone of the soprano cadence establishes a culminating formal cadence, a nearly perfect *clausula vera*, after which the lower three voices continue the motive "quocumque ierit," confirming saints following the Lamb unto the last note of the piece.

Victoria's parody masses are usually based upon his own motets, as is the case with his mass on this motet.[4] An interesting feature of this mass is the use of the distinctive "following" texture, the descending octaves in imitation setting "sequuntur Agnum." In each movement of the mass this passage occurs in a different position and draws attention to a different feature of the movement. Of the Kyrie movement, the third Kyrie section consists entirely of the descending octave passage from the motet, rounding out the tripartite Kyrie movement. In the Gloria, the passage sets the beginning of its final doxology, "Tu solus Dominus." In the Credo the passage occurs just before the centerpiece of the Credo, "Et incarnatus est . . . ": setting "Qui propter nos homines et propter nostram salutem descendit de cælis." Thus the passage in the Credo depicts descent from heaven downward. In the Sanctus, the passage supports "Hosanna," the concluding ecstatic section of both Sanctus and Benedictus. In the Agnus Dei, it is the second half of this short text, "miserere nobis," repeated sufficient times to accommodate the descending scales of the model. Thus, in each movement of the mass, the most dynamic section of the motet serves to highlight an important text of the movement, but for each a different text for a different purpose. In the motet, the passage by its imitation represented the action of the saints in following the Lamb, in the mass, the passage highlights a different aspect of the text; except in the Credo, it is not "word-painting" as in the motet, but rather an expression of an important but different aspect of the structure of each movement.

Victoria was once reported to have asserted that he worked upon a piece until it was perfect; this is evident in this motet, where not a single note is out of place, but where every texture contributes to the panoply of the glories of the saints. ❖

[4]For a score of this mass, consult: https://www.uma.es/victoria/partituras.html#oquamgloriosum. This is a transcription by Nancho Alvarez, who has placed online his transcriptions of all the works of Victoria, Morales, Guerrero, and some others.

# *Reviews*

*Divine Inspiration: New Sacred Music from Britain and America,* Compositions by Nicholas Wilton and Peter Kwasniewski, performed by Cantiones Sacræ. Cantiones Sacræ Records CSCD20191. Available for $10.58 at https://www.tutti.co.uk/cds/divine-inspiration-wilton-kwasniewski-choral-NSWIN-20191-R4

**by Susan Treacy**

Recently a new compact disc was released by the Scottish vocal quartet Cantiones Sacræ. It features a selection of Catholic sacred music by two respected contemporary composers: Peter Kwasniewski and Nicholas Wilton. I have written earlier on the choral works of Kwasniewski and Wilton,[1] and it is a pleasure to revisit the works chosen to be recorded by Cantiones Sacræ, some of which have not been recorded before.

While not every composition on the disc is liturgical music, per se, all of it can be sung at Mass. Two settings of the Mass Ordinary (minus the Credo) are included—one by each composer. Wilton's *Missa Brevis* begins with a Renaissance-inspired Kyrie set in imitative polyphony. Inexplicably, the Gloria is intoned by a female voice, which naturally would not happen at Mass, where it is intoned by the priest celebrant. The Gloria proceeds in triple-meter as a syllabic setting in homophonic texture and in the sunny, glorious key of C major. The Sanctus is likewise a syllabic setting in homophonic texture, but in duple meter. The key scheme is C major/A minor, but interestingly it ends on an E-major chord. The vocal quartet could sing the Sanctus at a slower tempo and impart a more majestic character to this heavenly moment but they do perform it musically. With the Agnus Dei we are back in C major, and the music reprises that of the Gloria, albeit in a slower tempo. Kwasniewski's *Missa spe salvi* follows a similar format, in that the Kyrie has an imitative texture, while the other three movements are largely homophonic. Kwasniewski's harmonic palette is more adventurous and not as diatonic as Wilton's, but both composers do justice to the music of the Mass. Here too, *Cantiones Sacræ* assigns the

