Sacred Music

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Dedit fragílibus córporis férculum, Dedit et trístibus sánguinis póculum. (Thomas Aquinas)

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Editoral

Pope Benedict

Pope Benedict gives us a compelling argument that addressing Christ, the logos, *in song, incorporates the Christian into the cosmic order Christ created.*

by William Mahrt

On the last day of the last year, Pope Benedict XVI passed into eternity at the age of 95. Not since Pope St. Pius X has a pope had so significant an impact upon sacred music. In a brief notice in *First Things* (March 2023), the editor, R. R. Reno, summarized the significance of Pope Benedict's long career. Among very many others, he highlighted two major accomplishments, one administrative and one scholarly.

There is *Summorum pontificum*, the motu proprio which authorized a wider celebration of the Mass according to the traditional or extraordinary form, the so-called Tridentine Mass. Benedict's aim was to harmonize the celebration of the older form of the Mass with the newer. Priests, who at that time began to celebrate both forms, reported that upon beginning the practice of the old Mass, they experienced a greater sacrality of the Mass and this suggested to them that their celebration of the new Mass could incorporate elements of the sacrality of the old, such as incense and even the *ad orientem* posture. Congregations, often including numerous young people, have grown in attending this extraordinary form. Benedict's argument is compelling—something that has been a practice for well over a millennium cannot suddenly become unavailable—the extraordinary form "must be given due honour for its venerable and ancient usage."[1]

The practice of the extraordinary form is an important check upon the present use of music in the ordinary form. The Constitution on the Sacred Liturgy of the Second Vatican Council endorsed the completely sung Solemn Mass (¶113) and prescribed Gregorian chant as "proper to the Roman Liturgy," having the principal place there ("principem locum," ¶116). Sacred polyphony was also accorded a special place (ibid.). The use of Gregorian chant and polyphony in the ordinary form requires some judgment about their employment in the liturgy; by the hermeneutic of continuity, these remain norms. These present musical forms arose in

[1]Benedict XVI, Apostolic Letter "Summorum Pontificum" issued Motu Proprio (July 7, 2007), Art. 1.

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and from an integral part of the traditional liturgy. The best school of this is the experience of their use in the extraordinary form—what roles they serve there and how best to accomplish these. Musicians with practical experience in both forms are best prepared to make effective employment in the ordinary form, something the CMAA has continually advocated.

The second major accomplishment of Pope Benedict is his writing on the music of the liturgy. Among his impressive list of theological writings, liturgy is prominent.[2] A most recent work, still under the name of Joseph Cardinal Ratzinger, is *The Spirit of the Liturgy*.[3] Reno asseses this work as one which will be read for decades to come. He describes it: "*The Spirit of the Liturgy* sings."

In this work, the chapter on "Music and Liturgy" begins with a fundamental statement:

> When man comes into contact with God, mere speech is not enough. Areas of his existence are awakened that spontaneously turn into song. Indeed, man's own being is insufficient for what he has to express, and so he invites the whole of creation to become a song.

The notion that song is the only adequate way to address God may seem strange to some, but it is a premise of the tradition of the sung liturgy, for the Solemn High Mass and the Sung Mass of the extraordinary form both prescribe that practically everything to be pronounced aloud is to be sung.[4] This prescription might have at one time been a requisite for liturgy in a large church, since in the absence of a microphone, the voice best carries when sung. But it is more than that, and Pope Benedict lays the ground for this principle in the notion of cosmic music.

Benedict's invitation of "the whole of creation to become a song" leads to a theology of liturgical music. This is based upon a fundamental cosmic order. The principles of this order are rational and exist in the mind of the Creator. Christ, the *logos*, embodies these principles and employs them in the creation of the material world. The *cosmos* (the Greek word for order) is thus ordered by Christ; and included in it are principles of universal order, of harmony and rhythm. Sounding music, then, embodies these archetypes of order, and "the beauty of music depends upon its conformity to the rhythmic and harmonic laws of the universe." The more human music adapts itself to the musical laws of the universe, the more beautiful it will be.[5] It is not surprising that the author of a three-volume study of Jesus of Nazareth should understand the *logos* as a

[2]Joseph Ratzinger, *Theologie der Liturgie: die sakramentale Begründung christlicher Existenz*, Gesammelte Schriften, vol. 11 (Freiburg: Herder, 2008); English edition, *Theology of the Liturgy: The Sacraental Foundation of Christian Existence,* Collected Works, vol. 11 (San Francisco: Ignatius Press, 2014), 634pp. The Collected Works consist of sixteen volumes.

[3]Tr. John Saward (San Francisco: Ignatius Press, 2000). A commemorative edition was published by Ignatius Press in 2018, which also included Romano Guardini, *The Spirit of the Liturgy,* tr. Ada Lane (1918), the work whose title Cardinal Ratzinger adopted as hommage; the edition also includes a forward by Robert Cardinal Sarah and a preface by Pope Emeritus Benedict XVI. All quotations for this editorial are taken from the 2000 edition.

[4]The priest only speaks the blessing at the end of the Mass; its singing is reserved to a bishop.

[5]Ratzinger, *Spirit of the Liturgy*, 152f.

key to liturgical music, but it is an inspired and compelling understanding.

Benedict's view of the liturgy is trans-temporal, exploring the traditional figurative senses of the scripture. Biblical events occurred in the past, but persist in the present: the Exodus occurred in the past, and upon passing through the Red Sea, Moses sang a foundational canticle; but the Exodus exists also in the Resurrection of Christ, which is commemorated particularly at the Easter Vigil, where the same canticle of Moses is sung, the first of the chants which complement the lessons. The Exodus also exists for believers, who through Baptism pass from death to life, and the observersance of all of this occurs year in and year out as something we experience as present.

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His view of the liturgy is also transcendent, and this is seen through the role of music. In the classical theory, music represents the harmony of the universe, in the mathematics of the motions of the planets, a theory propounded in the Middle Ages and Renaissance. While this view of the motion of the planets has for some time been quite obsolete and the proportional motions of the planets as generating a kind of music based upon mathematical proportions has been substantially superseded, a comprehensible order still describes the universe. True, this universe is astonishingly mammoth in relation to its medieval forerunner, still its majuscule motions can be predicted in mathematical terms. Likewise, its miniscule motion—the order of particles in the atom—are described mathematically. Similarly, the whole world of DNA, so recently expanded, is ordered in such a way that it can be described scientifically. And the functions of the elements of living cells have been described as so complex and orderly that they cannot have simply evolved; rather, their phenomena are beginning to be seen as a demonstration of the existence of a creator.[6]

The cosmic order that this projects shows a Christian transcendence of the merely mathematical order: the presence of Angels. In the medieval view, the planets are occupied by Angels singing, and they join the earthly liturgy when they sing the Sanctus with us. Its text is from Isaiah, where two Seraphim sing in alternation; this is made present in the celebration of every Mass.

The discussion of music as reflecting universal order leads to a distinction between two basic types of music, to which Benedict gives classical names: Apollonian and Dionysian. Apollonian subsumes sense experience into the reasonable light of universal order; it is described as "sober inebriation";

[6]This complexity, as well as the relatively sudden appearance of numerous species in the archeological layers, argues against a simple theory of evolution, as argued eloquently in "By Design: Behe, Lennox, and Meyer on the Evidence for a Creator," *Uncommon Knowledge* with Peter Robinson <https://www.youtube.com/watch?v=rXexaVsvhCM>.

it lifts up the heart in *logike latreia* ("reasonable, *logos*-worthy worship") incorporating affection and joy, distress and deliverance into singing before God in love. Dionysian is one in which the soul is subjected to the dominance of the senses, suppressing rationality.

This leads to a discussion of present-day music, articulating a critique of music for the liturgy. So many "songs" for the liturgy are presented as popular, but they have little to do with the people, being the creation of commercial interests and sometimes descending to the level of the Dionysian. On the other hand, the styles of modern "classical" music are often either so esoteric as to be of interest only to an elite group of enthusiasts, or represent an aesthetic autonomy that depends upon will rather than reason; these depart from any link with the cosmic. This is not to say that subjective experience in music is to be rejected; indeed much of well-known classical music has expressive aspects in a subjective sense, but "these are held in check by the musical universe, reflecting as it does the order of divine creation itself."[7]

The inquiry is principally for the sake of liturgical music, so that popular and aesthetic criteria must be subsumed into higher purposes. Again, Cardinal Ratzinger:

> This is the loftiest service of music through which it does not deny its artistic grandeur but really discovers it to the full. Music uncovers the buried way to the heart, to the core of our being where it touches the being of the Creator and the Redeemer. Wherever this is achieved, music becomes the road that leads to Jesus, the way on which God shows his salvation.[8]

Thus Pope Benedict's view of the beauty of liturgical music takes a middle ground, but one that transcends the popular or the subjective. In this he follows Romano Guardini, the author of the work which gave Benedict the name for his own book. Guardini says that in aesthetics, *logos* precedes *ethos*. This means for Benedict that the role of the Logos, Christ, in endowing the universe with a harmonic and logical structure, gives the guide for a music that imitates the order of the created world, a music that draws the listener upward to the universe created by Christ himself, and to him. Benedict's ordered aesthetics is entirely *logos*-based:

> The mathematics of the universe . . . has a deeper foundation: the mind of the Creator. It comes from the Logos, in whom, so to speak, the archetypes of the world's order are contained. The Logos, through the Spirit, fashions the material world according to these archetypes. In virtue of his work in creation, the Logos is, therefore, called the "art of God." . . . The Logos himself is the great artist in whom all works of art—the beauty of the universe—have their origin. To sing with the universe means, then, to follow the track of the Logos and to come close to him.[9] ❖

[7]Ratzinger, *Spirit of the Liturgy*, 146.

[8]Joseph Ratzinger [Pope Benedict XVI], *A New Song for the Lord: Faith in Christ and Liturgy Today* (New York: Crossroad, 1996), p. 110.

[9]Ratzinger, *Spirit of the Liturgy*, 153f.

Articles

Nihil operi Dei præponatur: On Chanting the Divine Office in Common

Inspired by the rule of St. Benedict, diocesan priests can find great solace, joy, and charity in regularly coming together to sing the hours.

by Fr. Jon Tveit

"Let nothing be put before the Work of God."[1] With these words, St. Benedict established the priority of the sacred liturgy over all other aspects of the life of his monks. The work of God was to take precedence in their lives. This would seem to be almost common sense, that the work of God should come before the works of man, and this is not only true for Benedictines, but for all those consecrated to do the work of God, that is to say all priests and religious. Pope Benedict pointed this out in the preface to his works on the liturgy, intentionally the first volume of his collected works to be published. He wrote:

> By starting with the theme of liturgy, God's primacy, the absolute precedence of the theme of God, was unmistakably highlighted. Beginning with the liturgy tells us: "God first." When the focus on God is not decisive, everything else loses its orientation. The saying from the Rule of St. Benedict, "Nothing is to be preferred to the liturgy" (43, 3), applies specifically to monasticism, but as a way of ordering priorities it is true also for the life of the Church and of every individual, for each in his own way.[2]

The late pontiff argued often that any true renewal in the church must begin with a renewal of the sacred liturgy because of its precedence in the life of the church.

In large part because of this focus of Pope Benedict, we have seen the start of the new liturgical movement for which he called and which he helped to inspire. But if

[1]St. Benedict of Nursia, *The Rule of Saint Benedict: A Commentary by the Right Rev. Dom Paul Delatte* (London: Burns, Oates, & Washbourne, 1921), 43, 3, p. 286.

[2]Joseph Ratzinger, *Collected Works: Theology of the Liturgy* (San Francisco: Ignatius Press, 2014), xv.

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we're honest, this renewal of liturgical piety, this actualization of participation in the liturgy, has had much more success in recent decades in the celebration of the Mass than it has in the praying of the Divine Office. The liturgy as a whole, not merely the holy sacrifice of the Mass, is the source and summit of the Christian life, according to *Sacrosanctum concilium*.[3] As such, we ought to foster our appreciation for and devotion to the office, especially we priests, for whom this prayer is so considerably a part of our lives, and who promised at our diaconate ordination "to celebrate faithfully the Liturgy of the Hours, with and for the People of God, and indeed for the whole world."[4]

The Divine Office is an integral part of the sacred liturgy, which as Pope Pius XII defined it in *Mediator Dei*, is "the public worship which our Redeemer as Head of the Church renders to the Father, as well as the worship which the community of the faithful renders to its Founder, and through Him to the heavenly Father. It is, in short, the worship rendered by the Mystical Body of Christ in the entirety of its Head and members."[5] The Divine Office is part of the *opus Dei* because it participates in the worship rendered by Christ—in his head and his members—to his almighty father. The fathers of the Second Vatican Council declared that "every liturgical celebration, because it is an action of Christ the priest and of His Body which is the Church, is a sacred action surpassing all others; no other action of the Church can equal its efficacy by the same title and to the same degree."[6] This includes the Divine Office.

Pope Pius XII pointed out that the office is "the prayer of the Mystical Body of Jesus Christ, offered to God in the name and on behalf of all Christians" by the deputed ministers of the church.[7] He wrote that "the nature and the object of the sacred liturgy," including the Office, "aims at uniting our souls with Christ and sanctifying them through the divine Redeemer in order that Christ be honored and, through Him and in Him, the most Holy Trinity."[8] The psalms,

[3]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum concilium* (Dec. 4, 1963), ¶10 <https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html>.

[4]*Rite of Ordination of a Deacon*, ¶15.

[5]Pius XII, Encyclical Letter, *Mediator Dei* (Nov. 20, 1947), ¶20 <https://www.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei.html>.

[6]*Sacrosanctum concilium*, ¶7.

[7]*Mediator Dei*, ¶142.

[8]Ibid., ¶171.

which serve as the foundation of the office, "encompass the full round of the day and sanctify it." The Holy Father here quotes Cassiodorus, who noted the beauty of the distribution of the psalms throughout the day:

> With the celebration of matins they bring a blessing on the coming day, they set aside for us the first hour and consecrate the third hour of the day, they gladden the sixth hour with the breaking of bread, at the ninth they terminate our fast, they bring the evening to a close and at nightfall they shield our minds from darkness.[9]

The whole liturgy sanctifies our earthly lives by lifting them up to participate in the eternal worship of God in heaven. For this reason, St. Isidore of Seville wrote of the office, "He who carries out faithfully and attentively this task that is given to him joins in with the singing of the angels."[10]

There has been too little devotion to this aspect of the worship of almighty God among her ordained ministers, let alone among the lay faithful, whom the church encourages to pray the hours insofar as this is possible according to their state in life. Too often the office gets short shrift among the clergy. I've even heard priests speak of their breviary as "the wife," and not because of their great love for and whole-hearted devotion to her. As in so many other aspects of priestly life, a certain minimalism and a certain activism have affected the recitation of the Liturgy of the Hours. Even many priests who have immense love for the Mass speak of the office as a burden, as something to be gotten through as quickly as possible. And this means the office is the first thing to fall by the wayside when a priest is especially busy. Many priests, even many good priests think that the active apostolate ought to take precedence over the liturgy. "Let nothing be put before the work of God," St. Benedict reminds us all. We secular clergy could learn much from the Benedictine "spirituality" of the liturgy.

Importance of the Office for the Cleric

The Trappist Eugene Boylan wrote a few wonderful books on priestly spirituality, including *The Priest's Way to God*, which is intended not for those who live by the Rule of Saint Benedict, but for diocesan clergy. In a chapter on "Reciting the Divine Office," Boylan emphasizes the duty of all priests to pray for their people, and reminds us that prayer on our people's behalf is at the core even of our active apostolate. He writes:

> As priests we stand between God and man. We speak to men and act on them in the name of God, but we also speak to God and worship him in the name of his people. It is this second aspect of our priestly vocation, an aspect which in many ways is its primary one, that we so often overlook. And even if we only consider the first-mentioned function—that of our duties to our flock—we still underestimate the importance of our breviary even in their regard.[11]

[9]Ibid., ¶147.

[10]Translation from Claude Barthe, "The 'Mystical' Meaning of the Ceremonies of the Mass: Liturgical Exegesis in the Middle Ages," in Uwe Michael Lang, ed., *The Genius of the Roman Rite: Historical, Theological, and Pastoral Perspectives on Catholic Liturgy* (Chicago: Hillenbrand Books, 2010), p. 184.

[11]Eugene Boylan, *The Priest's Way to God* (Dublin: Scepter Publishers, 1962), p. 134.

He adds the important conclusion, "A priest seldom does so much for his flock as when he prays for them, and he seldom prays for them so effectively as when he recites the Divine Office." Fr. Boylan is right to say that after the Mass and the sacraments, the most efficacious praying we do as priests is our prayer of the office. This is so because its efficacy comes not from the pray-er but the prayer itself.

The Liturgy of the Hours is part of the public liturgy of the church, it is not the private prayer of the priest. As such, it is the prayer of Christ, it is his prayer to his almighty father with us and for us. Boylan writes, "It is the prayer of Christ said by Christ to the Father of Christ, and when we recite the office, we enter into Christ, we put on Christ, we are one with Christ."[12] He adds:

> In actual fact there is but one Priest, Christ himself, and we are only participators in his priesthood. And there is one great prayer of that Priest who, as the Word of God, is the only adequate praise of God; and, after the Mass, we have no more effective way of making that prayer and that praise our own than by reciting the divine office.[13]

Private prayers and devotions are certainly important, but they are not the prayer of Christ and cannot take its place. In this, Fr. Boylan echoes Pope Pius XII who wrote, "Unquestionably, liturgical prayer, being the public supplication of the illustrious Spouse of Jesus Christ, is superior in excellence to private prayers."[14] Another son of St. Benedict, Columba Marmion agrees that "there is no work that comes anywhere near the Divine Office. All other works are *opera hominum*." He adduces the support of the most zealous doctor, St. Alphonsus, who said, "If time is lacking to us, it is much better to shorten mental prayer, and give more time to the Divine Office that we may be enabled to recite it with the devotion due to it."[15] "What work equals this in greatness?" the abbot asks, "What work is more pleasing to God? None; let us be deeply convinced of this."[16]

Even if we never see the fruit of the office, Fr. Boylan assures us that somewhere in the vineyard it is coming to fruition. The fruit we priests bear in the active apostolate after all comes not from us and our own power *ex opere operantis*, but from Christ. We bear fruit in the active apostolate by abiding in Christ as branches in the vine, and Boylan asks, "How can we better abide in him than by entering into his prayer and making it our own?"[17]

Praying the Office Together in Common as Clerics

In his recent book about the needed renewal in the priesthood, Cardinal Sarah mentions how preferable it is that priests live together in common after the example of the apostles themselves, and how desirable it is that they pray together. "Is it normal, is it desirable," he writes, "to pray alone each day the Hours of the breviary? Would we not at least suffer from this situation? Should we not wish to give witness to the fraternal and

[12]Ibid., 136.

[13]Ibid., 137.

[14]*Mediator Dei*, ¶37.

[15]Columba Marmion, O.S.B., *Christ, the Ideal of the Monk* (London: Sands, 1926), p. 300.

[16]Ibid., 302.

[17]Boylan, *The Priest's Way to God*, 139–40.

common life? . . . The breviary is made to be prayed and chanted in common and lived in community. What if we dared to give ourselves the means?"[18] In this, the good cardinal merely reiterates *Sacrosanctum concilium*, which "urged" priests who live in common or "assemble for any purpose . . . to pray at least some part of the Divine Office in common."[19] This is, of course, taken up by the *General Instruction to the Liturgy of the Hours* as well: "Even when having no obligation to communal celebration, all sacred ministers and all clerics living in a community or meeting together should arrange to say at least some part of the Liturgy of the Hours in common, particularly Morning Prayer and Evening Prayer."[20] Imagine the fruit that would come to a parish whose priests prayed the office together consistently, especially if they did so publicly with parishioners.

In several ways it can be said that praying the office in common is a work of charity. It is, as was mentioned above, an important foundation for the active apostolate. It is also an exercise in mutual charity among the clergy or religious who pray it. Praying the psalms antiphonally was seen as helpful not only in the break it gives to the chanters who otherwise would need to sing everything, but also as a way in which the brethren could proclaim the Word of God to one another. The liturgy is our very participation in the pouring forth of God's Word, and antiphonal singing enables each side of the choir in turn to announce the Word and to receive it. *Ecce quam bonum et quam jucundum habitare—et psallere—fratres in unum*.

Abbot Marmion in *Christ, the Ideal of the Monk*, which has as much to teach secular priests as religious, notes also the power of our suffering during the common prayer of the office. Marmion is realistic and honest about the trials which come from common life in general, and common prayer in particular:

> The possibility of tiny annoyances jarring upon us is inherent to our poor human nature; this is true even of prayer in common. A ceremony awkwardly performed, false movements of the choir, a melody badly rendered, discord in the rhythm with those around us, all this can set our nerves on edge. . . . When we have to hymn God's glory under these conditions there is room for a real sacrifice, a veritable immolation. In Heaven, when we possess God, we shall praise Him in the eternal harmony of overflowing gladness; here below, in the valley of tears, it may happen that we have to praise Him in suffering; but our sufferings add a new degree of love to our praise, and prove the sincerity of our seeking after God.[21]

[18]Cardinal Sarah, *Pour l'éternité* (Paris: Fayard, 2021), p. 164: "Est-ce normal, est-ce souhaitable, de prier chaque jour, seul, les Heures du bréviaire? Ne devrions-nous pas, au moins, souffrir de cette situation? Ne devons-nous pas souhaiter donner le témoignage de la vie fraternelle et commune? . . . Le bréviaire est fait pour être prié et chanté en commun et vécu en communauté. Et si nous osions nous en donner les moyens?"

[19]*Sacrosanctum concilium*, ¶99.