[1]"Review: *Sacred Choral Works* by Peter Kwasniewski," *Sacred Music*, 143, no. 3 (Fall 2016), 68–73. "The Majesty of Wilton's Music [Part III on Wilton's Choral Music]," *Sacred Music*, 133, no. 2 (Summer 2006), 45–47. "Reviews: Choral Music [Contains Part II of Wilton's Choral Music]," *Sacred Music*, 132, no. 4 (Fall 2005), 28–29. "Reviews: Choral Music [Contains Part I of Wilton's Choral Music]," *Sacred Music*, 132, no. 3 (Summer 2005), 20–21; "New Voices in Sacred Choral Music: Nicholas Wilton," *Saint Austin Review* (January/February 2006), 37–38; "The Style of Nicholas Wilton," *Saint Austin Review*, 16, no. 6 (November/December 2016), 32–33.

*Susan Treacy is Professor Emerita of Music at Ave Maria University and a member of the board of directors of the Church Music Associate of America*

intonation of the Gloria to a female voice.

Wilton has contributed two contrasting settings of *Ave Maria* to this album. *Ave Maria* (Track 13) is in F-sharp minor and uses mournful, chromatic harmonies, while *Ave Maria III* (Track 1) is in a joyful diatonic G major. Both settings are in strophic form, so if a choir sings only the first stanza it will work well as the Offertory for feasts of the Blessed Virgin Mary. Wilton's *Beata viscera* is the Communion antiphon for feasts of the Blessed Virgin Mary. The incipit is intoned by the tenor to the well-known melody of the mode 1 *Ave Maria*, so this reference to another Marian chant imparts a pleasing and symbolic devotional tone before the polyphony even begins. *Cor meum* is the mode 1 Communion for the Feast of


Saint Philip Neri and here Wilton has made a polyphonic arrangement of the actual Gregorian chant. The chant's free rhythm afforded Wilton the opportunity to employ joyful, playful rhythmic variety on the word "exsultaverunt," which in the chant features ternary groups, according to the classic Solesmes interpretation of rhythm. Choir directors could conceivably add a psalm tone to extend the length of this beautiful motet. Choirs familiar with Anton Bruckner's setting of *Locus iste*, the gradual for the Dedication of a Church, will enjoy singing Nicholas Wilton's minor-mode, slow triple meter setting of this proper text.

Both Kwasniewski and Wilton contributed settings of *O Salutaris Hostia* and *Tantum ergo*—those standbys of Benediction of the Blessed Sacrament. Kwasniewski's *O Saving Victim* is set in Victorian hymnody style, in the English translation by the Victorian Edward Caswall (1814–78). However, there is a harmonic "twist," as the composer ends the fourth line of each stanza with an F-sharp major chord. The "Amen" at the end of the second stanza provides a resolution, although not to the tonic D major, but to B major. Also, Kwasniewski rhythmically augments the last line of each stanza, which imparts more rhythmic variety than one would ordinarily find in a Victorian strophic hymn. Wilton's Latin *O Salutaris* is likewise a strophic hymn, but in a more straightforward diatonic harmonic language, except for a slight harmonic variation in the penultimate phrase. Nicholas Wilton's *Tantum ergo* features sinuous vocal lines that are passed from one vocal part to another. The key is F-sharp minor, and it is in triple meter. Kwasniewski's *Tantum ergo II* is in E minor but uses modal scales. Rhythmically, this is very straightforward duple meter with block chords until the very end, when a short melisma is used at the final cadence.

The remainder of the pieces on this disc have religious, but non-liturgical texts. Peter Kwasniewski has set a variety of texts, including some by himself. *Thee, O Mary, will I praise*, comes from the pen of the seventeenth-century German mystic known as Angelus Silesius (Johannes Scheffler,

1624–77), as translated by Mary E. Mannix (1846–1938). Kwasniewski's music has the characteristic "swing" of many seventeenth- and eighteenth-century English hymn tunes, e.g., Westminter Abbey, Wareham, Uffingham. *Thee, O Mary*, is a strophic hymn although its key, B-flat major, makes it too high for congregational singing; this could be accommodated by transposing it down to G major. Three of Kwasniewski's hymns are strophic settings in the Victorian tradition of devotional texts by the composer, who is an accomplished poet. *My Jesus, Mercy* and *Jesus, My Light* are in the homophonic texture of Victorian part songs and hymns, though again with a wider vocal range, while *Come, Breath of Holiness* has a two-line Latin refrain, with words taken from the sequence for Pentecost Sunday. All four of the above hymns will remind the listener of congregational hymns, yet because of their wider ranges and varied, unconventional harmonies, they would be better employed as anthems for the choir.

*Surgamus et Ædificemus* has a Latin title, but Jeremy Holmes' lyrics are in English. This strophic, chordal setting has three stanzas, each of which has a refrain:

> The time has come of promise
> And of prophecy fulfilled:
> Rise up, take sword and shovel,
> Let all rise up and build!

This hymn-like anthem does not strike this writer as liturgical music, but it would make a worthy addition to a concert of sacred music.

The final two selections by Peter Kwasniewski are both Latin motets. *O clarissima Mater* is a setting of a Marian text by Saint Hildegard of Bingen. Hildegard asks the intercession of Our Lady as a physician, "mother of the art of holy medicine." This is interesting in that the saint herself was gifted in the art of medicine. The style is imitative and reminiscent of the style of William Byrd. *Ad impetrandam gratiam Spiritus Sancti* is a homophonic setting of a Latin poem to the Holy Spirit by Peter Kwasniewski. Although the poem is set out in three quatrains, the musical setting is not strophic. Each stanza receives a different musical treatment, and the overall sound is reminiscent of a Bruckner motet.

*Divine Inspiration* closes with a final selection by Nicholas Wilton. *Jhesu, for Thy Mercy Endlesse Mercy* is a sixteenth-century English carol that the composer has given a lovely modal setting. This musical form of *Jhesu, for Thy Mercy Endlesse Mercy* slightly resembles that of a medieval English carol in that the first two lines function as a Burden—or refrain. The lyrics ask Jesus to grant us peace and the haunting, modally-inspired setting admirably complements the sixteenth-century text.

The vocal quartet Cantiones Sacræ delivers sensitive, musical and beautifully-tuned renditions of these sacred works by Peter Kwasniewski and Nicholas Wilton. Singing one to a part is always more challenging, but Cantiones Sacræ is clearly an ensemble that is well attuned to one another and their intonation is nearly perfect. This CD is highly recommended as a well performed anthology of beautiful contemporary Catholic sacred music that is within the skill set of many parish choirs. Nicholas Wilton and Peter Kwasniewski are two of the most laudable Catholic composers of sacred music working today. ❖

# Transition Toward Tradition: Taking Church Choirs Closer to Heaven

*Music and Meaning in the Mass* by AnnaMaria Cardinalli. Manchester, N.H.: Sophia Institute Press, 2020. 160 pp., paperback or eBook. ISBN 978-1-64413-281-4. $14.95. Available from sophiainstitute.com.

**by Trent Beattie**

Although there have been great improvements in sacred music over the past twenty years, some choir directors are still firmly planted in the 1970s musical milieu. Because they would balk at an attempt to replace Haugen with Palestrina, an incremental approach might be in order.

This is where the newly-released *Music and Meaning in the Mass* can come in handy. The 160-page book by Annamaria Cardinalli challenges musicians to reassess what type of music is appropriate for Mass without actually recommending Gregorian chant as a staple and Renaissance polyphony as a fitting addition.

The multitalented Cardinalli could be just the person needed to help turn long-lagging parishes toward traditional music. Cardinalli has a fascinating personal story that includes, among other things, graduating from high school at fourteen, an international operatic and classical guitar career, and a Ph.D. in theology with an emphasis on liturgical studies.