[20]Congregation for Divine Worship and the Discipline of the Sacraments, *General Instruction on the Liturgy of the Hours* (Feb. 2, 1971), ¶25 <https://www.ewtn.com/catholicism/library/general-instruction-on-the-liturgy-of-the-hours-2175>.

[21]Dom Columba Marmion, O.S.B., *Christ, the Ideal of the Monk* (St. Louis, Mo.: Herder, 1926), p. 307.

The annoyances of the stall suffered patiently can only add to the beauty of our prayer in God's eyes. We know that such annoyances must come, but we must not let them become a reason to avoid praying the office in common. In this way, our common prayer can become an opportunity for growth in virtue and even a sacrifice to be offered up for our own sins and those of others.

Practical Considerations

After establishing the importance of devotion to the office and the desirability of even secular priests praying hours in common when possible, we turn to more practical concerns. Increased devotion to the office naturally inspires the desire to chant it. But how do we do that? If you were to pray the Divine Office in the *usus antiquior* of the Roman rite, it would not be difficult to make the transition from reciting to chanting. The office as it stood in the early 1960s was the fruit of well over a millennium of practice, of being chanted. Everything you need to chant the older office is fairly easily accessible in pdf form, or for hard copies, used books and recent reprints are not very difficult to come by.

The situation is, however, rather different—and rather more difficult—when it comes to chanting the post-conciliar *Liturgia Horarum*, whether in Latin or the vernacular. This form of the office does not have the benefit of centuries-long use and development. The Liturgy of the Hours has not been around long enough to allow for the development of the full flourishing of its chant, comparable to what exists in the older form. Until quite recently, a sung celebration of the Liturgy of the Hours was something which needed to be constructed by a community, rather than something given.

The first *editio typica* of the *Liturgia Horarum*, which was published in 1971, contained only the texts of the new office. It lacked the melodies by which to sing those texts. The Latin psalms could be sung according to the traditional Gregorian tones, even when their revised versions came out a few years later with the Nova Vulgata. But what about the antiphons, hymns, and everything else that composes the hours?

For this, the Benedictine monks of Solesmes have done the church a great service. The monks of St. Peter's Abbey in Solesmes, France continue their historical work on the music native to the Roman rite, and little by little they are publishing the books needed to chant the *Liturgia Horarum* in Latin. The first volume they released for the new liturgy was the *Liber Hymnarius* in 1983. This book provides the music for all the hymns used in the new office. This includes many original, unaltered versions of hymns which had unfortunately been tinkered with by Pope Urban VIII (d. 1644).

In more recent years, the monks of Solesmes have released two volumes of a new *Antiphonale Romanum*, which would provide all the necessary chants for the Latin *Liturgia Horarum*. Volume II of their *Antiphonale Romanum* was published in 2009 (yes, the second volume came first). This contains all the chants for Vespers on every Sunday and major feast of the liturgical year, including different Magnificat antiphons for the three-year Sunday cycle, something which had not existed until this publication. In 2020, Volume I of the new *Antiphonale* was released, which contains the chants for Lauds of Sundays and feasts. Presumably, more is yet to come.

Apart from the Solesmes *Antiphonale*, we can chant all of Compline throughout the week thanks to Fr. Samuel Weber's admirable volume, *The Office of Compline*.[22]

The situation is a bit more difficult when it comes to chanting the new office in English. Fr. Weber's book allows us to chant Compline in English as well as Latin, but for those who wish to chant the other hours in the vernacular, there are many lacunae. But there is hope. It has been reported that the American bishops are close to permitting the publication of an English translation of the *Liber Hymnarius*. We are also anticipating a new and improved translation of the whole of the *Liturgia Horarum*, along the lines of the current, improved translation of the Mass in use since Advent 2011. This translation was a great fruit of, as well as an incredible catalyst for, the new liturgical movement in regard to the Mass. It has inspired the flourishing of new vernacular settings of the proper and ordinary chants. Please God, when the new translation of the breviary is published in the coming years, it will spark a similar renewal in the chanted office. But even now while we wait, we can do much to produce beautiful sung celebrations of the newer office in English.

As it is with introducing anything new in the liturgy, perhaps a gradual approach is best for beginning to chant the office. Remember that anything can be chanted *recto tono*. Though of course this is not ideal, it can be a good place to start in encouraging a more prayerful recitation of the office. The hymn which introduces the Hour is one of the first choices to be made. Common practice notwithstanding, omitting the hymn is not a licit choice. The selection of hymns is certainly wide open, but the first choice should be to use the chant hymns given by the liturgy itself. As mentioned, the *Liber Hymnarius* offers the necessary chants in Latin. Once again, we owe a debt of gratitude to Fr. Weber, whose extensive *Hymnal for the Hours* provides an English version of nearly five hundred chant hymns from the ordinary, as well as the temporal and sanctoral cycles of the *Liturgia Horarum*. These translations are set to the original melodies of the Latin hymns (when possible), which is what we anticipate as well from the forthcoming ICEL translation of the *Liber Hymnarius*.

The hymns which the church's liturgy itself gives us often have a depth of content which makes them more suitable for the sanctification of the day than many other songs we might choose. Consider the hymns of the daytime Hours.[23] At the midmorning Hour of Terce, we pray for the blessing of the Holy Spirit upon our day, who descended upon the Blessed Mother and the apostles at the same hour on the first Pentecost:[24]

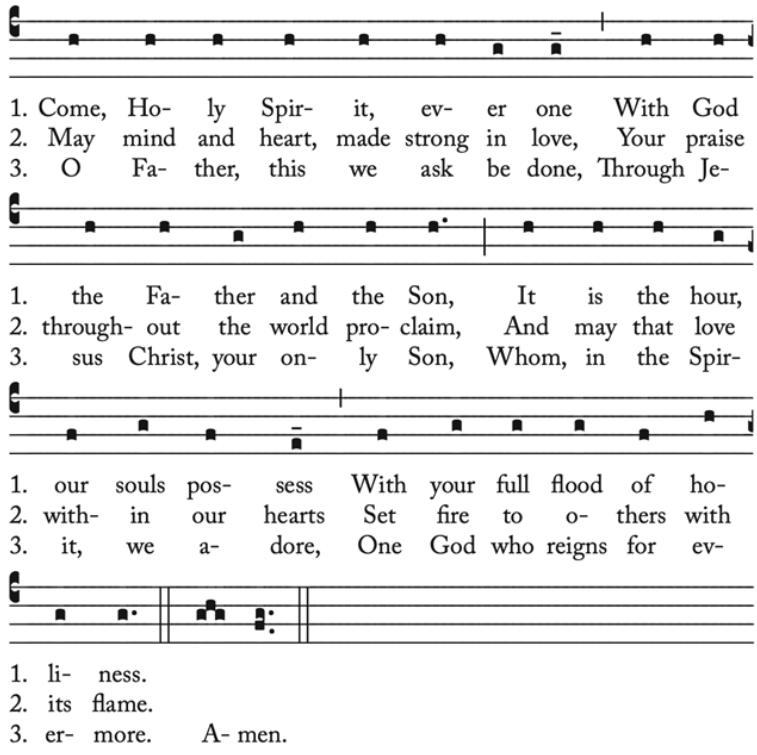
[22]Samuel F. Weber, O.S.B., *The Office of Compline* (San Francisco: Ignatius Press, 2010).

[23]This treatment is based on an early article of mine at the *New Liturgical Movement*, "Sanctifying Time" (April 7, 2020) <https://www.newliturgicalmovement.org/2020/04/sanctifying-time-guest-post-by-fr-jon.html>. I give here one of the options for the hymn at Terce from Fr. Weber's *Hymnal for the Hours*.

[24]Samuel F. Weber, O.S.B., *Hymnal for the Hours* (2014) <https://www.lulu.com/shop/rev-samuel-f-weber-osb/hymnal-for-the-hours/paperback/product-21799513.html?page=1&pageSize=4>.

249. Come, Holy Spirit, Ever One

Nunc, Sancte, nobis, Spiritus. Mode VIII



At the noon hour of Sext, we pray that the ruler of the universe, who regulates the changes of the day, may calm the fires of concupiscence in us and grant us health and peace of mind. This hymn shows us well that our moral life depends upon our lives being brought into the order of the one who governs all creation, which of course is the very work of the liturgy:

Rector potens, verax Deus,	O ruler potent, O truthful God,
Qui temperas rerum vices,	You who temper the alterations of creation.
Splendore mane instruis,	You furnish the morning with splendor,
Et ignibus meridiem.	And with fires the midday.
Extingue flammas litium,	Quench the flames of quarrels,
Aufer calorem noxium,	Remove the harmful heat,
Confer salutem corporum,	Grant the health of bodies,
Veramque pacem cordium.	And the true peace of hearts.
Præsta, Pater piissime,	Grant this, most merciful Father,
Patri compar Unice,	And Only Son equal to the Father,
Cum Spiritu Paraclito	With the Spirit, the Paraclete,
Regnans per omne sæculum. Amen.	Reigning through every age. Amen.

In midafternoon at the Hour of None, anticipating the fading light of day, we ask the Lord to give us that light of his which never fades. We pray for perseverance in grace until the final evening of life:

Rerum, Deus, tenax vigor, Immotus in te permanens, Lucis diurnæ tempora Successibus determinans.	O God, the vigor upholding creation, Remaining in Yourself unmoved, The hours of daylight Determining by successions.
Largire clarum vespere, Quo vita nusquam decidat, Sed praemium mortis sacrae Perennis instet gloria.	Lavish brightness in the evening, By which life may nowhere fail, But as the reward of a holy death, May perennial glory be near.
Præsta, Pater piissime . . .	Grant this, most merciful Father . . .

These hymns, especially with repeated use, help to set the pattern of our life and structure them according to God's order of the cosmos.

The antiphons remain a difficulty for the English office. The texts given in the breviary can be sung to the corresponding psalm tones or other tones invented for the purpose. But for the fully chanted antiphons, the Latin text must be used.

The next question for chanting the office is what to do with the psalms, which compose the heart of each hour. The accentuation and other characteristics of English differ from those of Latin, for which the traditional Gregorian psalm tones were developed. For this reason, some have developed new tones by which to sing the psalms in English, tones which are sometimes based on the modes of the Latin psalm tones. To my ear, however, none of the English psalm tones which I have encountered work quite as well as the Gregorian ones. Many may choose to use tones composed for English, but for me the benefit of using the Gregorian tones outweighs the cost of having to adjust them at times to suit the cadence of the English language.[25] If you can notate the English psalms for use in a booklet, it helps to obviate these difficulties.

The psalms of the office are traditionally prayed antiphonally, with the two sides of the choir alternating by verse. In the current English version of the *Liturgy of the Hours*, the psalms are broken up instead by strophes, but the *General Instruction* allows the possibility of reciting or chanting them with alternation by verse. In this case, each strophe is broken into two-line segments, or three if the strophe has an odd number of lines. The asterisk which is present in the middle of each verse in the psalms of the *Liturgia Horarum* was omitted for some

[25]Bruce E. Ford gives examples of possible adjustments to the psalm tones for English in "Setting English Texts to Gregorian Psalm Tones: Theoretical Considerations and Practical Suggestions," which can be found online.

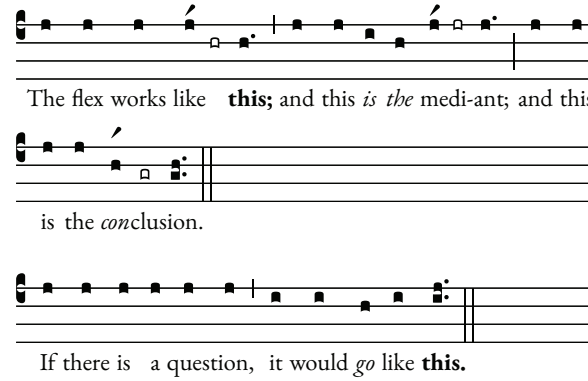
reason in the current English version. The line break can therefore function as the asterisk would, marking a short pause in the recitation or chanting of each verse. It greatly enhances the prayerfulness of the psalms if these line breaks are observed by a brief pause, which also helps to counter the tendency to rush through the psalms. One may not agree with where the current breviary has set some of these line breaks, which do not always make much sense. Try to sing, for instance, these lines from the canticle from Colossians, which occurs at Vespers on Wednesdays:

> Let us give thanks to the Father
> for having made you worthy
> to share the lot of the saints
> in light.
>
> He rescued us
> from the power of darkness
> and brought us
> into the kingdom of his beloved Son.

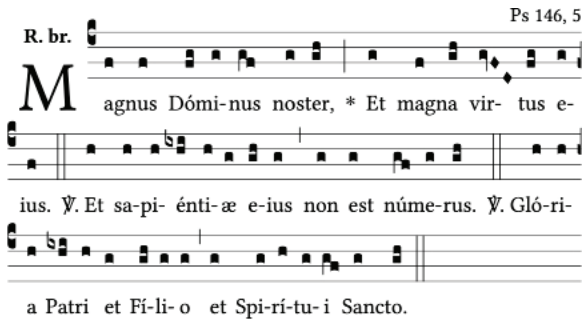
Nevertheless, for the sake of uniformity the breaks ought to be observed. A particular community may opt to run certain lines together, which would have to be decided upon ahead of time. Above all, consistency in treating the line breaks is important, without which it becomes difficult for a group to pray as one voice. Hopefully the new version of the breviary will improve upon this, and restore the asterisk as well.

The goal in reciting or chanting the office is to do so with one voice. It is not my personal prayer, but the prayer of the church, the prayer of Christ into which I am incorporated. Because of this, as much as possible, each individual should recite or sing the psalms and other common texts neither more quickly nor more slowly than those around him. Neither should one put arbitrary pauses between words in the middle of a line. This unity of delivery takes a bit of work, a listening ear, and a large dose of humility. Those who have sung in choirs before will be used to this, but for some it is a new experience. If everyone works at it, over time this produces a beautiful unison; praying the psalms becomes both a sign and an instrument of the unity of those praying. Chanting the psalms is an even greater sacramental sign of this unity than reciting them, because a group reciting a text will do so at different pitches, while a group chanting the same text will (hopefully) do so at the same pitch, and ideally in the same octave.

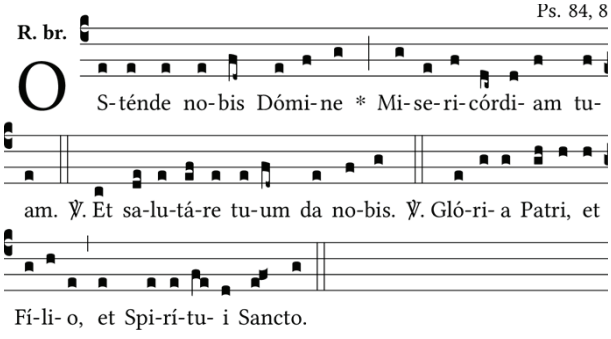
Moving on to the chapter or reading of the hours, the traditional tone can easily be used:



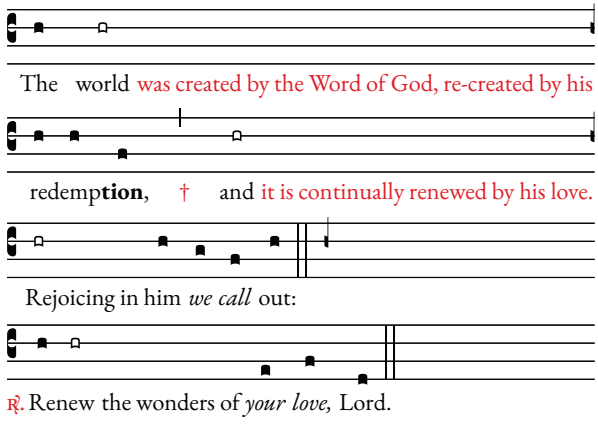
This traditional tone can also be used for the responsory at Lauds and Vespers:



Or this somewhat simpler tone:



For the intercessions at Lauds and Vespers, the Solesmes *Antiphonale* gives a tone much like that of the chronista in the chanted Passion Gospels of Holy Week.



The Magnificat is chanted like the psalms, but with the full intonation of the tone on each verse. The Our Father and final oration can be chanted as at Mass. We are permitted to use the newer translation of the collect from Mass when appropriate in the office, which is an improvement over what is currently in the breviary.

Final Considerations

The Hours of the Office, like any prayer, can be recited or sung in any place, and yet as with the Mass, a chapel or room set aside for the purpose of prayer is most appropriate and most conducive to praying with devotion. The presence of the reserved Blessed Sacrament can be particularly helpful in focusing us on the one through whom, with whom, and in whom we are praying. Bodily posture is also an important consideration, for the aid it gives both to singing and to devotion. *The General Instruction of the Liturgy of the Hours* gives these directions regarding the posture of those praying the hours in common:

263. All taking part stand during:
   a. the introduction to the office and the introductory verses of each hour;
   b. the hymn;
   c. the gospel canticle;
   d. the intercessions, the Lord's Prayer, and the concluding prayer.

264. All sit to listen to the readings, except the gospel.

265. The assembly either sits or stands, depending on custom, while the psalms and other canticles (with their antiphons) are being said.

The rubrics of the liturgy also prescribe certain bows of the head, for instance at the holy names of Jesus and Mary or of the saint being commemorated,[26] and traditionally at

[26]Cf. Ceremonial of Bishops, General Norms, ¶68.

the mention of all three Divine Persons in the *Gloria Patri*.

One hopes that it is the practice of most devout priests, when possible to take time for prayerful preparation before and thanksgiving after the offering of the august sacrifice of the Mass. Yet how often do we approach the Hours of the Office in the same way? Do we take time to recollect ourselves before launching into *God, come to my assistance*? Distracted prayer is much more likely without this effort at recollection. At the least, the traditional practice of praying a *Pater Noster* and an *Ave Maria* before, and a *Pater Noster* after an Hour can be very beneficial. There are also the beautiful prayers which can precede and follow the recitation of the office. The prayer *Aperi, Domine* is particularly powerful in begging the Lord's help to pray with devotion:

> Open, O Lord, my mouth to bless thy holy Name; cleanse also my heart from all vain, evil, and wandering thoughts; enlighten my understanding and kindle my affections; that I may worthily, attentively, and devoutly recite this Hour [or these Hours], and so deserve to be heard before the presence of thy divine Majesty. Through Christ our Lord. Amen.

Having a place reserved for prayer automatically aids our devotion and attentiveness. In my opinion, clergy who gather in chapel to pray the office in common should avoid the temptation to chit-chat before or afterwards and instead promote an atmosphere of recollection. The religious practice of the statio is instructive for us secular clergy, whereby monks, canons, or nuns gather in a set place to recollect themselves in silence before processing into the chapel for the Hour. All of these things can help us to deepen our devotion to this aspect of the church's prayer and to follow St. Benedict's injunction, "Let nothing be put before the work of God." ❖

East Meets West: It Helps to Know What Each Is Doing

Spending a moment to discuss the items here-mentioned elevates the excellence and sacrality of the liturgy through a harmonious cooperation between the sanctuary and choir loft.

by William V. Riccio

Discussing the relationship between a master of ceremonies and director of music at any given Mass, a friend of mine said blithely, "Bill, the only word to describe that relationship is 'acrimony.'"

Unfortunately, that could sum up the working relationship between the East and West ends of the church at times or in certain places, but with a bit of give-and-take, it does not have to be that way. As a person who has experienced both ends of the building as a part-time organist and a master of ceremonies that has traveled several states and venues, this writer can give testimony to the sometimes cantankerous relationship between the personnel at both ends of the church. Many times, these difficulties can be avoided with a word that is used so much it has almost lost its meaning: communication.

In this article I hope to explore the ways that choir directors and those charged with fulfilling the liturgical rites can work together amicably and with little annoyance—for both parties. This discussion is adaptable for both the reformed rite and the traditional rite, though some of the suggestions are more suited to the latter.

Communication is Key

As stated above communication is key in the planning and execution of a given Mass or other rites and ceremonies that might be scheduled. That communication has to start with two components: mutual respect, and the idea that we are not working at cross purposes. Without putting too fine a point on it, the ministers and servers and the choir and organist are working toward the same goal: making the worship of the church a meaningful celebration to those attending; but, even more so, making that worship fitting for God.

Sometimes, it seems the two ends of the building do not get what the other is trying to do, and this occurs because of a lack of discussion. The reformed rites make discussion absolutely paramount, but the same is true in the traditional rites. Whatever Mass or ceremony is being celebrated, both the MC and the choir director must

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tell the other what he needs to know. This is true whether the MC and director work together each week, or one or both are visiting a church, celebrating a special event. Note: this cannot be determined with a quick greeting and discussion ten minutes before the bell rings.

As someone who has traveled all over the country to aid in the celebration of the Traditional Mass (TM), this writer cannot emphasize enough the details that have to be hammered out between the two ends of the church, even though, in the case of the TM, the rubrics are more precise and less optional than in the reformed rites. So, while it might be less optional, knowing the various details from the opening bell to the recessional is important. When doing a Mass in the newer rite, those details are magnified because of the options available.

As the resident Master of Ceremonies (MC) for the CMAA during its annual colloquium, this writer has, many times had to negotiate not only one location, but in certain instances several venues on a day-to-day basis and in the two forms of the Roman Rite. Even if it does not mean different churches, it usually means a different organist, different chant groups and motet choirs. Coordination, then, is something that is not optional. This is usually determined by a meeting of all the choral directors, the chaplain (the Rev. Robert Pasley), and this writer before the colloquium begins. Still, on the day of any given Mass or Vespers, touching base with the directors and organists is a must.

Coordination is something that is not optional.

To amplify this point, in a recent Mass, this writer and the choir director went through a checklist of things that needed to be discussed. The Mass was a special anniversary celebration, and the almost hour-long discussion made the tasks for both of us less stressful.

The following checklist is adaptable for both rites, and should be the basis for discussion between those in charge of the ceremony and those in charge of the music.

Don't Assume

Neither the MC nor the choir director should fall into assumptions concerning the tasks of the other, no matter what rite is being performed.

For the MC, do not assume the choir director has a handle on all the cues or is well versed in the nuances if the ceremony or Mass is something out of the ordinary. This includes when incipits should be intoned, when certain chants should begin, and even when the recessional should commence (are we waiting for the organ or is the organist waiting for the ministers to genuflect?). If the director seems unsure when certain ceremonies might begin, encourage him to use a chorister as a spotter to "cue the cues."

For the music director, do not assume the MC has a working knowledge of the Mass setting you are using, the length of the Mass movements, or even the motets or incidental music that is going to be used. This includes if there is a prelude before the opening of the service. Many times, organists have special

preludes scheduled and wish to coordinate the end of the prelude with the opening procession. This is something the two must work out together.

Mass Settings

The mass movements/setting can become a special topic in the new rite and some decisions might have to be made. We are reminded of a Mass in St. Peter's Basilica under Pope St. John Paul II for the Feast of Sts. Peter and Paul. Mozart's *Coronation Mass* was sung for this special occasion. Given the fact that both the Kyrie and the Gloria are lengthy, the papal ministers and concelebrants stood at the high altar, in the words of a choir director friend, "while the dust was settling on their heads."

In recent times, if these things are to be done in parishes or at special occasions, the ministers, many times, will take a chair. This should be discussed.

But the topic is important in the traditional rite as well. The MC and choir director should discuss the setting as there are bows and coordination of ceremonies that follow. Baroque or classical settings are easier on the MC as they are more straightforward regarding the text. Polyphony, on the other hand, can be a bit stickier with lines of text being intertwined, and the acoustic of the church playing a role in understanding what is being sung (it can be difficult sometimes).

Customs

When doing any type of Mass, parishes have developed customs or ways of doing ceremonies that should be part of the discussions. How an offertory procession is done, or even the way communion is distributed are things the choir director can relate to the master of ceremonies, if he is a visitor. This is especially true when things like confirmation is given by a bishop, and he brings in his own MC. Letting him know the way things are done should be part of discussions days before and can be easily transmitted via email. If adjustments have to be made, better to know them ahead of time.

In the Traditional Mass, custom plays a part as well, and usually revolves around entrances, processions, and added rites before or after Mass. For example, if it is a Sunday and the Asperges is done, the MC should know if the choir will "club sandwich" the chant or sing it straight through (antiphon-verse-Gloria-antiphon vs. antiphon-verse-antiphon-Gloria-antiphon).

Hymns

If hymns are being sung in either rite, what is the custom of the church regarding them? Is the custom to sing the entire hymn through, or end the hymn when the ministers have come before the altar? How long is the hymn? If a recessional, are we to exit during or after the hymn? Many times, this has to do with the proclivities of the resident clergy, or, in the case of episcopal visitations the desires of the visiting prelate. This should be hammered out ahead of time, lest there be some unpleasantness later. MCs will let the clergy know if the recession is to begin after the last verse of the hymn, or during. It saves them some awkward questions while standing there.

Chants

The use of chants—from the Graduale Romanum, Anglican Chants, or some other figured chants between the readings—is a topic the MC and director can work out during discussions. This allows the MC to

arrange the escort of readers and/or gospel procession. Knowing, for example, that the choir will sing a figured gradual or responsorial psalm, but use the Gregorian Alleluia, is an immense help in queuing up the troops.

These topics are important for other parts of the Mass as well, such as the offertory or communion. Many choirs sing the propers, especially at these times, and it is good for both the director and MC to discuss this. The offertory chant for the Requiem Mass, for example, is usually long enough to "cover the action" of the truncated ceremonial, so other music might not be a good idea. Communion is variable depending on the number receiving. If more than one piece is planned, contingencies should be made if time extends or if things are shorter than expected.

Motets or Anthems

Related to the above, what the motets or anthems are, how many, and how long are important things for the MC to know, no matter what the rite. Knowing that an offertory chant is going to be followed by, let us say, Palestrina's *Tribus Miraculis*, or Elgar's *Ave Verum*, or Parry's *I Was Glad,* allows the MC to stretch out the ceremonial in a more deliberate way. The offertory is elongated in both rites, though not in the same ways. The new rite means a procession of the oblations as well as the offertory ceremonies themselves, and the incensations. Depending on the number of people in the sanctuary, it could take some time. In the traditional rite, though more fixed, it still takes time to work through the ceremonies, and allows for more music.

Communion, as with the chants, is dependent upon the number of congregants and communions as well as the time taken to go through the ablutions and reconstruction and clearing of the altar. What is being done by the choir is important to know from the MC's perspective. Whether there are stations for distribution of Communion, or it is done at the altar rail, knowing the approximate time things will take is a plus for both ends of the church, and will make things feel seamless.

As noted above, once the Mass is coming to a close, when the postlude should begin, whether there is a hymn, or whether something else incidental is happening should all be part of the discussions. Many dioceses have implemented the "St. Michael Prayer" to be said following all Masses. This is something to know and can have a bearing on hymns and postludes.

If it is a special feast day, or there is a special devotion to Our Lady or a saint will there be a station to a side altar or shrine with special prayers? These are just a few of the final ceremonial things that should be discussed.

But we are not finished. There are some wild cards that both the MC and choir director can discuss and that has to do with personalities.

Clergy and Personnel

Like it or not, both the choral director and the master of ceremonies have to deal with personalities, and sometimes the individuals involved will have a bearing on the decisions made. This is true of prelates and, to a lesser degree, pastors.

It is confirmation at your parish, you have planned things, and in your discussions with the bishop's MC you find out that His Excellency "hates" waiting for the music to stop. He prefers the hymn ends

when he reaches the altar, that the offertory music ceases when he's ready for the "Orate, fratres," or that the communion motet be "cut off" after he washes his hands.

As we said above, better to know that before you enter the church than to find out as you are settling yourself at the console.

Of course, sometimes these things aren't mentioned, and can lead to some comical situations. This reminds of a friend's installation as a pastor, presided over by the Vicar General of a diocese. Communion ended, and a choir, situated only a few feet from the modern sanctuary, was going through its program. The soloist was singing a requested piece, when the VG scraped his finger against his throat in a "cut" signal. Whereupon the soloist in the sight of all, licked her index finger, and turned the page, continuing.

Some pastors can have their own expectations. I once had to play a graduation and was told the opening hymn. No one indicated that I was not supposed to play all the verses, and I caught blazes afterwards. Choir directors are talented people, but mind-reading is not a quality one should expect.

It is best to know who is celebrant, what are his quirks, and what things are expected. It saves a lot of acid reflux later.

Incidental

As an MC one question one always asks is whether there will be a service leaflet or "menu" printed for the service. Keeping one in the sanctuary as a reference is not a bad idea. Having the texts visible can be a great help.

Experience has taught that if things are going to go wrong, they usually happen at the beginning or end of the service. At the beginning, people are nervous and trying to remember everything, leading to errors. At the end, people are relaxing just a bit early, and forget what comes next or finally, leading to errors. This is true of MCs and choral directors.

From forgetting birettas (done it) to whaling into the postlude a bit early (happened a few times), having a service leaflet gives not only the congregation, but those charged with the music and ceremony, a memory prod just in case you think you have completed the task.

Errors will be made, both ceremonially and musically on occasion. While they can be annoying or disconcerting, they happen, and we all must remember that. MCs and music directors should remember the Glass House Principle.

We are conducting a service worshipping the one, true God. It is not a rubrical exercise or close-order drill, nor is it a recital or concert. What is done in the sanctuary and in the choir loft are done first for God and his worship; second, for the devotion and edification of the faithful in attendance; and, third, as a sharing of the talents and gifts given us by the creator.

Rather than be acrimonious as my friend observed, we should be on the same team, having different tasks, but working toward the same goal. ❖

Silence Is a Music

Contemplation is to be found in both, and especially in the relationship between silence and music.

by Nicholas Lemme

This talk was given at Benedictine College, Atchinson, Kansas on Nov. 3, 2021.

In 2017 I found myself sitting in a local concert hall with my wife and our second newborn baby. On the program was J. S. Bach's G Minor *Keyboard Concerto* followed by Philip Glass's *Piano Concerto No. 3*, a consortium commission premiered by pianist Simone Dinnerstein and local small-town orchestras, including ours, across North America. Immediately after the last note had been played of the last movement—a movement dedicated to Arvo Pärt—one could hear a pin drop. The conductor's arms remained suspended and still; they hung in the air with the deafening silence of a motionless audience, and it was within that powerful silence which the music had produced that the chills (goosebumps) and tears of a musical euphoria came to me.

I would imagine that most of us have had this experience or feeling of "musical euphoria." In the past, Samuel Barber's *Adagio for Strings* (1936, set to the Agnus Dei text in 1967), John Tavener's *Song for Athene,* and Respighi's *Pines of Rome* (movement IV) have all been candidates for producing such an effect in me. But what made the above-mentioned experience unique is that the euphoria came not in the apex of the piece, but in its silent wake.

Silence and music, the subjects of tonight's talk, are two topics that are so broad that I can guarantee that what is said will not be the last word on the subject, but I do hope this will serve as an invitation for us to find the silence *in* music and the silence that is made *by* music; I am confident that we will be convinced that silence is a music that should be sought out.

Beauty Is a Pleasure

> Late have I loved Thee, O Beauty so ancient and so new; late have I loved Thee! For behold Thou wert within me, and I outside; and I sought Thee outside and in my unloveliness fell upon those lovely things that Thou hast made. Thou wert with me and I was not with Thee. I was kept from Thee by those things, yet had they not been in Thee, they would not have been at all. Thou didst call and cry and break open my deafness: and Thou didst send forth Thy beams and shine upon me and chase away my blindness:

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> Thou didst breathe fragrance upon me, and I drew in my breath and do not pant for Thee: I tasted Thee, and now hunger and thirst for Thee: Thou didst touch me, and I have burned for Thy peace.[1]

These words from St. Augustine's *Confessions* ring true for me today as they would for any revert to the Catholic faith and her countless beauties. For how easy it is to seek the pleasures of life and be unaware that God, the omnipresent creator of those very pleasures, is simultaneously communicating through them, and constantly dwelling within us? We may recall the quote—falsely attributed to Chesterton—that says "the young man who rings the bell at the brothel is unconsciously looking for God."[2] This is Augustine in his youth. This is us when we seek beauty for beauty's sake. The truth in this is that we do seek God in all things, but because of the concupiscence of our fallen nature, we do not always seek the perceived good with right reason.

How easy it is to seek the pleasures of life and be unaware that God, the omnipresent creator of those very pleasures, is simultaneously communicating through them, and constantly dwelling within us?

Seeking Pleasure without *Ratio*

The pleasures of life—the perceived goods—come in different varieties: there are the physical pleasures of food, wine, sleep, etc., the intellectual pleasures of study, and the spiritual pleasures of prayer. For all of these pleasures there is the possibility, provided the absence of right reason, to seek that which is not good, and to seek the untrue and the ugly. It is possible to seek pleasure in perceived goods which are bereft of God's properties: the transcendentals of truth, goodness, and beauty.

The Three Categories of Art and Their Ends

Likewise, the arts come in three different categories.

The **servile/useful arts**, such as carpentry, farming, and cooking are the arts that have their end in the useful object. They produce the things that are necessary for life, e.g., a bed to sleep in or the chair to sit upon. The **liberal arts**, such as the sciences, have their end in knowledge, e.g., physics is concerned with knowledge of matter and energy and how they interact with one another. The **fine arts**, to which music belongs, have as their end beauty.

[1]St. Augustine, *Confessions*, book 10, ch. XXVII, tr. F. J. Sheed (Indianapolis, Ind.: Hackett Publishing Company, 2006), p. 192.

[2]Bruce Marshall, *The World, the Flesh, and Father Smith* (Boston: Houghton Mifflin Company, 1945), p.108.

We might think of these three categories being summed up by the example of a charcuterie board of wine, cheese, grapes, artisan bread, etc. The board and the food would all come from various artisans exercising the useful/servile arts. The liberal arts of gastronomy and chemistry would be concerned with knowing why these foods go together so well. Finally, a magnificent still life oil painting of this culinary wonder would serve as an example of the fine arts, its purpose being to please the eye and, at a deeper level, speak to the mind about what is not seen, but present. It would speak of beauty.

A Brief Excursion into Beauty

What is beauty? The answer to this is not easy in this day and age of dictatorial relativism, and it is beyond the scope of this talk, but let us agree with St. Thomas in that beauty is "that which upon being seen pleases."[3] And when we say "upon being seen," we do not merely mean with sight of the physical eye, but with insight, with the "mind's eye," the kind of seeing that involves the whole person, including the intellect. With music we hear, but we can then "look," or rather listen, to what is heard more deeply. This true listening allows us to enter more deeply into what is being heard and discern that which is beyond the sensual surface, and it is in this way that we listen in order to contemplate higher things. Beauty, therefore, is not only the pleasureful end of the fine arts and music, but it is a vehicle that leads us to contemplate the Divine mysteries.

A Caveat Before Moving Forward

The idea that music, as a fine art, is more than a sensual pleasure and more than a banal amusement is what I would like to explore this evening. Do not take this the wrong way. I believe music does have its place in amusements, such as a string quartet playing during a dinner party, or heart-warming folk music played amongst friends at a house party, or listened to whilst doing the dishes, or better yet, played by the family band after dinner. Conversely, it's also true that music can stimulate the intellect, prompting us to learn other things or serve as a means of memorization. But as we go throughout our day in modern society we have to admit that music has lost some of its *gravitas* and mystery. Our restaurants, hardware stores, doctor's offices, and commercials are replete with sensual ditties making it so easy for us to consider music as a mere commodity like that for which we are shopping. If this were our only experience with music we'd have to admit that the very idea that music as a leisurely activity that leads one to contemplate beauty and higher things is a concept of a long-lost culture. We would find it a strange notion that *silence is a music*, and that music can make silence. Fortunately, the muzak-elevator-experience and retail-pop's-greatest-hits are not the extent of our musical culture.

Music and Leisure

We might ask, "If music is not only for mere amusement, then what *is* it for?" Aristotle touches on this in book VIII of his *Politics*, when he links music with leisure, saying:

> Concerning music, a doubt may be raised—in our own day most men cultivate it for the sake of pleasure, but

[3]Jacques Maritain, *Art and Scholasticism*, tr. Joseph W. Evans (New York: Charles Scribner's Sons, 1962), p. 23; see also *Summa Theologica,* I, 5, 4, *ad* 1.

> originally it was included in education, because nature herself, as has been often said, requires that we should be able, not only to work well, but to use leisure well; . . . for leisure is the first principle of all action.[4]

Aristotle says that because music is not necessary for making money, managing a household, or for success in political life, it is therefore for intellectual enjoyment or what could be considered leisure well-spent.

We might ask, "If music is not only for mere amusement, then what is it for?"

Leisure, Silence, and Beauty

Josef Pieper, in *Leisure: the Basis of Culture,* expounds on the meaning of leisure and connects it with silence and beauty when he says that, "Leisure is a form of silence, of that silence which is the prerequisite of the apprehension of reality: only the silent hear and those who do not remain silent."[5] Leisure then is not only the absence of work, but a concerted effort to seek higher things through deliberate inaction. It is a "receptive attitude of the mind, a contemplative attitude."[6] It is both "an attitude of the mind" and a "condition of the soul," which implies, "an attitude of non-activity, of inward calm, [and] of silence."[7] Music, which has as its end beauty and contemplation, seems then to compliment leisure when it speaks of silence in creating this receptive disposition, but it can only do this if it communicates silence and an "attitude . . . of inward calm."[8]

When we think of music in this way we understand that it is not only a mere amusement, but also a purgative medicine for the passions, a stimulus for the intellect, and at its highest level, a conduit for contemplating higher things. It is here that we find the intersection between silence and music, for in music we can find beauty which leads us to contemplation; we find a place of observation, as the Latin root of the word suggests, *con* + *templum*. And, it is within this "temple" of silence that we may observe higher things, but only if the music allows for this silence.

What Do We Mean by Silence?

We might at this point ask how music can create silence or how it can be silence. Is it not an organization of sound, and isn't sound the opposite of silence? What do we mean by silence? Taken negatively, we might think of silence as the absence of sound, but as Cardinal Sarah puts it, "Silence is not an absence. On the contrary, it is the manifestation of a presence, the most intense of all presences."[9]

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[4]Aristotle, *Politics,* tr. Benjamin Jowett (New York: Random House, 1943), book VIII, 3, p. 322.

[5]Joseph Pieper, *Leisure the Basis of Culture,* tr. Alexander Dru (San Francisco: Ignatius Press, 1963), p. 46.

[6]Ibid., 46–47.

[7]Ibid.

[8]Ibid.

[9]Robert Cardinal Sarah with Nicolas Diat, *The Power of Silence,* tr. Michael J. Miller (San Francisco: Ignatius Press, 2017), p. 27.

When we think of silence in this positive way we think of it as a stillness in which a silent word may be spoken to the heart and heard by the mind. Cardinal Sarah says that this "word is not just a sound; it is a presence . . . the eternal Word, the Logos."[10] Silence without the *logos*, is silence without thought, without logic and rationality, without contemplation; this silence is what Joseph Pieper calls a "malignant absence of words;"[11] a vacuum that does not even allow a thought to be heard. True silence, however, is the voice of stillness, akin to the "small voice" that Elijah heard after he did not hear God in the wind, the thunder, the earthquake, or the fire (1 Kings 19:11–12).[12] Silence understood in this way is a still presence that communicates and contemplates.

Music and Silence

Music is most obviously connected to silence in that "music begins and ends with silence," [13] or as Paul Hillier puts it, music is both "a negation of silence," but music also "depends upon it for differentiation from a surrounding world of sound."[14]

Given this fact, it should not surprise us that composers from Mozart to Debussy have all spoken of the importance of silence within music. Even Miles Davis is said to have remarked that "music . . . is not the notes you play, it's the notes you don't play."[15] In other words, the rests (the silences) in music are just as capable at communicating as the notes played. This becomes most evident in music that has no rests. It is akin to an incessant and monotonous white-noised beat or drone that eventually dulls the senses and eradicates thought. Silence *in* music is mostly easy to understand, but the silence that is created *by* music, while perhaps easily recognizable by a busy modern world, is on the other hand mysterious and elusive.

Perhaps most of you are familiar with the music of living composer, Arvo Pärt, whose music exudes a magnificently beautiful silence, and whose very way of composing music changed after a period of eight years of relative silence and conversion towards the Christian faith. For Pärt, the silence that is within man, where it is said that God intimately resides, relates to the silence that is found within music and made by it, especially at the beginning of the compositional act. When asked about silence and its connection with composing Pärt replies:

> On the one hand, silence is like fertile soil, which as it were, awaits our creative act, our seed. On the other hand, silence must be approached with a feeling of awe. . . . Silence has two different wings, so to speak. Silence can be both that which is outside of us and that which is inside a person. The silence of our soul, which isn't even affected by external distractions, is actually more crucial but more difficult to achieve.[16]

[10]Ibid., 24.

[11]Joseph Pieper, *Only the Lover Sings: Art and Contemplation,* tr. Lothar Krauth (San Francisco: Ignatius Press, 1990), p. 55.

[12]Peter C. Bouteneff, *Arvo Pärt: Out of Silence* (Yonkers, N.Y.: St. Vladimir's Seminary Press, 2017), p. 110.

[13]Ibid., 96.

[14]Paul Hillier, *Arvo Pärt* (New York: Oxford University Press, 1997), p. 199.

[15]Bouteneff, *Arvo Pärt*, 97.

[16]Ibid., 85.

Pärt, who uses deliberate silence in a unique way in his compositions (e.g., putting separation between syllables in words and great pauses between phrases), is often quoted in referring to the stillness in his music as saying that "one note played beautifully is enough."[17] So, it is fitting when we hear Pärt in another place ponder the gravity and importance he feels when faced with filling contemplative silence with worthy music that he asks, "How can one fill this stillness . . . with notes that are worthy of this silence—this stillness that has just passed?"[18] The reverence that is given to this silence, is akin to those who cannot speak when confronted with the Divine (e.g., the Transfiguration). Pärt seems to be saying that if we are going to fill silence with music, let us make music that speaks of silence, or at least, music that draws us to higher things as silence reverently does.

Every composer knows that the pre-creative silence is not empty but pregnant with possibility.

Living Scottish composer Sir James MacMillan also expresses this thought when he says, "Every composer knows that the pre-creative silence is not empty but pregnant with possibility.

It is presence as absence; absence as presence; which is precisely what music is. The umbilical cord between silence and music is the umbilical cord between heaven and earth."[19]

MacMillan seems to get at the heart of the matter: when true silence exists, a "presence" can be heard, and when it is heard it communicates without words and in the quietude of the heart. Silence speaks of and connects us to higher things—to heaven. Likewise music, although a human endeavor, points and connects us to higher things through our emotions and intellect, through beauty. Philosopher John Oesterle says that this is why music "is so peculiarly and properly human, why it is too high for beasts and too low for angels"—because it gives "us knowledge most pleasingly proportionate to (our) human nature."[20]

This ontology of man—his passions, will, and intellect—is akin to the ontology of music. The Greeks saw music as created by the heavenly bodies, and the music within man, and made by him, as a representation of the cosmos. Early Christian writers from St. Clement to Boethius adopted this Greek notion of music, but through the lens of the Incarnation. The Incarnation brings forth the *New Song*, the God-man who is the creator of the very cosmos, but who is also human. Therefore, we now not only perceive the greatness and sacrality of music in the far-off untouchable

[17]*24 Preludes to a Fugue,* directed by Dorian Supin (studio, 2002) <https://www.youtube.com/watch?v=dRwTgme1_KE>.