While she does not water down church teachings, she presents them in ways that modern Americans can easily understand.

*The multitalented Cardinalli could be just the person needed to help turn long-lagging parishes toward traditional music.*

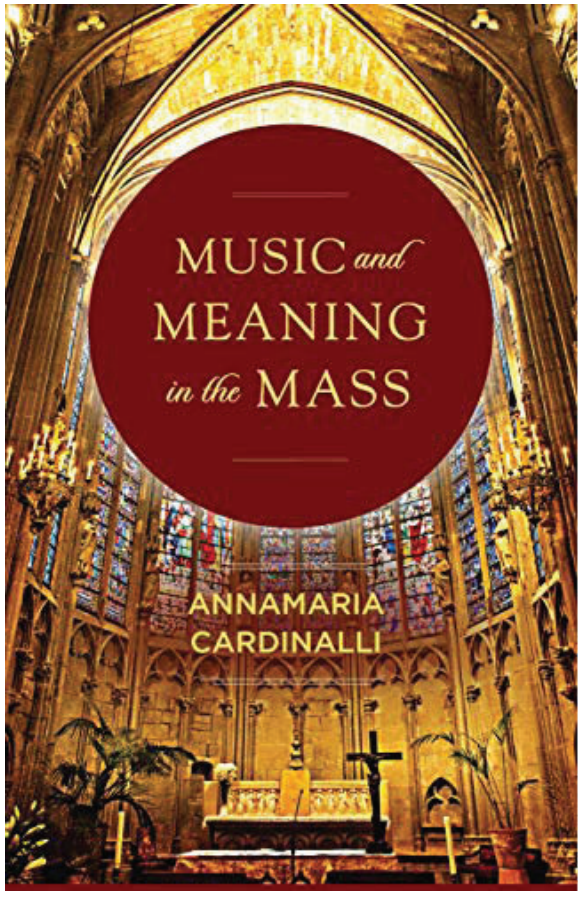
She mixes timeless theology with contemporary sociology—and a sense of humor. One example of levity is noting the definition of a gentleman as one who knows how to play the accordion but refrains from doing so.

*Trent Beattie has written on the topic of sacred music for* The National Catholic Register, The Latin Mass, *and* Sacred Music.

**Jay Knows the Way**

Cardinalli begins her book with a familiar face to many: Jay Leno. She recounts when the comedian played a battle scene from a movie, accompanied by music indicating the bravery and valor of what was taking place. Leno then replayed the scene, but accompanied by a superficial pop song from the 1980s. (I will refrain from mentioning the title so that the refrain will not be retained in the brain.)

The result of this musical shift of the movie scene was an attitudinal shift that




could be described as monumental. What had just been interpreted as heroic was now taken as hilarious—*and without changing a single frame*. The crucial difference was not visual, but audial.

Music can dramatically affect the perceived meaning of an event, even if the essential event itself does not change. Applying this concept to the Mass, Cardinalli warns that if the wrong music is employed at this most holy of events, we will not appreciate it for what it truly is. Furthermore, if we do not appreciate the very summit of the faith, what makes anyone think any other aspect of it will be held in proper esteem?

The Mass is our window into the most heroic event in the history of the world, yet this window has often been clouded. The right music can help to "uncloud" that window and make the perfect sacrifice of the cross much clearer. This is what Cardinalli is after, but she does not necessarily want the reader to go "all in" with chant or polyphony. She acknowledges the beauty of such music and congratulates parishes that have it, but does not think the average parish today can easily get there.

For Cardinalli, the present goal for most parishes is to set the bar higher by letting go of music that contradicts the essence of the Mass and replacing it with music that is more fitting. Although she mostly leaves the specific choices to the choir directors themselves, Ave Verum Corpus, Ubi Caritas, and Panis Angelicus are some of the suggested possibilities.