[18]Bouteneff, *Arvo Pärt*, 99.

[19]Sir James MacMillan, "Divine Accompaniment," *The Guardian Online,* July 13, 2003 <https://www.theguardian.com/music/2003/jul/19/classicalmusicandopera.artsfeatures>.

[20]John Oesterle, "Towards an Evaluation of Music," *The Thomist*, no. 14 (1951), 323–34.

and perceivably mute cosmos, but we find it here on earth in the quiet cosmos of our soul.[21]

On the most silent of nights in the liturgical year, Christmas Eve, we are reminded of this "great silent presence" when the church gives us this reading from Wisdom: "While gentle silence enveloped all things, and night in its swift course was now half gone, your all-powerful word leaped from heaven, from the royal throne."[22] We may think of the greatest events as being replete with a great sound, but when we consider the greatest of the mystical events of salvation history we find quite the opposite, for God became man in silence and he saved the world by the silence of the cross.[23]

Music that does not come from a place of silence cannot create silence. It rather, as Cardinal Sarah says, "deafens man and makes him drunk with emptiness, confusion, and despair."[24] On the contrary, if music *does* come from a place of silence it will foster a kind of silence within the soul where, Sarah says, "man enters into a sacred dimension, into a celestial liturgy, at the threshold of purity of itself. Here, music, by its expressive character, by its ability to convert souls, causes the human heart to vibrate in unison with God's heart. Here, music rediscovers its sacredness and divine origin."[25] What Cardinal Sarah lays out so eloquently is that without silence in music there can be little to no transmission with the divine. If music does not represent the divine, if it does not lead us to higher things, then what is left for it to represent? What is left for it to lead us toward?

Joseph Pieper on Silence and Music

In his excellent one-page essay on "Silence and Music," Joseph Pieper recalls C. S. Lewis asserting that the two things one does not find in hell are music and silence. In Lewis's *Screwtape Letters* we read the letter of the uncle demon's hatred for music and silence when he says:

> Music and silence—how I detest them both! How thankful we should be that ever since Our Father entered Hell—though longer ago than humans, reckoning in light years, could express—no square inch of infernal space and no moment of infernal time has been surrendered to either of those abominable forces, but all has been occupied by Noise—Noise, the grand dynamism, the audible expression of all that is exultant, ruthless, and virile—Noise which alone defends us from silly qualms, despairing scruples, and impossible desires. We will make the whole universe a noise in the end. We have already made great strides in this direction as regards the Earth. The melodies and silences of Heaven will be shouted down in the end. But I admit we are not yet loud enough, or anything like it.[26]

[21]Robert R. Reilly, *Surprised By Beauty* (San Francisco: Ignatius Press, 2016), forward: "Is Music Sacred?"

[22]Wis. 18:14–15.

[23]NB: it should not surprise us then that in the Tridentine Mass the most silent part of the Mass is at the consecration where nothing can be heard except the dry-as-wood winds of Calvary.

[24]Sarah, *The Power of Silence,* 24.

[25]Ibid., 34–35.

[26]C. S. Lewis, *The Screwtape Letters* (New York: Harper Collins, 2001), pp. 119–20.

Pieper says that "noise and total silence destroy all possible understanding, because they destroy speaking and hearing," whereas "music and silence are ordered toward one another in a unique way" in that music contains order, rationality, and the logos, and that silence allows for them to be heard.[27] Pope Benedict XVI spoke of this, too, when he wrote that "Silence . . . lets the unspeakable become song and also calls on the voices of the cosmos for help so that the unspoken may become audible."[28]

So, as we seek that beauty in music, that wisdom, a beauty that "is ever ancient and ever new," let us not forget that silence is a music, too.

Tomorrow we will return to our routines of life. Routines that are at times submerged in the noise of the modern world. It is my hope that we will be thinking of silence in a new way, that we will be thinking of silence not as a "malignant absence" but rather a "presence," a "fertile soil" that is ready for the seed of beauty and contemplation; a silence that is not only found in the calm of a forest or the slow-moving grasses of the prairie, but in the human soul. And, just as a finely-tuned instrument finds harmony within itself, so will this silence live in perfect consonance with music that speaks of it. For, as Simone Weil said, "we love the beauty of the world because we sense behind it the presence of something akin to that wisdom we should like to possess to slake our thirst for the good."[29] So, as we seek that beauty in music, that wisdom, a beauty that "is ever ancient and ever new," let us not forget that silence is a music, too. ❖

[27]Pieper, *Only the Lover Sings*, 55–56.

[28]Sarah, *The Power of Silence,* 129.

[29]Reilly, *Surprised By Beauty,* forward.

Overlooked and Underperformed: Classical Era Mass Settings of Brixi, Salieri, and Nunes Garcia

Gems by Brixi, Salieri, and Nunes Garcia are delightful and substantive for singers and listeners alike.

by Paul van Kampen

The most important task a choral conductor undertakes is choosing repertoire. A diverse collection of choral music unfolds daily on the internet and conductors who steadfastly cling to the traditional choral canon run the risk of missing entire volumes of exceptional literature. Opportunities to program new, undiscovered, or underperformed pieces are so vast that conductors could easily feel the effects of information overload. David L. Brunner's repertoire checklist for choral conductors is indicative of how significant a task choosing repertoire can be. Brunner says:

> The selection of repertoire is an ongoing process determined by the specific needs of each new school year and each new chorus. Size of the ensemble, distribution of voices, performance commitments and opportunities, amount of rehearsal time available, and budget are all factors that may influence the selection of repertoire.[1]

Having more material to sift through only makes the job tougher. In his 2004 book *The Paradox of Choice: Why More is Less*, Barry Schwartz describes the hazards of having an abundance of choice in situations that originally had very few. Attempting to buy jeans, the salesperson offered him four separate styles in four different fits, all able to be combined in separate ways. He summarizes, "Before these options were available, a buyer like myself had to settle for an imperfect fit, but at least purchasing jeans was a five-minute affair."[2]

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[1]David L. Brunner, "Choral Repertoire: A Director's Checklist," *Music Educators Journal*, 79, no. 1 (September 1992), 29.

[2]Barry Schwartz, *The Paradox of Choice: Why More is Less* (New York: HarperCollins, 2004), p. 6.

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It is my hope that this article will be a source of inspiration for conductors, assisting them in sifting through the wide array of overlooked and underperformed choral literature.

In the hope that conductors are not settling for imperfect repertoire, this article will highlight three accessible mass settings from the classical era that have been historically overlooked and/or underperformed. Choral works in the traditional canon from this era tend to demand large performing forces with run times of more than an hour. They are also famous to the point where conductors would be hard-pressed to find an audience that did not already have a fully-formed opinion of the piece. By contrast, the works presented here can be performed with their full orchestration or with keyboard accompaniment, with each lasting just under thirty minutes. While all three are sacred, the writing is accessible and idiomatic with individual movements that work exceptionally well as stand-alone pieces for any type of ensemble or concert. Each composition has unique characteristics that will enable meaningful and successful performances for a wide variety of choral ensembles. It is my hope that this article will be a source of inspiration for conductors, assisting them in sifting through the wide array of overlooked and underperformed choral literature.

František (Franz) Xaver Brixi: *Missa in C* (*Missa aulica*), 1750s

František (Franz) Xaver Brixi was born into a family of Bohemian musicians and spent his entire life in Prague, save for a few years of schooling about forty miles north of the city.[3] His father, Simon Brixi, was a well-known organist and composer who, like his son, was popular in Prague, yet has received little to no attention over the past two centuries.[4] Brixi the younger displayed an uncanny talent for music and by the age of twelve was studying with Vaclav Kalous at the Piarist College in Kosmonosy.[5] Here his maturation as a composer and organist took place. Matriculating from the college at age seventeen, Brixi returned to Prague and served at various churches before being appointed the Kapellmeister at St. Vitus Cathedral.[6] He composed both instrumental and choral works, yet his compositions for organ remain the most well-known today. His output includes an estimated four hundred works, one hundred of which were masses.[7] Brixi contracted tuberculosis

[3]Karlheinz Ostermann, "Forward," *Missa brevis in C, Missa aulica*, composed by Franz Xaver Brixi, tr. John Coombs (Stuttgart: Carus-Verlag, 2003), p. 4.

[4]Vladimir Novak, "Brixi Family," *Grove Music Online* (accessed Oct. 24, 2022) <https://doi-org.libproxy.unl.edu/10.1093/gmo/9781561592630.article.04019>.

[5]Ostermann, "Forward," 4.

[6]Ibid.

[7]Ibid.

and passed away in 1771 at the young age of thirty-nine.

Brixi's choral music is not well known in the modern era. The only available recording of the *Mass in C* (as of October 2022) is a video performance published on YouTube from the summer of 2021 by the Bach-Collegium Praha (Bach-Collegium Prague). This group specializes in the music of Bach and both Šimon and František Xaver Brixi, highlighting previously unknown works like the *Mass in C*.[8] The *Mass in C* was published by Carus-Verlag in 2003 and is a prime example of Brixi's unique style. Hallmarks of the piece include adventurous bass lines, engagingly simple melodies, and an affinity for homophonic singing.[9] Brixi's combination of the Neapolitan and Viennese styles played a significant role in clearing the way for Mozart's eventual success in the city a few years later.[10]

The *Mass in C* is scored for SATB choir/soli, organ, two violins, two clarinets in C, double bass or cello, and timpani. The entire work can be accompanied by the keyboard part alone as the Carus-Verlag score includes a simplified realization of the figured bass. Adding both violins would give the true flavor of the orchestration as the clarinets do not have solo passages and the double bass/cello part doubles the continuo throughout. With the addition of two violins, the organist can take advantage of the brackets in their score which indicate passages for violins alone. While C-clarinets were common in this era, oboes can be substituted. (Transposing the parts for B-flat clarinet or finding two C-clarinets may prove trickier than employing two oboists.)

The melodies written for the soloists tend to be lyrical rather than virtuosic, making it possible to assign them to members of the chorus. The tessituras for both soloists and chorus are reasonable: sopranos C4–G5, altos B3–D5, tenors D3–G4, and basses G2–E4.[11] The choral writing is largely homophonic and without divisi, save for two short fugues that close the Credo and Hosanna sections. Without any prolonged instrumental sections, the soloists and choir divide the material perfectly in half as both are given roughly twelve minutes of music. The entire work lasts between twenty-five and thirty minutes.

The Kyrie is an excellent choice when considering movements that may be excerpted for performance in a concert setting. Written in C major, it is in the traditional ABA form, which is common in this era when setting the three-part Kyrie text. The chorus sings both A sections, while the contrasting B section, in A Minor, is given to the tenor soloist with a reduced instrumental accompaniment. Conductors looking for accessible movements in the classical style will benefit from spending most of their rehearsal time on the repeated A section which, when joined by the tenor solo, results in five minutes of music.

The Kyrie opens with a bold homophonic statement in the choir that is accompanied by the entire orchestra. The sopranos begin the movement on G5 but only for a moment

[8]Aryeh Oron, "Bach-Collegium Praha (Instrumental & Vocal Ensemble)," www.bach-cantatas.com, May 2016 <https://www.bach-cantatas.com/Bio/Prague-Bach-Collegium.htm>.

[9]Ostermann, "Forward," 4.

[10]Novak, "Brixi Family."

[11]Editor's note: the octave indications for pitches used in this article are the standard ones for the piano; C4 is middle C.

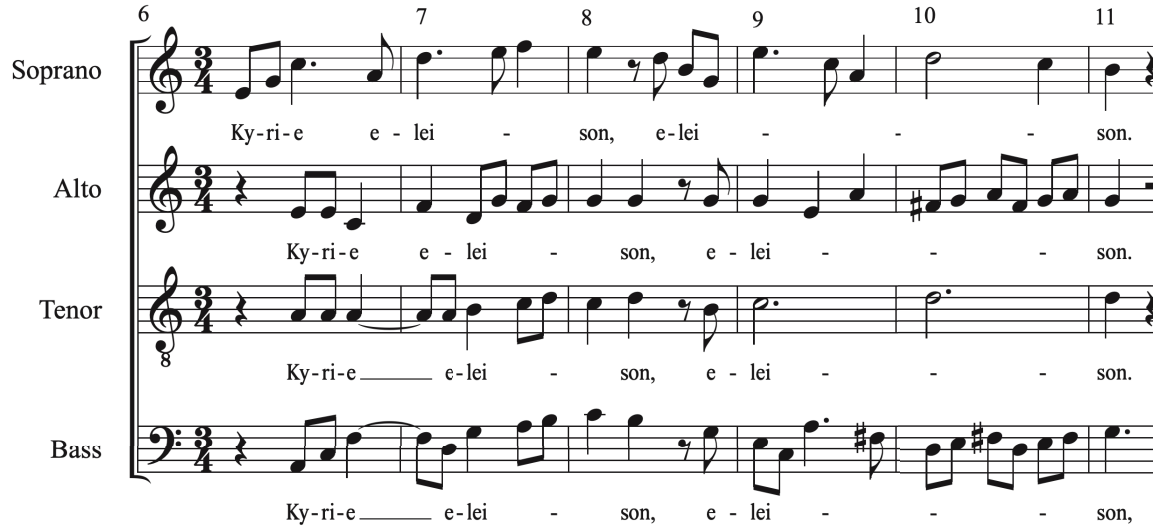

Figure 1. Franz Xaver Brixi, Missa in C (Missa aulica)*, Kyrie, mm. 6–10.*

and supported by the organ and orchestral accompaniment. The most challenging aspect for the choir may be the rhythmic independence required in each voice part. In m. 6, the lower three voices, responding to the soprano entrance, enter on beat two with the tenor and bass tied over the bar line. This shifts the rhythmic impulse to common time while the written meter does not change. It does not feel as if we return to three-four time until m. 10 (Figure 1).

Additionally, the basses must navigate Brixi's signature-independent and adventurous continuo-style vocal lines. These tend to move by leap and are rhythmically independent of the other three voices. Fortunately, they are doubled in the orchestra and usually outline the harmonic triad of each given measure. Figure 2 shows a leaping bass line outlining a G major chord in m. 11 and an E minor chord in m. 12. This is doubled by both the organ and continuo parts (not shown).

Lastly, the B section is written in the relative key of A minor and the chorus is expected to find the original key of C major from the closing of the B section. This final hurdle is no more difficult than the previously mentioned challenges and well within the grasp of many school, church, and community ensembles.

Whatever challenges this movement presents are offset by Brixi's harmonically prepared entrances and idiomatic vocal writing. The choral entrances are either preceded by aural clues which aid in finding

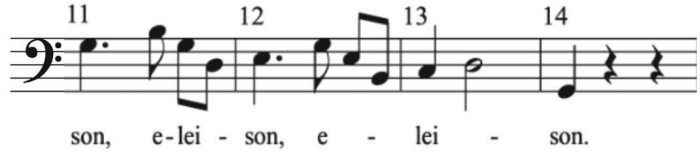

Figure 2. Franz Xaver Brixi, Missa in C (Missa aulica)*, Kyrie, mm. 11–14.*

starting pitches or retain the ending pitches from the previous phrase. The elegance and accessibility of the Kyrie are indicative of the work as a whole. Brixi's *Mass in C* is a viable alternative to the traditional classical repertoire and should not be ignored when looking at programming literature from this era.

Antonio Salieri: *Mass no. 1 in D Major* (*Hofkapellmeister messe*), 1788

Antonio Salieri has been described as foil to and murderer of Wolfgang Amadeus Mozart, making him the *de facto* enemy in the story of the boy-*wunderkind*. Speculation on the matter began just after Mozart's death and the rumors were given center stage over the course of the twentieth century beginning with the 1898 opera *Mozart et Salieri*, and continuing with the 1979 play *Amadeus* and the subsequent film of the same name.[12] All three productions have a tenuous relationship with the truth. In following the facts, we learn that Mozart's widow ensured that her son Franz would study with Salieri himself—a highly unusual circumstance if she herself believed Salieri to be her husband's poisoner.[13]

Jane Schatkin Hettrick's 1994 score, published by A-R Editions, is a monumental feat of scholarship that casts the often-neglected composer in a favorable light. While Hettrick's edition is universally praised, music scholars were quick to cast doubt on the validity of her subject's compositions. One 1996 reviewer said, "The music is at best a Mozart study and at worst an unintentional parody."[14] The prevailing view that Salieri is simply a cheap imitation of Mozart is only tenable if one has an incomplete knowledge of history. Agnes Selby best summarizes the truth of the matter in *The Wilson Quarterly*: "When the little-known Mozart arrived in Vienna in 1781, Salieri was already touring Europe, conducting one of his own operas at the opening of La Scala in Milan. He returned with the applause of the whole continent ringing in his ears."[15] While it may be true that Mozart's skill far surpassed Salieri's, the same argument could be made in favor of Mozart over almost any other composer. The historical truth of the matter is reason enough to give Salieri's music a second look.

Beyond the speculation and controversy, Salieri remains one of the greatest composers of his time, producing high quality works for both the church and stage. Born in Italy, Salieri spent most of his life in Vienna, having relocated there as a young man after the death of his parents. In Vienna, Emperor Joseph II became an ardent supporter of Salieri and started a relationship that would pay dividends throughout his career. Salieri made a name for himself as a composer of opera and would enjoy a certain amount of fame during his lifetime. As the public's desire for opera began to wane, Salieri shifted his focus to sacred music for the church. Appointed *Hoffkapellmeister* to Joseph II in 1788, Salieri would oversee the court chapel instrumentalists and singers until his retirement. His appointment

[12]Rory Carroll, "Italians Seek to Restore Honour of Mozart Rival," *The Guardian*, April 2000, 15.

[13]Ibid.

[14]Richard Coffey, "Reviewed Work(s): Mass in D Major by Antonio Salieri and Jane Schatkin Hettrick," *The Choral Journal*, 36, no. 10 (May 1996), 82.

[15]Agnes Selby, "Free Salieri!" *Wilson Quarterly*, 22, no. 3 (Summer 1998), 138–39.

remains the lengthiest in the history of the court, lasting until 1824.

It is possible that the *Mass in D* was composed in 1788 to celebrate the emperor's return from battle. However, due to the emperor's poor health and subsequent death, that celebration never occurred.[16] The first documented performance of the mass came on February 15, 1808.[17] Salieri wrote his sacred works without any expectation that they would be heard outside the chapel for which they were written.[18] This, along with questionable record keeping, could be a contributing factor as to why Salieri's sacred music has remained underperformed.[19]

Mass in D is scored for SATB choir, orchestra, and organ. Written for use in a liturgical service, a full performance runs just under thirty minutes. Like Brixi's *Mass in C*, the choral writing is often homophonic as Salieri adhered to edicts for church music of the time, setting the text in such a way that it can be clearly understood.[20] The influence of opera, the genre for which he was most well-known, is notably absent. Combined with the idiomatic Viennese mass writing, the *Mass in D* is an accessible alternative to similar works by Mozart and Haydn.[21]

The Kyrie begins in a solemn and stately manner; pleading for Christ's mercy is not the time for the pomp of trumpets and a bellowing chorus. Homophonic statements in the chorus are accompanied by strings and woodwinds before transitioning into the contrasting middle section. The Gloria opens with a fanfare featuring the previously silent brass and timpani. The vocal writing in this movement shows Salieri's deft command of various textures as he weaves together solo passages, varied entrances by the chorus, and homophonic statements that interplay with the orchestral accompaniment. After journeying through various related keys, the concluding fugue on the final "Amen" presents a worthy, but surmountable, challenge. The Credo is through-composed, with Salieri stressing textual clarity. The first section is offered in a declamatory style by the chorus, all while the strings are furiously churning underneath. Interestingly, Salieri uses two instances of a cappella singing, once with the soloists at "Et incarnatus est," and again after the Crucifixus with "Et sepultus est," this time sung by the chorus. The closing section of the Credo combines both homophonic declamatory statements, as well as some text painting by the chorus before the final jubilant "Amens." Salieri divides the Sanctus and Benedictus into separate movements, contrasting in their character. The joyous fanfare of the Sanctus gives way to a wholesale stylistic change in the Benedictus, featuring a lengthy violin and cello duet.

The Agnus Dei is the most dramatic movement in the work and, along with the opening Kyrie, can comfortably exist as a stand-alone piece of music in a concert setting. This final movement opens in D minor with a unison passage in the chorus, strings, trombones, and organ. Marked *piano,* the opening phrase contains a leap of a diminished seventh on the word "Dei,"

[16]Jane Schatkin Hettrick, "Preface," *Mass in D Major*, composed by Antonio Salieri (Madison: A-R Editions, 1994), viii.

[17]Ibid.

[18]Ibid., ix.

[19]Ibid.

[20]Ibid.

[21]Coffey, "Reviewed Work(s)," 82–83.

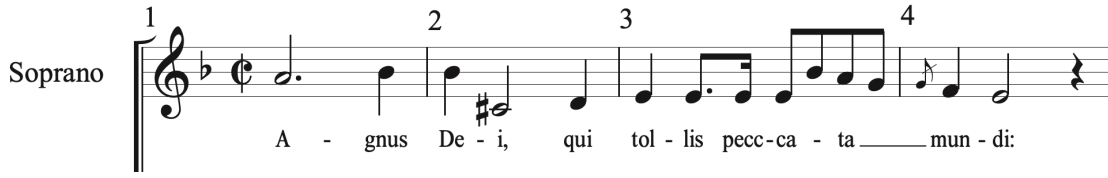

Figure 3. Antonio Salieri, Mass no. 1 in D Major (Hofkapellmeister messe), *Agnus Dei, mm. 1–4.*

and a tritone in the middle of m. 3 (Figure 3). This is immediately contrasted in m. 5 with a *forte* declaration of the text "miserere nobis," now in full harmony, eventually cadencing in F major. The contrast between these two textures is repeated three times within the movement.

The home key of D major returns in m. 32 and with it comes a shift in mood. The soloists and orchestra mark an *allegro* tempo on the new text, "Dona nobis pacem," setting up a chorus entrance at m. 47 for what feels like a mighty closing fugue. However, after just eight measures of imitative entrances by all four vocal parts, there is a return to homophony in m. 55, alternating between both piano and forte passages. A deceptive cadence (Figure 4) in m. 84 sets up a majestic ending as previous material from this second section is heard again before the closing chords.

Salieri was a skilled composer and educator whose compositions garnered him fame during his lifetime and whose pupils included the likes of Beethoven and Schubert. Unfair comparisons to Mozart and unfounded rumors fueled by popular culture should not preclude his music from being performed in concert halls and churches today.

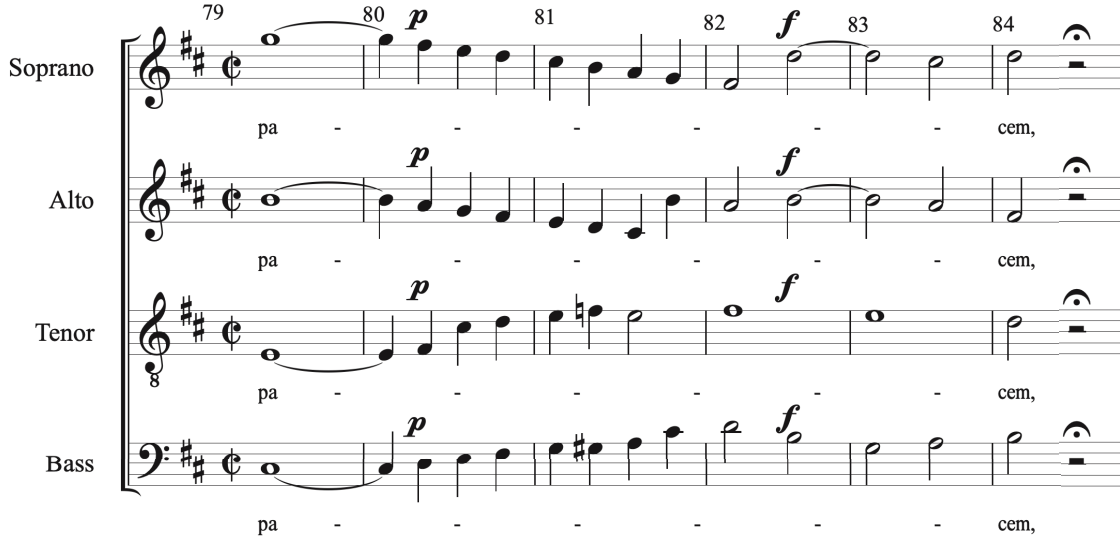

Figure 4. Antonio Salieri, Mass no. 1 in D Major (Hofkapellmeister messe), *Agnus Dei, mm. 79–84.*

José Maurício Nunes Garcia: *Missa Pastoril para a Noite de Natal*, 1811

José Maurício Nunes Garcia was born in Rio de Janeiro, Brazil in 1767.[22] Given his mother's Guinean heritage, Garcia is credited today as being one of the earliest black composers for whom we have known works.[23] Garcia was not only gifted musically but also showed a general aptitude for learning, having become proficient in six languages as a young boy.[24] He enrolled in the Brotherhood of Saint Cecilia and the Brotherhood of Saint Peter and was ordained in 1792.[25] Despite this, his heart was set on being a professional musician, a dream which came to fruition with his appointment as the *mestre-de-capela* in 1798. Garcia was soon appointed court composer in Rio de Janeiro for the exiled king of Portugal, Joao VI, and was eventually joined in 1811 by Portuguese composer Marcos Portugal.[26] There is some debate as to whether the relationship between Portugal and Garcia was contentious. Between the two composers it would appear that Portugal's arrival was helpful to Garcia, who was bitterly overworked and underpaid.[27] It is also true, however, that racial tensions arose as the newcomers from Portugal saw Garcia as tainted due to his brown skin.[28] The end of Garcia's life brought with it poor health and, according to some sources, financial issues. The rumors of money-trouble have been debated in recent scholarship.[29] His music remained unknown until Cleofe Person de Mattos began researching and publishing material regarding the composer in 1970.

The *Missa Pastoril* was written in 1811 and represents a slight change in style from his previous compositions. This could be due in part to the pressures brought to the court with the arrival of Marcos Portugal, and a desire to write in a more operatic style. The mass is written in a pastoral style and is intended for Christmas Eve services. This mass can easily be performed, in part or in full, by collegiate level or advanced high school ensembles. It is scored for SATB chorus, up to nine different soloists, orchestra, and organ. Garcia's skillful use of contrasting textures in both the chorus and orchestra, as well as using repeated, unifying themes throughout results in a piece that remains fresh, jubilant, and optimistic throughout its entire thirty-minute duration.

The most distinctive feature of the *Missa Pastoril* is Garcia's use of the opening Kyrie music as a unifying theme throughout the entire work. Featuring a clarinet solo, the lilting opening in the key of C major is repeated twice in the Gloria and once more in the Agnus Dei for a total of four times. Each time this theme returns, it brings with it a sense of calm and a feeling of having

[22]Gerard Behague, "Garcia, José Maurício Nunes," *Grove Music Online* (accessed October 24, 2022).

[23]Dominique-Rene de Lerma, "The Life and Works of Nunes-Garcia: A Status Report," *The Black Perspective in Music*, 14, no. 2 (Spring 1986), 93–102.

[24]Ibid., 93.

[25]Ibid., 94.

[26]Antonio Campos Monteiro Neto, "Chapel Master of the Cathedral," *José Maurício Nunes Garcia* <www.josemauricio.com/br/JM_E_Vid.htm>.

[27]Ibid., "The Court Composer Arrives."

[28]de Lerma, "Life and Works," 96.

[29]Monteiro Neto, Antonio Campos Hazan, and Marcelo Campos, "Oh! Hard Rigor of the Law: The Misery and Passion of Father Jose Maurício Nunes Garcia (1768–1830)," *Diagonal*, 6, no. 2 (2021), 22–44.

arrived back home. This is both literally and figuratively true, as each repetition is in the same key with largely the same orchestration underneath. For our purposes we will label this music as the "Pastoril theme."

The Kyrie and Gloria seem to belong together and are unified in musical content and form. If viewed as one large section, there are three repetitions of the "Pastoril theme" (movements I, IV, and VII) spread out over seven movements. Three and seven are biblically significant numbers and the "Pastoril theme" appears to have been placed purposefully at the beginning, middle, and end of what is now a clearly unified section of music. Garcia's unique compositional style is most noticeable in the Credo as he sets this lengthy text in multiple voice textures without utilizing the Pastoril theme. The closing section of the Credo, beginning at "Et resurrexit," is particularly powerful with sublime text painting depicting the judgement of God, the resurrection of the dead, and the kingdom that awaits God's people in heaven. The Sanctus, Hosanna, and Benedictus are each less than one minute, which could give the false impression that this work is incredibly unbalanced, given the length of the Gloria and Credo. However, the regular repetition of the Pastoril theme ameliorates this fact, seemingly balancing the overall structure.

An exciting part of this work to excerpt for performance would be the first two movements, which includes the entire Kyrie and the first two lines of the Gloria. Like most settings of the Kyrie text, Garcia's opening movement is in ABA form, but with a unique surprise in the B section. Beginning in m. 26, the tranquility of the opening section disappears, and a *forte* unison in all voice parts charges through the texture (Figure 5), complete with vocal ornamentations and orchestration that pulses repetitively on beats 1 and 4. After eight measures the Pastoril theme returns, and the first movement ends as gently as it began. Garcia follows this same three-part structure in each repetition of the theme, adjusting the text underlay as necessary.

The Gloria opens in the same key as the Kyrie, but in a style more akin to the B section described above. Now in common time, the orchestra plays three measures of a fanfare opening before the chorus enters once again in unison, this time at *fortissimo*. The V-I relationships outlined in mm. 8–9 (Figure 6) are reminiscent of Handel and

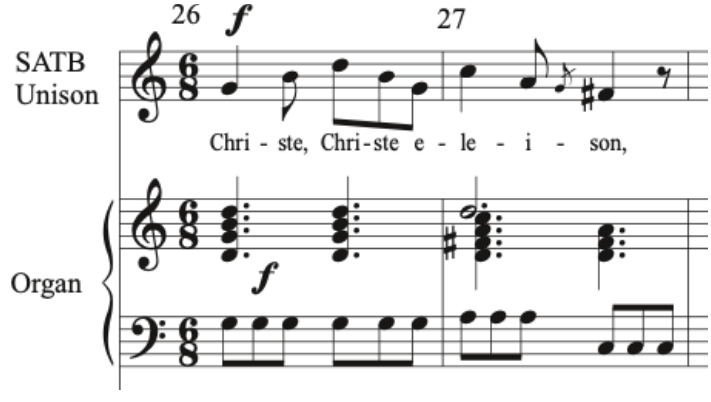

Figure 5. José Maurício Nunes Garcia, Missa Pastoril para a Noite de Natal*, Kyrie, mm. 26–27.*

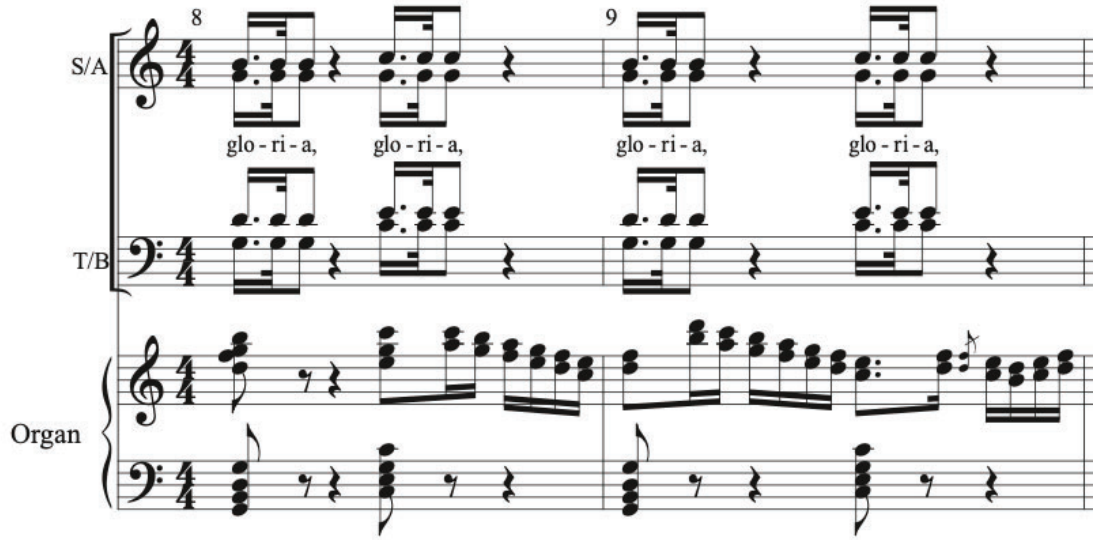

Figure 6. José Maurício Nunes Garcia, Missa Pastoril para a Noite de Natal*, Gloria, mm. 8–9.*

seem to indicate a rather predictable harmonic progression until the C major chord with a flat-7 in first inversion at m. 12, before finishing on a strong V-I cadence in mm. 19–20. A tenor solo takes over in m. 21 singing "Et in terra pax" in the new key of G major. The chorus returns in m. 34 with a repeat of the opening Gloria section, bringing the total run-time of this standalone piece to just under five minutes.

While most of the solos in the work are virtuosic in nature, the tenor solo for the opening Gloria section needs only a range of E3–E4 and includes limited vocal ornamentations and one vocal run. Standard vocal ranges for the chorus and the repetitive nature of both the Gloria and Kyrie make this work universally accessible for ensembles of varying skill levels. A keyboard reduction of the orchestral score (available on Choral Public Domain Library) is likely to support the chorus well if played on either the piano or the organ. If full orchestra is not an option, the clarinet solo for the Pastoril theme is the only instrumental part that can be deemed indispensable. Violins and timpani, in addition to the clarinet, would offer an exciting concert experience for any audience unfamiliar with Garcia's wonderful work.

Choosing Something Uncommon

Programming repertoire from the classical era can pose a significant challenge for any choral conductor. The orchestration, overall length of the work, and complexity of classical music from the traditional choral canon provide hurdles large enough that many conductors may avoid the era altogether. The *Mass in C*, *Mass in D*, and *Missa Pastoril* are all accessible, idiomatic, and historically undervalued. Recent scholarship regarding all three composers has proven beyond a doubt that this should no longer be the case. Any of these three works would make an exceptional addition to any liturgy or sacred concert program. ❖

Reflections on Part III of *Mediator Dei*

Pius XII outlines an inspiring vision for the Divine Office and liturgical calendar in the life of clergy and parishes.

by Fr. Robert Pasley

Part I of *Mediator Dei* concentrated on the liturgy in general. Part II concentrated on the Holy Eucharist and devotions. Now we come to Part III, which focuses on the Divine Office and the liturgical year, ¶¶138–183.

The Divine Office, the daily recitation and singing of the Psalms, is the prayer of praise that the Mystical Body of Christ on earth, the church, continually offers to God through the intermediaries of the clergy and religious brothers and sisters. The praying of the Psalms, the heart of the office, is as old as the church herself, as it superseded the worship in the synagogue. The apostles already practiced it and it was gradually codified. It is also the continuation of the very prayer of Christ here on earth. Our Lord himself would have prayed the Psalms.

While praying the office, the Church Militant unites herself with the Church Triumphant to give glory, honor, and praise to God, in union with Christ, head of the whole Church.

Article 138 says that "the ideal of Christian life is that each one be united to God in the closest and most intimate manner." The Eucharistic sacrifice and the use of the sacraments is of primary importance. The third aspect of the sacred liturgy "embraces by means of the divine office, the hours of the day, the weeks and the whole cycle of the year, and reaches all the aspects and phases of human life."[1]

> 139. Since the divine Master commanded "that we ought always to pray and not to faint," the Church faithfully fulfills this injunction and never ceases to pray: she urges us in the words of the Apostle of the Gentiles, "by him Jesus let us offer the sacrifice of praise always to God."
>
> 140. Public and common prayer offered to God by all at the same time was customary in antiquity only on certain days and at certain times.

People in antiquity would pray together in private houses. They would set aside times for prayer, for example in the evening. Article 140 continues:

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[1]Pius XII, Encyclical, Mediator Dei (Nov. 20, 1947), ¶138 <https://www.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei.html>.

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Other times of the day, as being more suitable for prayer are indicated in Sacred Scripture, in Hebrew customs or in keeping with the practice of everyday life. According to the acts of the Apostles, the disciples of Jesus Christ all came together to pray at the third hour, when they were all filled with the Holy Ghost;[2] and before eating, the Prince of the Apostles went up to the higher parts of the house to pray, about the sixth hour;[3] Peter and John "went up into the Temple at the ninth hour of prayer"[4] and at "midnight Paul and Silas praying . . . praised God."[5]

141. Thanks to the work of the monks and those who practice asceticism, these various prayers in the course of time become ever more perfected and by the authority of the Church are gradually incorporated into the sacred liturgy.

The Main Part of the Office is the Psalms

147. They encompass the full round of the day and sanctify it. Cassiodorus speaks beautifully about the Psalms as distributed in his day throughout the divine office: "With the celebration of matins they bring a blessing on the coming day, they set aside for us the first hour and consecrate the third hour of the day, they gladden the sixth hour with the breaking of bread, at the ninth they terminate our fast, they bring the evening to a close and at nightfall they shield our minds from darkness."[6]

In article 148 the pope says:

148. The Psalms recall to mind the truths revealed by God to the chosen people, which were at one time frightening and at another filled with wonderful tenderness; they keep repeating and fostering the hope of the promised Liberator which in ancient times was kept alive with song, either around the hearth or in the stately temple; they show forth in splendid light the prophesied glory of Jesus Christ: first, His supreme and eternal power, then His lowly coming to this terrestrial exile, His kingly dignity and priestly power and, finally, His beneficent labors, and the shedding of His blood for our redemption. In a similar way they express the joy, the bitterness, the hope and fear of our hearts and our desire of loving God and hoping in Him alone, and our mystic ascent to divine tabernacles.

All of this is so important. I have often encountered difficulty in trying to get the people in the pews to understand what the

[2]Cf. Acts 2:1–15.

[3]Ibid., 10:9.

[4]Ibid., 3:1.

[5]Ibid., 16:25.

[6]Magni Aurelii Cassiodori Senatoris, *Expositio in Psalterium*, preface, in J.-P. Migne, Patroligæ Latina (Paris: J.-P. Migne, 1895), LXX:10C–D. But some are of the opinion that part of this passage should not be attributed to Cassiodorus. Author's note: Magnus Aurelius Cassiodorus Senator (c. 485–c. 585), commonly known as Cassiodorus, was a Roman statesman, renowned scholar of antiquity, and writer serving in the administration of Theodoric the Great, king of the Ostrogoths. (Senator was part of his surname; not his rank.) He also founded the monastery at Vivarium, where he spent the last years of his life.

praying of the office is, specifically Vespers. Many of the Psalms are difficult to understand and many regular parishioners just don't get it. So often they would much rather pray their particular devotions and they can do this before Mass or at home. There is also in our modern world an attitude, even if subconscious, that it doesn't make sense to return to church on Sunday evening to sing for an hour when we are not able to receive something (Holy Communion). The laity have no obligation to say the office, but it is a treasure that is so magnificent.

The pope goes on to say that it is

> 150. greatly to be desired that they participate in reciting or chanting vespers sung in their own parish on feast days.[7] . . . We earnestly exhort you, Venerable Brethren, to see that this pious practice is kept up, and that wherever it has ceased you restore it if possible. This, without doubt, will produce salutary results when vespers are conducted in a worthy and fitting manner and with such helps as foster the piety of the faithful.

The Special Place of the Lord's Day

The pope continues in article 150 to say that the Sabbath is a day of rest and prayer. Modern man must really examine his conscience in this regard. We are not strict Jews who can do nothing on the Sabbath, but we have all but lost the idea of not filling Sunday with chores and all types of activity that are not related to the things of God and prayer.

> 150. (cont.) Sundays and holydays, then, must be made holy by divine worship, which gives homage to God and heavenly food to the soul. Although the Church only commands the faithful to abstain from servile work and attend Mass and does not make it obligatory to attend evening devotions, still she desires this and recommends it repeatedly. Moreover, the needs of each one demand it, seeing that all are bound to win the favor of God if they are to obtain His benefits. Our soul is filled with the greatest grief when We see how the Christian people of today profane the afternoon of feast days; public places of amusement and public games are frequented in great numbers while the churches are not as full as they should be.

Imagine: this was 1955 and the pope is talking about the churches not being full. He could never have foreseen how bad it is now. He is almost begging people to see how important Sunday is. It should be the highlight of our week. Even for those who still go to Mass on Sunday, sadly, it is something to be done with as quickly as possible, in order to go out to the diner or get home to watch the game. On Sundays and holydays,

> 150. (cont.) all should come to our churches and there be taught the truth of the Catholic faith, sing the praises of God, be enriched with benediction of the blessed sacrament given by the priest, and be strengthened with help from heaven against the adversities of this life. Let all try to learn those prayers which are recited at vespers and fill their souls with their meaning. When deeply penetrated by these prayers, they will experience what St. Augustine said about himself: "How much did I weep during hymns and verses, greatly moved at the sweet

[7]This is also encouraged in Vatican II. See *Sacrosanctum concilium*, ¶100.

> singing of thy Church. Their sound would penetrate my ears and their truth melt my heart, sentiments of piety would well up, tears would flow and that was good for me."[8]

If you want to start saying Vespers, or any other parts of the Divine Office, you don't have to go out and buy expensive books that are very hard to figure out on your own. There are wonderful resources on the internet. I use these on my iPad when I travel:

- My favorite app for the traditional Roman Office in Latin and English is *Breviarium Meum*. Everything is there in proper order. One need not be a ribbon master.
- Another more scholarly version is DivinumOfficium.com. This is not an app but a website.
- For the Liturgy of the Hours, one can use the app *iBreviary*. This is available in many languages, including Latin, English, Spanish, French, and Italian.

Change takes place one person at a time. Each person must start by taking that first step. As time goes on, perhaps a few could gather and say parts of the office together. Next, you might try chanting *recto tono*, on one note. Eventually you might find someone who could instruct a group in the Gregorian melodies.

[8]St. Augustine, *Confessions*, Book 9, c. 6.

The Pope Next Begins a Discussion of the Liturgical Year

> 151. Throughout the entire year, the Mass and the divine office center especially around the person of Jesus Christ. This arrangement is so suitably disposed that our Savior dominates the scene in the mysteries of His humiliation, of His redemption and triumph.
>
> 152. While the sacred liturgy calls to mind the mysteries of Jesus Christ, it strives to make all believers take their part in them[9] so that the divine Head of the mystical Body may live in all the members with the fullness of His holiness. Let the souls of Christians be like altars on each one of which a different phase of the sacrifice, offered by the High priest, comes to life again, as it were: pains and tears which wipe away and expiate sin; supplication to God which pierces heaven; dedication and even immolation of oneself made promptly, generously and earnestly; and, finally, that intimate union by which we commit ourselves and all we have to God, in whom we find our rest. "The perfection of religion is to imitate whom you adore."[10]

The meticulous and festive celebration of the liturgical year has also suffered greatly from what I call the "heresy of convenience." In other words, just do the bare minimum so that I can get on with life—football games, soccer, dance lessons, eating out, road trips, mowing the lawn,

[9]We are mystically present at those events.