Everyone agrees that words have meaning, but many people need to be reminded that the way words are delivered—apart from the words themselves—can convey just as much, if not more, meaning. Rhythm, harmony and melody are among the most notable contributing factors Cardinalli addresses in this regard.

This section of the book will be a fascinating reminder or even introductory teaching for some readers, but what will really

shock many is the idea that church musicians are in the "business" of making saints! That breathtakingly bold claim will hopefully awaken musicians to the sublime reality that they are privileged to be a part of. Sacred music is, after all, not an idiosyncratic endeavor, but a participation in the life of God, creator, redeemer, and sanctifier of the world.

**Realizing a Pipe Dream**

Cardinalli places great importance on the church's desire for "fully conscious and active participation" but does not emphasize the church's desire for Gregorian chant to be given "pride of place" in liturgical services. It has been observed many times that active participation is more of an interior assent and *ascent* than it is a series of physical activities, which makes active participation simultaneously realizable with chanting and even polyphony that the listener is not physically playing a role in.

*For some parishes, the likely problem is not that they are* unable *to chant, but that they have not been made sufficiently aware of the real possibility of chanting.*

For some parishes, the likely problem is not that they are *unable* to chant, but that they have not been made sufficiently aware of the real possibility of chanting. As CMAA's influence—and that of other groups—grows, however, more chants will be given more of a chance.

In the meantime, Cardinalli makes an interesting point that those heavily invested in physical congregational participation have often overlooked: If such participation is truly sought after, the guitar and piano are some of the least effective instruments to bring this about.

Why?

Because the notes played on a guitar or piano quickly disappear, leaving behind the voices. This is not a problem for experienced singers, but it is a problem for the general congregation. The last things many people want to hear are their own singing voices. (In fact, some of them might even say that their own voices remind them of the first, second, or even *fourth* of the Four Last Things—but never the third.)

What will make the congregation comfortable with singing wholeheartedly is having a sound strong and enduring enough to cover their inadequacies. The pipe organ has this sound, so it is the unexpected meeting place for those on both sides of the liturgical music aisle.

Traditional musicians (along with the church) see the pipe organ as especially complementary to chant, while "activist" musicians *should* see the pipe organ as enabling their own goal of universal singing. If hearing from everyone is really the goal, the guitars and pianos should be shunned, while the pipe organ is dusted off and made use of.

**Attention-Attracting Album Accompaniment**

Because, as Cardinalli points out, it is difficult to explain sound in a literary format, it might be helpful to have *Music and Meaning in the Mass* accompanied by albums which express the same ideas.

Two of the best albums to give to a chant-challenged choir director are *Let All Together Praise* and *This Is the Day* from The Cathedral Singers. Their multifaceted lineups are familiar enough to English-speaking choirs to provide comfort, yet foreign enough to provide creativity.

The Cathedral Singers provide English hymns, English polyphony, Latin polyphony, and sometimes combinations of these, along with a fair amount of instrumental accompaniment. In short, their albums keep listeners "entertained" with a variety of styles. This attention-drawing factor is huge for those unaccustomed to sacred song. It encourages them to give what is heard an honest listen, rather than a swift dismissal.

Another album that can be helpful in this regard is *Cycles of Eternity* from In Mulieribus, a women's choir. It does not have any instrumental accompaniment, but it, too, is "entertaining" in that it includes selections that would not be found at Mass, but which are still dignified. In short, it demonstrates that *a cappella* singing can actually be fun. The overall album theme is that there is plenty of high-quality music that can be produced in a traditional, "organic" way.

**Slow Way to Heaven**

*Music and Meaning in the Mass* attempts to convince staunchly non-traditional parish music directors that they may have some improvements to make. This tall order is probably more realizable because of Cardinalli's own personal history and because of the familiar style in which the book is written.

Music and Meaning in the Mass *attempts to convince staunchly non-traditional parish music directors that they may have some improvements to make.*

One of the overall takeaways from the book is that those who "trend traditional" are real human beings who live in the world of 2021. A corresponding takeaway is the idea that there is not an unbridgeable gap between seemingly divergent liturgical music philosophies—that there can be both congregational participation and a heightened level of holiness to the songs sung.