[10]Saint Augustine, *De Civitate Dei*, Book 8, c. 17.

painting the house, going to the gym, jogging, playing cards with my friends, etc. There is also what I call the "bleakness syndrome." Use the same vestments no matter what the feast. Use the same music Sunday after Sunday. Use whatever ferial day you can so as not to have to change colors or rearrange the ribbons. Do what you must to make it valid, but all the rest is just unnecessary rah rah. No, the liturgical year should be a feast of color, appropriate music, good sermons, and never just another day, or week, or month, or year.

The pope goes on to give beautiful descriptions of the seasons. Each one of these should be a meditation and an examination of conscience.

> 154. In the period of Advent, for instance, the Church arouses in us the consciousness of the sins we have had the misfortune to commit, and urges us, by restraining our desires and practicing voluntary mortification of the body, to recollect ourselves in meditation, and experience a longing desire to return to God who alone can free us by His grace from the stain of sin and from its evil consequences.
>
> 155. With the coming of the birthday of the Redeemer, she would bring us to the cave of Bethlehem and there teach that we must be born again and undergo a complete reformation; that will only happen when we are intimately and vitally united to the Word of God made man and participate in His divine nature, to which we have been elevated.
>
> 156. At the solemnity of the Epiphany, in putting before us the call of the Gentiles to the Christian faith, she wishes us daily to give thanks to the Lord for such a blessing; she wishes us to seek with lively faith the living and true God, to penetrate deeply and religiously the things of heaven, to love silence and meditation in order to perceive and grasp more easily heavenly gifts.
>
> 157. During the days of Septuagesima and Lent, our Holy Mother the Church over and over again strives to make each of us seriously consider our misery, so that we may be urged to a practical emendation of our lives, detest our sins heartily and expiate them by prayer and penance. For constant prayer and penance done for past sins obtain for us divine help, without which every work of ours is useless and unavailing.
>
> 158. In Holy Week, when the most bitter sufferings of Jesus Christ are put before us by the liturgy, the Church invites us to come to Calvary and follow in the blood-stained footsteps of the divine Redeemer, to carry the cross willingly with Him, to reproduce in our own hearts His spirit of expiation and atonement, and to die together with Him.
>
> 159. At the Paschal season, which commemorates the triumph of Christ, our souls are filled with deep interior joy: we, accordingly, should also consider that we must rise, in union with the Redeemer, from our cold and slothful life to one of greater fervor and holiness by giving ourselves completely and generously to God, and by forgetting this wretched world in order to aspire only to the things of

heaven: "If you be risen with Christ, seek the things that are above . . . mind the things that are above."[11]

160. Finally, during the time of Pentecost, the Church by her precept and practice urges us to be more docile to the action of the Holy Spirit who wishes us to be on fire with divine love so that we may daily strive to advance more in virtue and thus become holy as Christ our Lord and His Father are holy.

The Essence of the Liturgical Year

161. Thus, the liturgical year should be considered as a splendid hymn of praise offered to the heavenly Father by the Christian family through Jesus, their perpetual Mediator. Nevertheless, it requires a diligent and well-ordered study on our part to be able to know and praise our Redeemer ever more and more. It requires a serious effort and constant practice to imitate His mysteries, to enter willingly upon His path of sorrow and thus finally share His glory and eternal happiness.

Yes, we need to take the time, by ourselves, not always needing someone to lead us by the hand, to enter into these mysteries and understand what is happening in the sacred liturgy. Buy a good hand missal that is full of explanations and meditations. We can't just plunk down in the pew and not do some homework and preparation. There is a whole world of wonder awaiting us.

162. Modern writers do not hesitate to assert that a change has taken place in the piety of the faithful by dethroning, as it were, Christ from His position; since they say that the glorified Christ, who liveth and reigneth forever and sitteth at the right hand of the Father, has been overshadowed and in His place has been substituted that Christ who lived on earth. For this reason, some have gone so far as to want to remove from the churches images of the divine Redeemer suffering on the cross.

Yes, and so there is the invention of the Resurrexifix, the risen body of Christ on a cross. I was actually told by an older priest once that we shouldn't pay attention to the historic Christ who suffered, but to the glorified Christ. He told me to stop dwelling upon sufferings and penance and sin and just celebrate because "we are an Easter People and Alleluia is our song." One cannot help but think that connection to the suffering Christ, cognizance of sin, and moderation in celebration would have been beneficial for that priest, who was later accused of improper conduct.

163. But these false statements are completely opposed to the solid doctrine handed down by tradition . . . the liturgy shows us Christ not only as a model to be imitated but as a master to whom we should listen readily, a Shepherd whom we should follow, Author of our salvation, the Source of our holiness and the Head of the Mystical Body whose members we are, living by His very life.

164. Since His bitter sufferings constitute the principal mystery of our redemption, it

[11]Col. 3:1–2.

> is only fitting that the Catholic faith should give it the greatest prominence. This mystery is the very center of divine worship since the Mass represents and renews it every day and since all the sacraments are most closely united with the cross.

Also during the liturgical year, the feast of the saints are celebrated.

> 167. We should imitate the virtues of the saints just as they imitated Christ, for in their virtues there shines forth under different aspects the splendor of Jesus Christ.

Years ago I taught in Catholic high schools. One of the schools was horrendous. I was put in charge of the daily prayers which were said every morning over the PA system. When I arrived at the school, the daily prayers were offered by a student each day. They were bizarre to say the least. It was not their fault. They received no guidance and many of the religion faculty thought it was just wonderful that they were being creative. I revamped the whole system and assigned prayers to be read. On the feast day of a saint the collect of Mass was read with a commentary on the virtues of that saint. A few on the religion faculty had a meltdown. One, in a rage, yelled out at me, "Why have you taken away Jesus and given us the Saints?" I was somewhat stunned at her outburst but also very puzzled because Our Lord was hardly ever mentioned.

The pope goes on to say that among these saints:

> 167. . . . the zeal of the apostolate stood out, in others courage prevailed even to the shedding of blood, constant vigilance marked others out as they kept watch for the divine Redeemer, while in others the virginal purity of soul was resplendent and their modesty revealed the beauty of Christian humility; there burned in all of them the fire of charity towards God and their neighbor. The sacred liturgy puts all these gems of sanctity before us so that we may consider them for our salvation, and "rejoicing at their merits, we may be inflamed by their example."[12]

Images of Saints

> 167. (cont.) In order that we may be helped by our senses, the Church wishes that images of the saints be displayed in our churches, always, however, with the same intention "that we imitate the virtues of those whose images we venerate"[13]

> 168. . . . and implore their help . . . "that we be aided by the pleadings of those whose praise is our delight."[14]

Especially the Blessed Virgin Mary

> 169. Among the saints in heaven the Virgin Mary Mother of God is venerated in a special way. Because of the mission she received from God, her life is most closely linked with the mysteries of Jesus Christ, and there is no one who has followed in the footsteps of the Incarnate Word more closely and with more merit than she: and no one has more grace and

[12]Roman Missal, Collect for Third Mass of Several Martyrs outside Paschaltide.

[13]Ibid., Collect for Mass of Saint John Damascene.

[14]St. Bernard, *Sermon 2 for Feast of All Saints.*

power over the most Sacred Heart of the Son of God and through Him with the Heavenly Father. Holier than the Cherubim and Seraphim, she enjoys unquestionably greater glory than all the other saints, for she is "full of grace,"[15] she is the Mother of God, who happily gave birth to the Redeemer for us. Since she is therefore, "Mother of mercy, our life, our sweetness and our hope," let us all cry to her "mourning and weeping in this vale of tears,"[16] and confidently place ourselves and all we have under her patronage. She became our Mother also when the divine Redeemer offered the sacrifice of Himself; and hence by this title also, we are her children. She teaches us all the virtues; she gives us her Son and with Him all the help we need, for God "wished us to have everything through Mary."[17]

Finally: Important Practices

174. It is Our wish also that the faithful, as well, should take part in these practices. The chief of these are: meditation on spiritual things, diligent examination of conscience, enclosed retreats, visits to the blessed sacrament, and those special prayers in honor of the Blessed Virgin Mary among which the rosary, as all know, has pride of place.[18]

Some discourage it but frequent confession is extremely important, as the pope mentions in article 177.

178. Take special care that as many as possible take part in monthly days of recollection and in retreats of longer duration made with a view to growing in virtue . . . to strengthen them in sanctity so as to be able to derive from the sacred liturgy more efficacious and abundant benefits.

Article 179 notes that the different methods employed in these exercises are many.

180. However, it is well known that the spiritual exercise according to the method and norms of St. Ignatius have been fully approved and earnestly recommended by Our predecessors on account of their admirable efficacy.

182. There are, besides, other exercises of piety which, although not strictly belonging to the sacred liturgy, are, nevertheless, of special import and dignity, and may be considered in a certain way to be an addition to the liturgical cult . . . prayers usually said during the month of May in honor of the Blessed Virgin Mother of God, or during the month of June to the most Sacred Heart of Jesus: also novenas and triduums, stations of the cross, and other similar practices.

183. These devotions make us partakers in a salutary manner of the liturgical cult, because they urge the faithful to go frequently to the sacrament of penance, to attend Mass and receive communion

[15]Luke 1:28.

[16]From the text of the *Salve Regina*.

[17]St. Bernard, *In Nativ. B.M.V.*, 7.

[18]Cf. Code of Canon Law, Can. 125.

with devotion, and, as well, encourage them to meditate on the mysteries of our redemption.

Wow. These words were prophetic. We see the fruits of not heeding them in the church today. So much has been lost.

Review

1. The Divine Office/Liturgy of the Hours is the second branch of the sacred liturgy. It originated in apostolic times and fulfills the church's mandate to pray unceasingly.
2. The liturgical year should be considered as a splendid hymn of praise offered to the heavenly Father by the Christian family through Jesus, their perpetual mediator. It requires a serious effort and constant practice to imitate his mysteries, to enter willingly upon his path of sorrow and thus finally share his glory and eternal happiness.
3. Our Lady and all the saints are given to us to celebrate in order to learn from them how to live the Christian life in so many circumstances, but most importantly to intercede for us.
4. Frequent confession, retreats, and spiritual exercise are all important so that the spiritual life grows and is enriched and does not dry up and become one of habit.

The fourth and final part of the encyclical contains pastoral instructions. ❖

Repertory

Bruno Oscar Klein and his *Missa Brevis*

This student of Rheinberger composed works of quality and depth which are able to be performed by any parish choir regularly performing SATB music.

by Jeffrey Quick

We tend to think of nineteenth-century Catholic composers in America (if we think of them at all) as colorful characters of dubious musical value: Theodor La Hache, or A. W. Rosewig. We don't think of a student of the greatest liturgical composer of his time, the author of an opera produced in Europe, or a professor at the National Conservatory, and so we don't ask if such a man's music might have something to say to the church today.

Bruno Oscar Klein was born on June 6, 1858, in Osnabrück in Lower Saxony, to Carl Klein and Mathilde von Warnecke Klein. Carl was the music director of the cathedral, Dom Sankt Petrus, and gave his children a musical education. Bruno's older brother Bernhard Cecil Klein (1849–1894) went to Philadelphia where he served as organist in various churches and wrote church music and pedagogical piano pieces, one of which, *Skating*, became popular enough to be reprinted in Britain and New Zealand in the 1920s. Bruno in turn passed on the family musical tradition; he married Leipzig Conservatory piano graduate Emilie (Emmy) Schaefer (who also published children's piano pieces[1]), and their son Karl (1884–1960) studied violin with Ysaÿe and Wilhelmij and became concertmaster of the Russian Symphony Orchestra of New York.

After graduating from the Gymnasium Carolinium with honors in Greek and Latin, Bruno Klein went to the Hochschule für Musik in Munich (1875–77), where he studied counterpoint with Josef Rheinberger, score-reading with Franz Wüllner, and piano with Carl Baermann. He left with solid technical skills; he was said to be able to transpose any work at sight. His first published compositions came out in 1875, which elicited an encouraging letter from Franz Liszt.

[1]See her *Christmas Album*, Op. 8 (St. Louis: Kunkel Bros., 1882) <https://imslp.org/wiki/Christmas_Album%2C_Op.8_(Klein%2C_Emmy_Schäfer)>.

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In about 1878, he went to Philadelphia to visit his brother, and liked what he saw. He returned to Germany, married, and moved to New York. By 1884, he was organist at St. Francis Xavier (until 1894) and head of the piano department at the Convent of the Sacred Heart (where he stayed until his death). From 1887 to 1892 he taught counterpoint and composition at the National Conservatory of Music, until the directorship of Antonin Dvorak (who presumably would have taken over those courses). In 1896, he became a founding member of the American Guild of Organists. By 1904, he had become organist at St. Ignatius.

Meanwhile, he wrote a steady stream of sacred and secular music, and spent energy and money to promote it, including staging concerts at Carnegie Hall.[2] His violin music was played by Ysaÿe and Maud Powell. He wrote a number of orchestral works, including concertante works for piano, violin, and cello. He went to Germany in 1894 to give concerts and for the premiere of his opera *Kenilworth* in Hamburg on Feb. 13, 1895. After 1905, there seems to be a greater focus on sacred compositions. He died on June 22, 1911, at his home at 1245 Madison Ave., leaving Emilie $6,777.29[3] (about $211,000 in today's money).[4]

Klein's concert music was almost always well-received critically, but was never able to establish itself in the contemporary repertory, possibly because he was not perceived as a real (i.e., Anglo-)American composer. His sacred music however was performed all over the country, as can be seen by newspaper reports of music in the major churches at Christmas and Easter.[5] It was widely published by Pond, Schirmer, Schmidt, and then primarily by J. Fischer & Bro. His Christmas (Op. 44) and Easter (Op. 30) Masses were included in the 1908 *White List* of the Archdiocese of Baltimore.[6] Performances dropped off fairly rapidly after Klein's death. Several factors may have contributed to this. The Cæcelian Movement privileged Renaissance polyphony over the romantic style, and choirs capable of doing Klein's music could also do Palestrina. The organ parts assume an assured technique.

But there has been a revival of interest

[2]See "Bruno Oscar Klein," *Vogue* (January 21, 1897), vi. The anonymous author claims that Klein had "succeeded for years in hiding himself" through modesty, and that "instead of cultivating the society of men that could and would be glad to further his interest, he prefers to spend his leisure hours at his comfortable home in the company of his family and a few congenial friends." I doubt that Klein had much spare time, and may not have interacted easily with the wealthy. But this paints a false picture of his self-promotion; opera performances and publications don't just happen. The piece mentions a recent concert of Klein's music (presumably at Carnegie Hall, Dec, 19, 1896) "brought about" by Otto Lohse, widower of Katarina Klafsky, who had created the role of Amy Robsart in *Kenilworth*.

[3]"Yesterday's Wills," *New York Times* (Oct. 17, 1911), 11.

[4]As calculated via <https://www.in2013dollars.com>.

[5]Example: in the Archdiocese of Cincinnati on Christmas in 1900, Church of the Holy Family and St. Francis de Sales both sang Op. 44, while St. Rosa had its associated *Resonet in Laudibus*. Other churches sang ordinaries by Loesch, Dachauer, Zeisberg, Gruber, Silas, Haydn (three), Gounod (two), and Mozart. *The Catholic Telegraph,* 69, no. 51 (Dec. 20, 1900), 5 <https://www.jstor.org/stable/community.32158872>.

[6]"Musical Mentions," *The Sunday Star* (Washington, D.C., Oct. 11, 1908), pt. 2, p. 2.

in Klein's music, particularly in Germany. The Berlin-based male quartet MConsort has recorded several of the Op. 28 motets on their Soundcloud channel.[7] CantOS, a male quartet founded at Osnabrück University, has recorded the Op. 85 Mass for their YouTube channel,[8] and one of their members, Jan Kampmeier, has recorded some of the piano music there as well.[9] And Dominique Sauer, Osnabrück cathedral organist, has performed three of his organ works.[10] What is needed now is to catalog and make available all his extant works. There is a selection on IMSLP, and the Library of Congress has the original manuscripts of Op. 29 online as part of the A. P. Schmidt collection, but there are many library holdings that have yet to be digitized.

Overview of the Sacred Music

There are about forty-nine published motets[11] (not including the four published with Op. 30 and 44) and six masses by Klein. There are six motets for women's voices, twelve for men's voices and thirty-one for mixed voices. There are four masses for mixed voices (Op. 30, 82, 90, and the posthumous *Mass in D*), one for women (Op. 44) and one for men (Op. 85). But the Op. 44 with its accompanying motets was also published in an arrangement for SATB by E. J. Biedermann,[12] which almost certainly would have had Klein's approval. And Op. 85 exists in a posthumous arrangement for SATB by F. W. Goodrich.[13]

The texts of the motets are mostly chosen for general use. There are two settings of *Asperges me*, three *Ave verum*, eight *O salutaris Hostia*, and thirteen *Tantum ergo*. The only proper setting is *Terra tremuit* of the Op. 30 mass. The most unusual texts are in Op. 29, which includes *Manum suam misit hostis* and *Ego vir videns* (from the Lamentations of Jeremiah), and *Beati omnes* (psalm 127), from which the nuptial mass propers are taken.

It would be easy to say of Klein and his teacher Rheinberger that "the apple didn't fall far from the tree." That's true, and it's a fine tree from which to fall. But that would ignore significant differences between the two composers. Much of Rheinberger's music is a cappella, while almost all of Klein's is accompanied. The few exceptions are liturgically driven (the two Lamentation settings

[7]MConsort <https://soundcloud.com/mconsort>.

[8]<https://www.youtube.com/playlist?list=PLpDtbktlio8jst6K-9NSGB1R2Waa4S4j2>.

[9]<https://www.youtube.com/channel/UC_8Caq6WZEBuJ8Yn2Ovathg>.

[10]Jan Kampmeier, "Von Osnabrück in die Neue Welt," *Kirchenmusik im Bistum Osnabrück* <https://kirchenmusik-im-bistum-osnabrueck.de/wp-content/uploads/2018/03/kmi_54_web.pdf>.

[11]"About" forty-nine because the full extent of Klein's work is as yet unknown. "Bruno Oscar Klein," *Vogue* (Jan. 21, 1897), vi, lists the following works: "Mass for soli, chorus and orchestra in E minor Op. 31. the same in D major, Op. 33. . . . Two motets for mixed chorus, op. 11. Four, Op. 72. Two sacred duets for soprano and baritone, Op. 13. Sacred motets, Op. 27 and 28. Mass for two voices [Op. 44?] and a great number of hymns, psalms, etc. without opus number." It is probable that "Op 31" is Op. 30, (Op. 31 is the *Second Violin Sonata*) and Op. 33 may be the posthumous *Mass in D*. But besides these and Op. 28 and 44, the whereabouts of none of this music is known.

[12]Ernest Julius Biedermann (1849–1933), New York City organist and another J. Fischer & Bro. composer.

[13]Frederick William Goodrich (1867–?), London, organist, editor of the *Oregon Catholic Hymnal* (1912).

of Op. 29) and are in a different stylistic world from Klein's accompanied music.

Here are some stylistic traits of Klein's sacred works, and how they compare to Rheinberger's:

1. Contrapuntal but not imitative; imitation used as a special effect, such as a fugal finale. (Rheinberger uses casual imitation more often.)

2. Frequent use of sequence, by ascending step or descending third, generally limited to one repetition, without even a feint at a second repetition. (Rheinberger uses sequence less often.)

3. Varied repetition of a phrase, often combined with sequence. (Rheinberger does not do this often.)

4. Preferred secondary tonal areas: ♭VI, VI. V seldom used as a tonal center, but often stressed as structural gathering point into tonic. (Rheinberger more often uses parallel and relative minors and majors.)

5. Frequent use of the diminished seventh and French sixth.

6. Anticipated beat one with a chord tied over from beat four of the previous measure. (True for both composers.)

7. Transitions often through extended dominants of a section in a new key. New material often begins before the key of a new section is established.

8. Introductions tend to end on the same chord (usually tonic) that the voices enter on, instead of a dominant, often ending in a fermata, often with same material as vocal entrance, and thus sound tacked-on and after-the-fact. (Rheinberger's introductions are better integrated into the musical argument.)

9. Fairly frequent use of triple time. Compound meters are infrequent but do occur (Op. 44 Benedictus).

10. Likes to leave small sections (two to three measures) unaccompanied. (Not characteristic of Rheinberger.)

These stylistic traits tended to vary with time period and genre. The Op. 30 mass is the work of a younger composer, who has not yet been beaten down by performer incompetence, showing off all the tools in his toolbox. There is more imitation (including fugues), introductions and interludes are more integrated, vocal ranges are wider, and the organ part seems orchestrally conceived.[14] The works for women, written for the limitations and taste of the Sisters of the Sacred Heart, are at the opposite extreme: homophonic, much internal repetition, less modulation, smaller ranges. They are a more sophisticated equivalent of the two-part "melodic masses" so popular during this period. Organ bass lines are generally low enough that these could plausibly be performed by men as well. The works for male chorus stand between the two extremes, but closer to the mixed-voice works. These also include the post-1903 (*Tra le sollecitudini*) works with "alto" (low soprano) parts intended for boys.

The *Missa Brevis*, Op. 90

The Kyrie of the *Missa Brevis,* included here in a new typesetting,[15] will be the focus of our analysis. But a scan of the entire mass may be found on IMSLP for those who are encouraged to perform it.[16]

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[14]Op. 30, the SATB Op. 44, 82: "Orchestra parts may be obtained from the publishers." This was quite commonly seen in work lists of this period. Such parts were probably manuscript and rental only, and I don't know the location of any such parts or full scores today.

[15]See transcription below, pp. 57–61.

[16]<https://imslp.org/wiki/Missa_Brevis,_Op.90_(Klein,_Bruno_Oscar)>.

Our first question: Why is this a "Missa Brevis"? All of the text is here, and the movements are not shorter than those of other Klein masses. None of the Klein masses are named in honor of a saint, and all have generic titles. Even the Christmas and Easter masses are thus named solely because of their attached motets, and are appropriate for any season. It couldn't have hurt Christmastime programming to name Op. 44 "*Missa de nativitate Domini*," and I suspect the same dynamic was at work in Op. 90: "brevis" is a marketing ploy. The approximate movement timings are: Kyrie 2:50, Gloria 4:30, Credo 5:00, Sanctus 1:30, Benedictus 1:30, and Agnus 4:00—so a typical duration for a Mass.

The second question: can my choir perform this? If they can sing SATB polyphony, they can probably sing this. Vocal ranges are suitable for any singers with some technique. Sopranos center on the staff, with the occasional G5 or A5.[17] Notes below the staff (to C4) are part of a unison doubling, except for the pianissimo D at the end of the Agnus. Altos are generally C4-C5, with extensions up to E in unison passages, and occasional notes down to G#3 in unison or pianissimo. Tenors are also on the staff, with the occasional high note up to G#4. For basses, E4 only appears in unison passages, and there are a few cadential E2s.

Entrances are more often than not in homorhythmic tutti, and there are plenty of "gathering places" where the choir is silent but the organ isn't, and those who have misaudiated the previous passage can regain their footing. Extended polyphonic passages are rare; a notable exception is the fugue at "Cum sancto spiritu" in the Gloria. There is moderate repetition of material within movements, though not between movements. Voices generally move by step or within a fifth, but there are occasional traps for the unwary (Gloria m. 12 tenor, m. 44 soprano; Credo soprano "Descendit de coelis"). "Glorificamus te/Tu solus altissimus" is a bit athletic for sopranos and tenors, but it is in four-part octaves, and the altos and basses don't have the descending sixth. Another performance consideration involves soloists. Klein often specifies "soli" (i.e., more than one), which he then cancels with "tutti" within the voice, implying that he really wanted one voice. This gives the pragmatic director room for choice: if you have singers to show off, give them a solo, and if not, leave it to the section.

The Kyrie is marked "Andante," which should be about quarter = 84. The introduction begins with a sequential treatment of the choral head motif, followed by an eighth-note pattern that does not occur again until the transition to the recapitulation. After the initial tonic, there is not another solid tonic harmony until the choral entrance in m. 9. That entrance collapses the harmonic motion of the first three measures into two measures, and is followed by a modified retrograde of the head motif. At the soli (m. 13) the motif is further altered and then treated sequentially. In m. 17, Klein runs a sequence in the opposite direction with new material, though elements of the head motif can be seen in the bass line, and the section cadences on the dominant.

The Christe begins at m. 21 and is marked "*Piu mosso*" (I propose quarter = 100 here), with new material: block chords

[17]Editor's note: the octave indications for pitches used in this article is the standard one for the piano; C4 is middle C.

supported by arpeggio in the organ. The new section sneaks into the relative minor (not confirmed until m. 26), but that D minor quickly changes to a quiet D major. In m. 37, we're back to D minor and block chords. The last statement of Christe starts with a Gm7 (ii7 of the upcoming key) to which is added a bass C, forming a dominant eleventh which does not so much resolve as dissolve. The ritardando in m. 43 will need to be quite extreme to not sound chaotic.

The subsequent Kyrie is, as customary, recapitulatory, but not repetitious. The first four measures are repeats of mm. 9–12, but are then developed sequentially. The soli phrase of m. 13, now for full chorus, is shortened as a sequence, the two words of "Kyrie eleison" are separated, phrases are shortened, and chromaticism reaches its apex before settling into a solid cadence in mm. 58–59. The soprano part in mm. 57–58, though well supported by the rest of the ensemble, will probably cause consternation at first reading. A coda follows: slower (quarter = 76?), softer, and with a harmonic surprise: ♭VI-iv-♭VII-I, functionally an elaborated plagal cadence. The soul, crying ever more desperately for mercy, has found its peace.

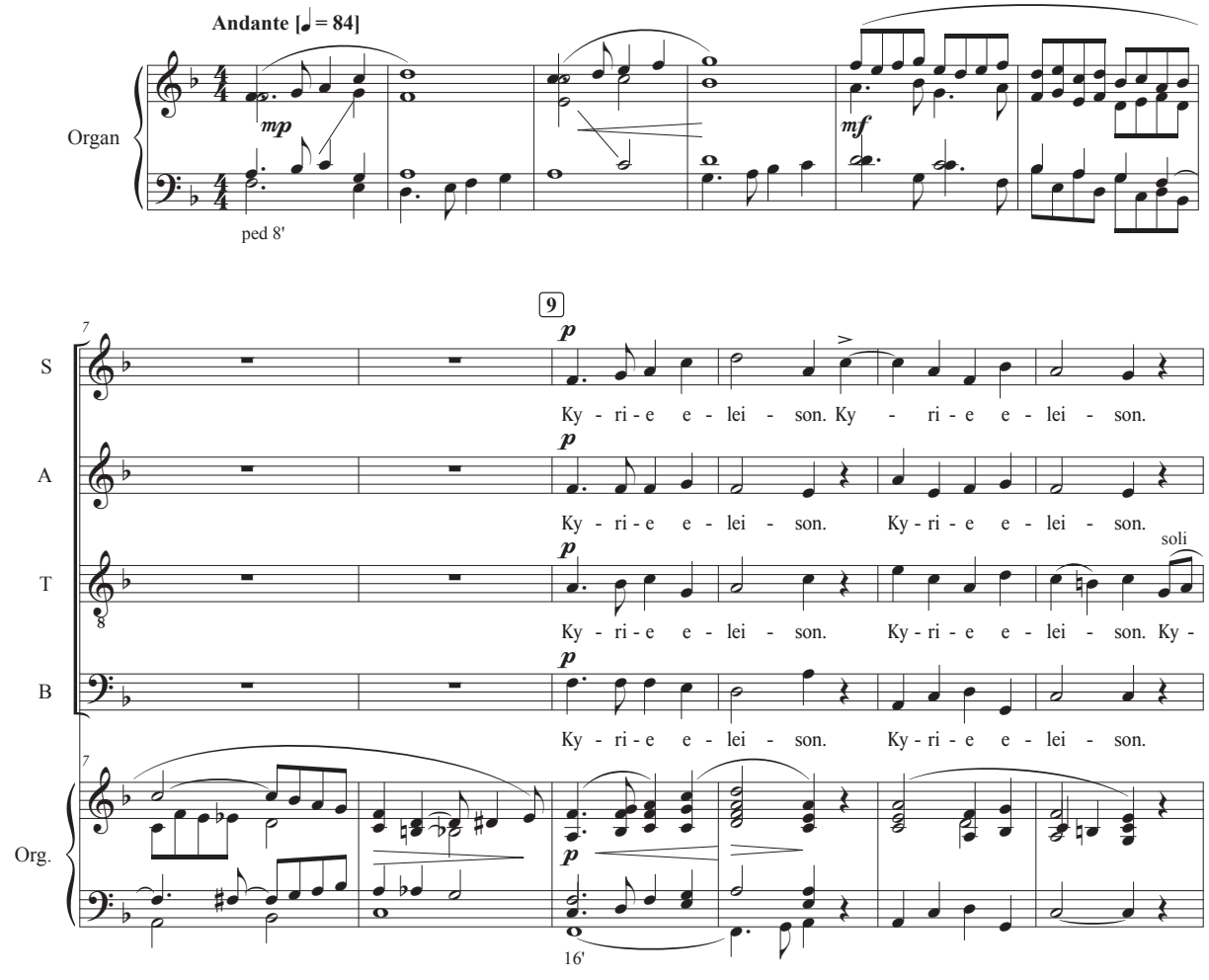
Such detailed analysis is seldom a page-turner. But I think it clearly demonstrates that this is music of skill and sophistication, of structural cohesion and surprise, and of spirituality. As such, it deserves more attention from scholars and from performers, especially those in the church to which Klein gave so much time. ❖

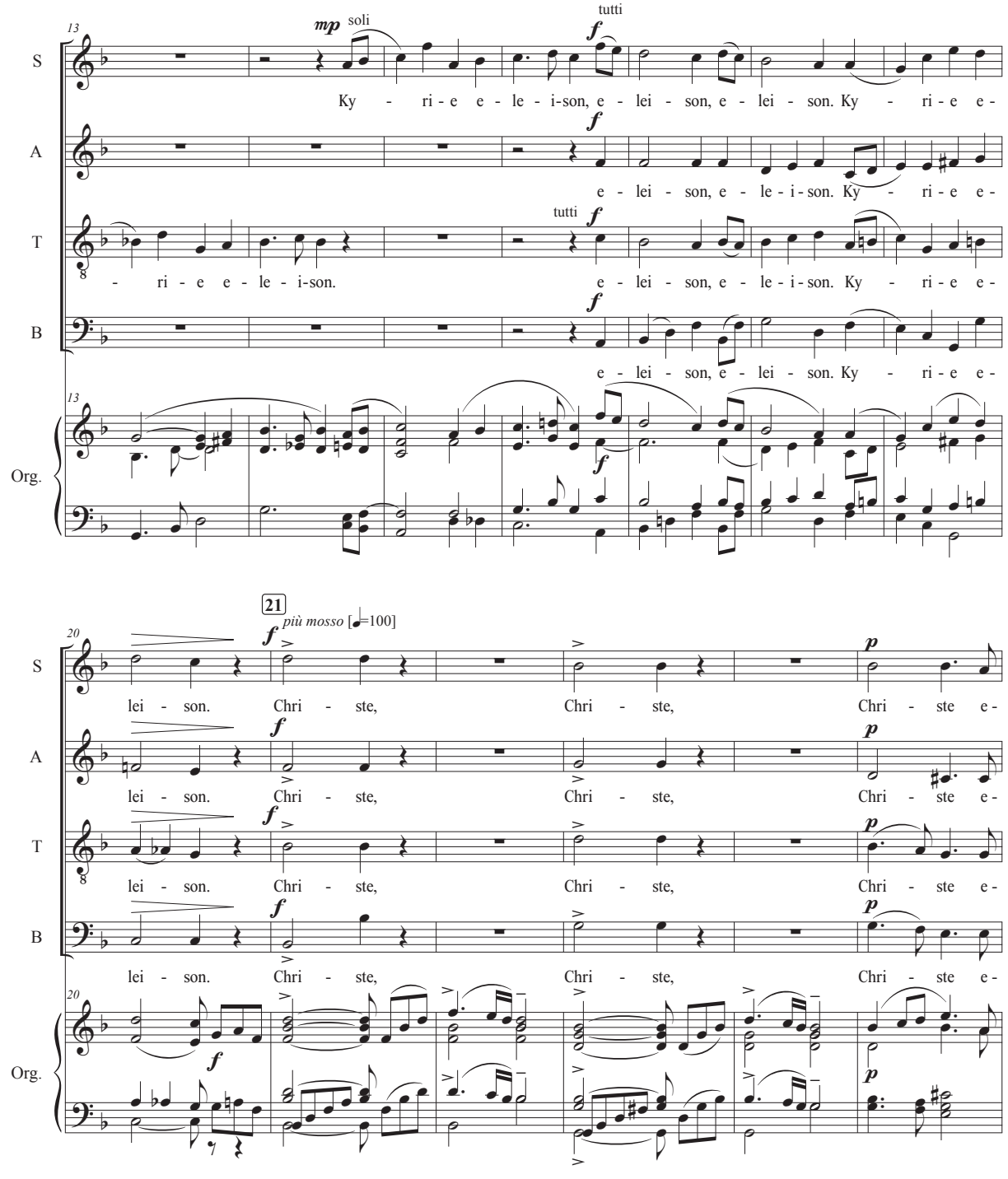
Such detailed analysis is seldom a page-turner. But I think it clearly demonstrates that this is music of skill and sophistication, of structural cohesion and surprise, and of spirituality. As such, it deserves more attention from scholars and from performers.

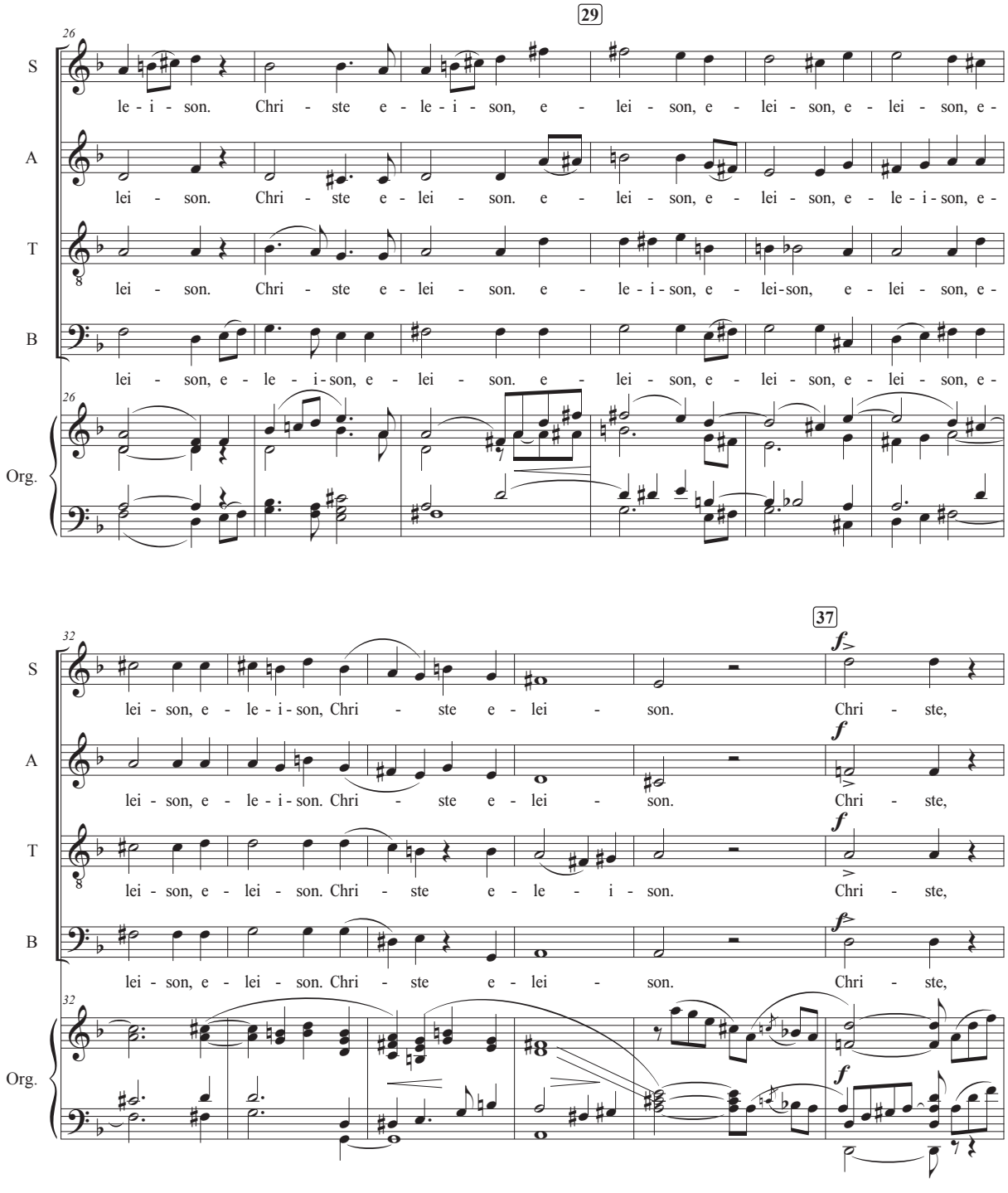
Missa Brevis, Op. 90

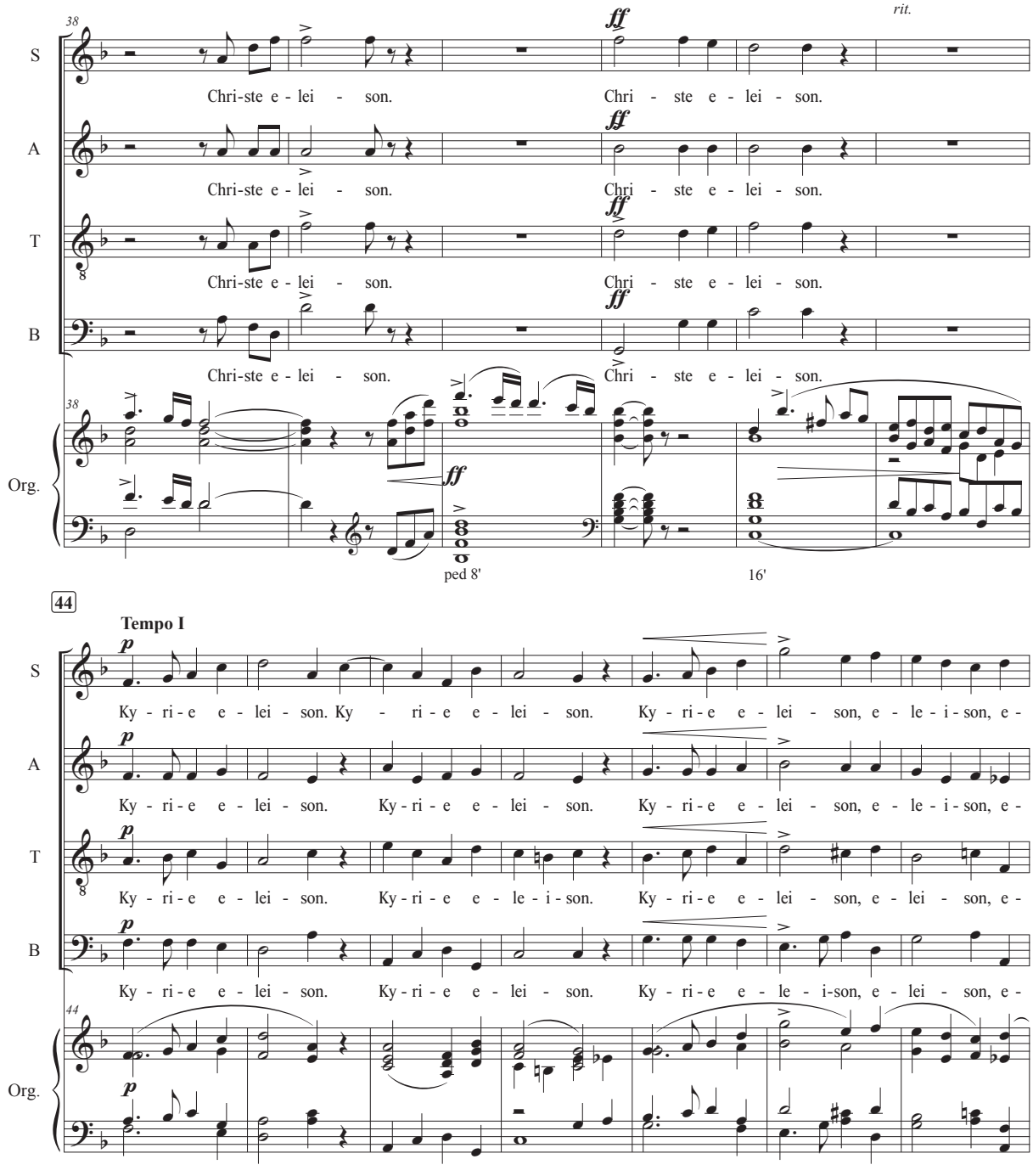
I. Kyrie

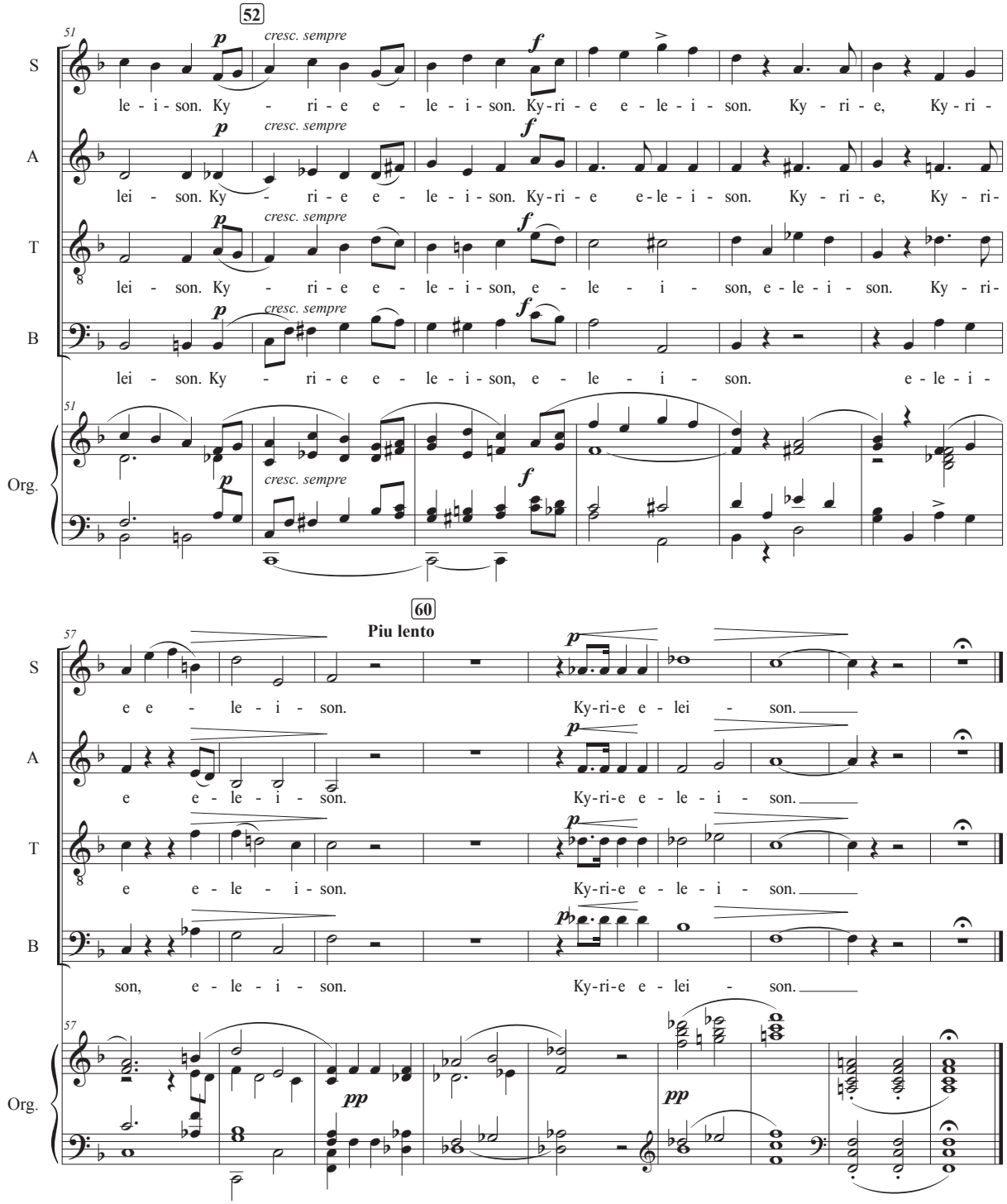
Bruno Oscar Klein (1858-1911)
Ed. by Jeffrey Quick