To continue the process toward an appreciation for the church's musical heritage, a book such as Joseph Swain's *Sacred Treasure* would be needed. For starters, though, *Music and Meaning in the Mass*—possibly accompanied by philosophically consonant albums—is an option for those musicians who would not even bother to read a book about sacred music that takes them immediately and completely to Heaven. ❖

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*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.*

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- ☐ **Publication and distribution of new publications.** The CMAA is working on a new project called the *Parish Book of Motets*.
- ☐ **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. The CMAA has commissioned a new Mass setting in Spanish for the 2022 Colloquium and plans other commissioned work that will be made available.
- ☐ **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.

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**Cancellation:** Requests received in writing at the CMAA Office emailed or postmarked on or before June 8th will receive a refund less the non-refundable $75 deposit. After that date, partial refunds are given only in the form of a credit toward registration for the 2023 Colloquium. Credits are not carried forward more than one year. Refunds may be processed after the Colloquium. **All requests for credit must be received email by June 19 in order to be considered for any credit** (programs@musicasacra.com). Requests after June 8th may only receive a partial credit, depending on charges to the CMAA for meals and other expenses.

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Please note: The CMAA does not have any financial obligation to these hotels, so please feel free to choose any local Hagerstown hotel that suits you best.

**A limited bus service will be planned for those who will need it for an additional cost of $50/person. This service will pick up and drop off passengers near the two listed hotels above.**

**We encourage you to travel by car for the Colloquium. The hotels and the parish have ample parking available for those who plan to travel by automobile.**

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# June 20-25, 2022

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

# Register Now!
# 2022 Summer Courses

## June 14-18, 2022

## St. Mary's Parish, Hagerstown, MD

*Sponsored by The Collegium and St. Mary's Parish*

*Course Offerings:*

***Vocal Training Intensive – Dr. MeeAe Cecilia Nam***
***Laus in Ecclesia I – Kathy Reinheimer***
***Laus in Ecclesia II – Br. Mark Bachmann***


Member discount Code: **SUM22**

*Information regarding Registration available at MusicaSacra.com*

Don't delay… Register today.

2022 Summer Courses
Registration Details

June 14-18, 2022
St. Mary's Parish | The Collegium
Hagerstown, MD

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

**Cancellation:** Requests received at the CMAA Office (by email or mail) by May 1st will receive a refund less the non-refundable $75 deposit. Refunds will be processed after the Chant Intensive course completion. Requests for refund after May 15th may only receive a partial refund, depending on charges to the CMAA.

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

**Not yet a member?** Join the CMAA and receive your discount immediately (mail-in) or contact us for the code to register online.

**Liability Waiver**
All participants are required to sign a Waiver of Liability Relating to Coronavirus / COVID-19.
**The Church Music Association of America (CMAA), The Collegium, the Archdiocese of Baltimore, and St. Mary's Parish** cannot prevent you from becoming exposed to, contracting, or spreading COVID-19 while attending CMAA events at the Collegium, St. Mary's or University of Maryland premises (Summer course premises). It is not possible to prevent against the presence of the disease. Therefore, if you choose to participate in CMAA programs and/or enter onto the premises, you may be exposing yourself to and/or increasing your risk of contracting or spreading COVID-19.

**NOTE:** If, at any time during the Summer Courses, you develop symptoms that could be Covid-19, or any type of communicable illness, we ask that you refrain from attending sessions, as a way to protect your fellow participants.

**Hotel Accommodations** are Hotel Accommodations are available at the Ramada Plaza Hagerstown, 1718 Underpass Way, Hagerstown, MD 21740, (301) 797-2500 at a special rate of $119/night. Next to the Ramada Plaza is also another hotel option: Holiday Inn Express & Suites, 241 Railway Ln., Hagerstown, MD 21740, (301) 745-5644. Rooms at the Holiday Inn Express are available at a special rate of $129/night.

Make your reservation on or before Sunday, May 1, 2022 to get the special group rate (Don't delay in making your reservations! It is sports season in Hagerstown in June.).
PLEASE CALL RAMADA PLAZA HOTEL for Reservations at: (301) 797-2500.
PLEASE CALL HOLIDAY INN EXPRESS for Reservations at: (301) 745-5644.
Amenities include free internet in all guest rooms, as well as free hot breakfasts. These hotels are not within walking distance, so please plan to make arrangements for your local transportation.

MusicaSacra.com

Church Music Association of America

## CMAA Summer Course Registration form

*June 14-18, 2022 ♦ Hagerstown, MD ♦ St. Mary's Catholic Church | The Collegium*

Please print. **Early** registration forms must be postmarked by **March 31, 2022**. **Regular** registration forms must be postmarked by **May 15, 2022**. If registering more than one person, fill out another form - photocopy form as necessary. You may also register on the CMAA website at:
https://shop.musicasacra.com/ .
If you have not received confirmation by June 1, 2022, please contact the CMAA office by phone (505) 263-6298 or email at programs@musicasacra.com.

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

Address City State/Province Zip

Daytime Phone (include area code) E-Mail Address

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

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

**Summer Course Registration**

| | Early Bird (through March 31) | Regular (April 1 – May 15) | Late (After May 15) | |
|---|---|---|---|---|
| **Member Registration** | **$325** | **$375** | **$425** | **$ _____** |
| **Non-Member Registration** | **$375** | **$425** | **$475** | **$ _____** |

**Choose one: Vocal Training Intensive ____ Laus in Ecclesia – Level One ____ Laus in Ecclesia – Level Two _____**
(All registrations include $75 nonrefundable deposit, and Lunches June 15-18, 2022)

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

**TOTAL COURSE FEES, including deposit** **$ _____**

Note: We cannot accept registrations for minors. You must be 18 years of age on or before June 14, 2022.
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Payment
____ Check # _____ Enclosed
____ I authorize CMAA to charge my: ____ MasterCard ____ VISA ____ AMEX ____ Discover

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

Cardholder Signature Date of Signature

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

Submit form with payment to:
**CMAA, 322 Roy Foster Rd., McMinnville, TN 37110** Register online at https://shop.musicasacra.com/

# Give the Gift of Sacred Music

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

**Music Director**
**Pastor**
**Seminarian**
**Choir Member**
**Music Teacher**
**Liturgist**


Would your parish benefit from having a Parish Membership?

## Benefits of Membership:

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

**Each issue of *Sacred Music* offers:**

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

*"The greatest need of liturgy today is the restoration of the sense of the Sacred."*

William Mahrt, CMAA President

*Please help us continue our work. Join today!*

MusicaSacra.com

# New Membership or Renewal Form

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

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

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

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

Shipping Address:

First Name _____ Last Name _____

Email _____Telephone _____ Country _____

Address _____ City _____State/Prov ____ Zip _____

Payment:

☐ Check # _____ Enclosed

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

_____

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

_____

Cardholder Signature Date of Signature

_____

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

___ I've enclosed my check or credit card authorization for US$60 for an annual membership that includes an annual
subscription to *Sacred Music* (US$60 for Canada, US$65 for all other non-U.S. members)
___ I've enclosed my check or credit card authorization for US$300 for a full parish annual membership that comes with six copies of each issue of *Sacred Music* (US$300 for Canada, US$325 for all other non-U.S. members)
___ I've enclosed or authorize a credit card charge for an additional donation of US$_____

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

# Church Music Association of America and Sacred Music

Please note: You Will

**RECEIVE** remittance envelopes with each issue as a courtesy.

To determine your membership status, take note of top line of the address label: Example:

149.4000000000EXP-WIN-2022 (Indicates your last volume, 149.4 Winter 2022)
JANE DOE
1234 ANY ST.
ANYTOWN, TN 37777

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