13
mp soli
tutti
f
S
Ky - ri - e e - le - i-son, e - lei - son, e - lei - son. Ky - ri - e e -
A
e - lei - son, e - le - i - son. Ky - ri - e e -
T
tutti
- ri - e e - le - i-son.
e - lei - son, e - le - i - son. Ky - ri - e e -
B
e - lei - son, e - lei - son. Ky - ri - e e -
Org.
20
21
più mosso [♩=100]
p
lei - son. Chri - ste, Chri - ste, Chri - ste e -


29
26
S
le - i - son. Chri - ste e - le - i - son, e - lei - son, e - lei - son, e - lei - son, e -
A
lei - son. Chri - ste e - lei - son. e - lei - son, e - lei - son, e - le - i - son, e -
T
lei - son. Chri - ste e - lei - son. e - le - i - son, e - lei - son, e - lei - son, e -
B
lei - son, e - le - i - son, e - lei - son. e - lei - son, e - lei - son, e - lei - son, e -
Org.
37
32
S
lei - son, e - le - i - son, Chri - ste e - lei - son. Chri - ste,
A
lei - son, e - le - i - son. Chri - ste e - lei - son. Chri - ste,
T
lei - son, e - lei - son. Chri - ste e - le - i - son. Chri - ste,
B
lei - son, e - lei - son. Chri - ste e - lei - son. Chri - ste,
Org.


38
rit.
S
A
T
B
Org.
ff
Chri-ste e - lei - son.
Chri - ste e - lei - son.
ped 8'
16'
44
Tempo I
p
Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.
Ky - ri - e e - lei - son, e - le - i - son, e -
Ky - ri - e e - lei - son.
Ky - ri - e e - le - i - son.
Ky - ri - e e - lei - son, e - lei - son, e -
Ky - ri - e e - lei - son.
Ky - ri - e e - le - i - son, e - lei - son, e -


52
51
S
le - i - son. Ky - ri - e e - le - i - son. Ky-ri - e e - le - i - son. Ky - ri - e, Ky - ri -
A
lei - son. Ky - ri - e e - le - i - son. Ky-ri - e e-le - i - son. Ky - ri - e, Ky - ri -
T
lei - son. Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son. Ky - ri -
B
lei - son. Ky - ri - e e - le - i - son, e - le - i - son. e - le - i -
Org.
p
cresc. sempre
f
60
Piu lento
57
e e - le - i - son. Ky-ri-e e - lei - son.
e e - le - i - son. Ky-ri-e e - le - i - son.
e e - le - i - son. Ky-ri-e e - le - i - son.
son, e - le - i - son. Ky-ri-e e - lei - son.
pp

Palestrina's *Jesus junxit se* from the *Parish Book of Motets*

A lesser-known work draws a concrete link between the Resurrection and the Eucharist.

by Aaron James

The CMAA's new *Parish Book of Motets* is now available for parish use, both as an online resource and as a hard-copy book available for purchase. The new book follows in the footsteps of many past anthologies of choral music designed for practical use in parishes, stemming in the modern era from the Cæcilian Movement in Germany and the classic nineteenth-century collections of polyphony like Karl Proske's *Musica divina* (1853) and Stephan Lück's *Sammlung ausgezeichneter Kompositionen für die Kirche* (1859). This new collection, however, is a motet book for the twenty-first century, offering not just a printed anthology of sheet music but a complete suite of online practice recordings, allowing inexperienced singers to practice their parts at home and hear how their individual line fits into the overall harmony. Alongside the classic polyphonic works that have earned lasting popularity among church choirs, the collection includes newly composed works by Kevin Allen, Paul Jernberg, and Nicholas Lemme. With material from the fifteenth to the twenty-first centuries representing a wide array of composers and styles, there is enough material here to keep a choir going for a long time.

One of the most interesting parts of my work as editor of this collection was the process of tracking down original sources for well-known works of sacred polyphony, and discovering the fuller historical context surrounding pieces of music that are usually taken for granted. It was a surprise for me to discover, for example, that Pitoni's well-known motets *Cantate Domino* and *Laudate Dominum*, which have been staples of the parish-choir repertoire for generations, may not be by Pitoni at all and have no known source material prior to the nineteenth century.[1] In the course of preparing my edition of Palestrina's *Sicut cervus*, perhaps the single most famous motet in the Renaissance repertoire, I discovered an incorrect text in

[1]Noel O'Regan, "Karl Proske's *Musica Divina* and the Popularity of Giuseppe Ottavio Pitoni's *Cantate Domino* and *Laudate Dominum*," in *Giuseppe Ottavio Pitoni e la musica del suo tempo. Atti del Convegno di studi su Pitoni, Rieti 28–29 April 2008* (Rome: Instituto Italiana per la Storia della Musica, 2009), pp. 61–70.

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the secunda pars that had been inadvertently reproduced by generations of editors.[2] For Josquin's *Ave Maria . . . virgo serena*, another classic work of the repertory, I had my choice of dozens of sixteenth-century manuscripts and print sources and had to decide which of the available sources were most reliable. My goal was to produce clear and uncomplicated scores that could be easily taken up by small choirs with minimal fuss, and so I have avoided any eccentricities in text underlay and musica ficta, especially in pieces that are already well known to most church musicians. Still, experienced musicians who thumb through the *Parish Book of Motets* will probably discover various small details in the Renaissance motet scores that are different from other editions that they own. These small differences are inevitable and healthy: every generation of musicians needs to take a fresh look at the historic sources of the repertoire, and every editor will find slightly different ways of resolving the inevitable ambiguities of the historic sources.

For works by Josquin and his contemporaries, many of the most important sources are manuscript copied by hand, some of which are exceptionally beautiful presentation manuscripts prepared for aristocratic patrons by skilled scribes and illuminators. By the end of the sixteenth century, however, many more of the important sources are printed collections designed for mass production and marketed towards church institutions, collectors, and the general public. Becoming familiar with these famous printed collections helps the church musician to discover new repertoire: if your choir enjoys singing Croce's *O sacrum convivium*, you might take a closer look at the other motets in Croce's *First Book of Four-Voice Motets*, all of which are readily available in modern editions.[3] Some of the motets in the collection are better known than others—the *Parish Book of Motets* includes the well-known *O sacrum convivium* as well as the lesser-known *Benedicam Dominum* and *Voce mea*—but all of them are very short and simple, in four parts with limited vocal ranges. It seems likely that Croce and his editors intended the collection for practical use by smaller and less experienced choirs, a marked contrast to the elaborate polychoral motets he wrote for his own choir at St. Mark's in Venice; if this is true, then Croce's collection has filled a need for simple and well-constructed music for the Catholic liturgy for more than four hundred years.

Perhaps the most famous collection of practical four-part liturgical polyphony of the sixteenth century is Palestrina's *Motecta festorum totius anni*.[4] Published in 1563, just after the end of the Council of Trent, Palestrina's collection responded to the Triden-

[2]See my critical commentary to the piece in the *Parish Book of Motets*.

[3]Giovanni Croce, *Motetti a quattro voci libro primo* (Venice: Vincenti, 1597), RISM C 4453. A free edition of the complete collection edited by Fernando G. Jácome is available at <http://www.solovoces.com/sites/default/files/u100/listado_de_partituras/part_sv480.pdf>.

[4]Venice: Gardano, 1563, RISM P 689. In addition to the many editions of individual motets from this collection available in anthologies and online at CPDL and IMSLP, and the well-known complete editions of Palestrina by Haberl (in original clefs) and Casimiri (in modern clefs), anyone interested in the collection should consult *Motecta festorum totius anni cum Communi Sanctorum quaternis vocibus*, ed. Daniele V. Filippi (Pisa: Edizioni ETS, 2003), which draws upon Filippi's dissertation research on this collection.

tine call for a liturgy celebrated with order, care, and reverence, setting out motets for the seasons of the church year from Christmas to Corpus Christi, as well as the various important feast days of the sanctoral calendar. Collections of calendrically-ordered motets like these are rare before Trent but become much more common after the end of the council, and they seem to respond to that conciliar spirit of liturgical reform and moral seriousness; perhaps the musicians who published and used these anthologies hoped to demonstrate that their music was not extrinsic to the liturgy but was closely linked to the texts of the mass and office for each day. A complete listing of the contents of the collection can be found in Table 1.

In many ways, the contents of Palestrina's *Motecta festorum* correspond to what one would expect in a collection of practical music for the liturgy: the pieces are organized according to the liturgical calendar, and they

Table 1: Contents of Palestrina, Motecta festorum totius anni (*1563*)[5]

Number	Text	Liturgical Function
1	Dies sanctificatus	In die Natalis Domini
2	Lapidabant Stephanum	In Sancti Stephani
3	Valde honorandus	In Sancti Joannis Evangeliste
4	Magnum hæreditatis	In die Circumcisionis Domini
5	Tribus miraculis	In Epiphania Domini
6	Hodie beata Virgo	In Purificatio Beate Marie
7	Ave Maria	In Annuntiatione Beate Marie
8	Jesus junxit se	In Resurrectione Domini
9	O rex gloriæ	In Ascensione Domini
10	Loquebantur variis linguis	In die Pentecostes
11	Benedicta sit	In festo Sancte Trinitatis
12	Lauda Sion	In festo Corporis Christi
13	Fuit homo missus a Deo	In Nativitate Ioannis Baptistæ
14	Tu es pastor ovium	In Sancti Petri Apostoli
15	Magnus sanctus Paulus	In Sancti Pauli Apostoli
16	Surge propera	In Visitatione Beate Marie
17	In diebus illis, mulier	In Sancte Maria Magdalene
18	Beatus Laurentius	In Sancte Laurentii
19	Quæ est ista	In Assumptione Beate Marie
20	Misso Herodes	In Decollatione Ioannis Baptiste

[5] This table is adapted from that in David Crook, "Proper to the Day: Calendrical Ordering in Post-Tridentine Motet Books," in *Mapping the Motet in the Post-Tridentine Era*, ed. Daniele V. Filippi and Esperanza Rodríguez-García (New York: Routledge 2018), pp. 16–35 at 23–25. The version in Crook's article gives detailed information about the liturgical sources for each of Palestrina's texts.

21	Nativitas tua	In Nativitate Beate Marie
22	Nos autem gloriari	In festo Sancte Crucis
23	Salvator mundi	In festo Omnium Sanctorum
24	O quantus luctus	In Sancti Martini Episcopi
25	Congratulamini mihi	In Presentatione Beate Marie
26	Dum aurora finem daret	In Sancte Cecilie
27	Doctor bonus et amicus	In Sancte Andree
28	Quam pulchra sunt	In Conceptio Beate Marie
29	Tollite jugum meum	In festo Apostolorum
30	Isti sunt viri sancti	In festo Evangelistarum
31	Hic est vere martyr	In festo Unius Martyris
32	Gaudent in cælis	In festo Plurimorum Martyrum
33	Iste est qui ante Deum	In festo Confessorum Pontificum
34	Beatus vir qui suffert	In festo Confessorum non Pontificum
35	Veni sponsa Christi	In festo Virginum
36	Exaudi Domine	In Dedicatione Templi

are all in four parts rather than the five parts that had become the usual norm by the mid-sixteenth century. However, there are some surprising omissions: because the collection only contains music for "feasts," there is no music for Advent or Lent, and no music for the long seasons after Epiphany and after Pentecost.[6] The collection also includes motets for many saints' days that rarely receive any elaborate celebration in modern parishes: the feasts of St. Stephen and St. John the Evangelist in the days after Christmas, the Beheading of John the Baptist, and Martinmas (the feast of St. Martin of Tours on November 11). It is tempting to glance over the table of contents and imagine that only a few pieces from the collection would ever be useful; indeed, the only motet from the collection that has been widely anthologized is the Christmas motet *Dies sanctificatus*.

What I suggest in the introduction to the *Parish Book of Motets*, however, is that in building up a repertoire of motets it is best to think creatively and to find texts that can be used in multiple ways. A motet with a text specific to Martinmas will probably not be much use if your church doesn't celebrate a Sung Mass for St. Martin; on the other hand, a motet with a symbolically resonant text from Scripture might have many possible uses throughout the year, far beyond the official liturgical assignments found in liturgical books. And so the *Parish Book of Motets* includes Palestrina's Easter motet from the *Motecta festorum*, with the text *Jesus junxit se*:[5]

[6]In fact, the motet *Fuit homo missus a Deo*, intended for the feast of the Nativity of John the Baptist, is well suited to any of the Advent Sundays that include readings for John the Baptist, which is how I have always used the piece with my own choirs.

[5]See complete transcription below, pp. 68–74.

Jesus junxit se discipulis suis in via, et ibat cum illis: oculi eorum tenebantur, ne eum agnoscerent. Et increpavit eos, dicens: O stulti et tardi corde ad credentum in his quæ locuti sunt prophetæ, alleluia. (cf. Luke 24:15, 16, 25)

Jesus joined his disciples on the road and travelled with them, but their eyes were darkened and they did not recognize him. And he rebuked them, saying: O foolish and slow of heart to believe those things that the prophets have spoken, alleluia.

David Crook has written about the liturgical puzzle presented by this motet: for this greatest feast of the Christian year, Palestrina chooses a text that is not found anywhere in the Easter Sunday liturgy, but instead originally functioned as the antiphon on the Benedictus for Lauds of Easter Monday.[7] Rather than singing about the resurrection of Christ and the empty tomb, the choir sings about one of the post-resurrection appearances, where Jesus meets the disciples on the road to Emmaus. Examining a wide range of motets assigned for Easter use, Crook finds a wide array of scriptural themes: the narrative of the empty tomb (from the day's Gospel, Mark 16:1–7), the Pauline exhortation to put away the old leaven (from the day's Epistle, 1 Cor. 5:7–8), the weeping of Mary Magdalene at the tomb (from John 20), Easter as a day of rejoicing (from the gradual *Hæc dies*, Ps. 117:24), the Paschal Lamb, and the risen Christ. The scriptural narratives of the post-resurrection appearances used in Easter motets like *Jesus junxit se* are included not because they are parts of the official Easter Sunday liturgy, but because they provide a broader scriptural and exegetical context for the assigned readings. Just as a skilled preacher draws together references from various books of scripture to amplify his interpretation of the day's readings, the musician selects motets that enrich and extend the themes already present in the other parts of the liturgy.[8]

Today, of course, *Jesus junxit se* has an obvious place in the liturgy: in the three-year lectionary for the Ordinary Form of Mass, it matches perfectly with the gospel reading of the appearance on the road to Emmaus on the Third Sunday of Easter, year A. But it would be a shame if the piece were only ever used on that Sunday once every three years, because the piece is a little masterpiece, a perfect example of Palestrina's painstaking control of harmony and texture over the course of a relatively short piece. The piece gradually builds up momentum as it proceeds, beginning with a point of imitation in long-note values (the opening subject, *Jesus junxit se*, is in breves and semibreves, with the second voice not entering until halfway through m. 3) and gradually becoming faster and more animated (the second text phrase, *et ibat cum illis*, at m. 21, is in semibreves and minims, with the voices entering in pairs, one and a half measures apart). The music becomes more unsettled as the text describes the darkening of the disciples' eyes (*oculi eorum tenebantur* mm. 28–42); they stumble about, failing to recognize Christ when they see him, and so the music is filled with

[7]Crook, "Proper to the Day."

[8]See also David Crook, "The Exegetical Motet," *Journal of the American Musicological Society*, 68, no. 2 (Summer 2015), 255–316.

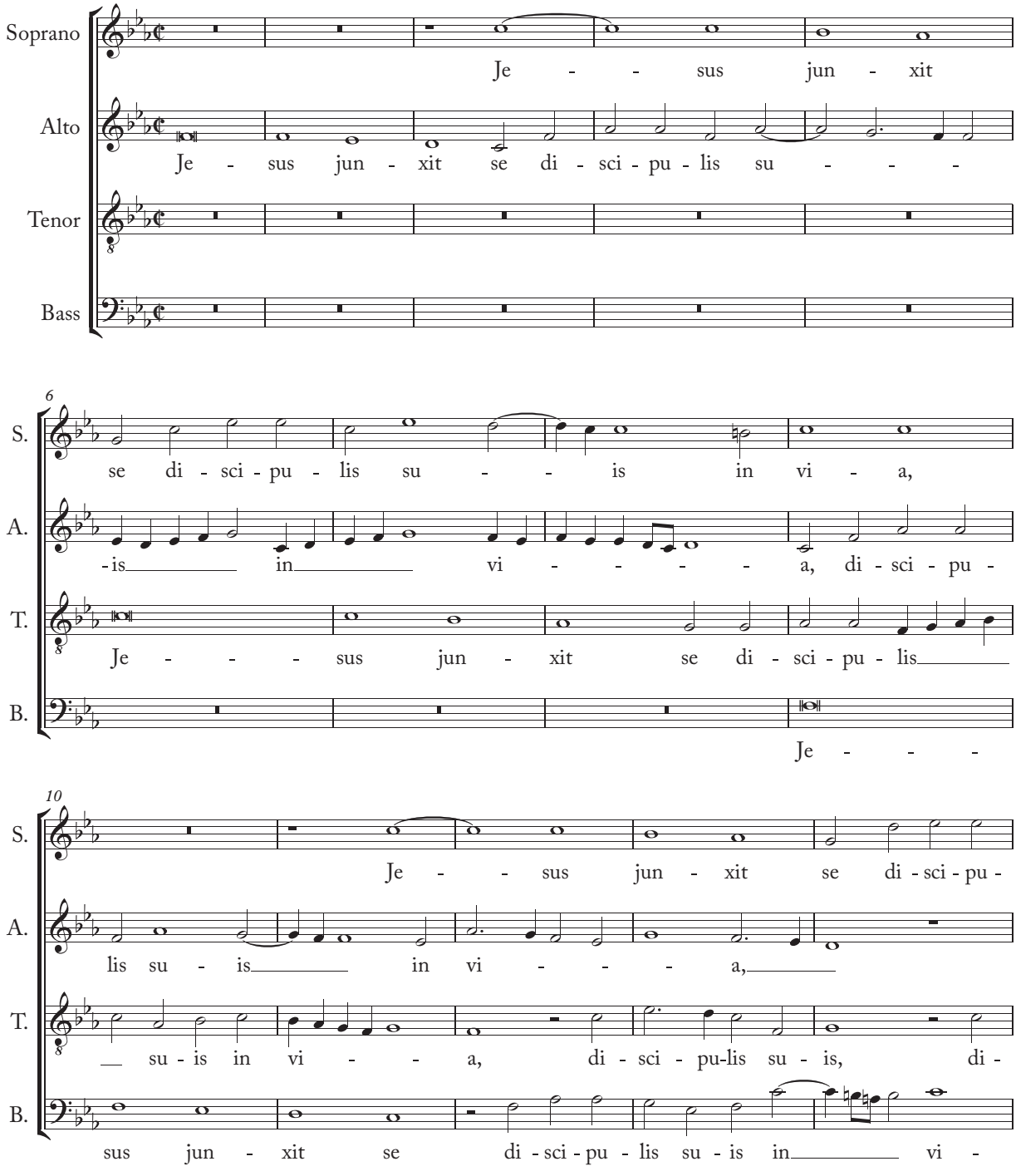
deceptive cadences moving unexpectedly from one tonal center to another. The texture becomes thicker and fuller to prepare for the words of Christ, who rebukes the disciples for their foolishness on a dramatic ascending minor sixth (*O stulti et tardi corde*, m. 61). This exciting motet deserves better than to be consigned to oblivion in the collected-works section of the music library; it would be a fine addition to the repertoire of any parish choir that has mastered Palestrina's *Sicut cervus* or *Regina cæli*.

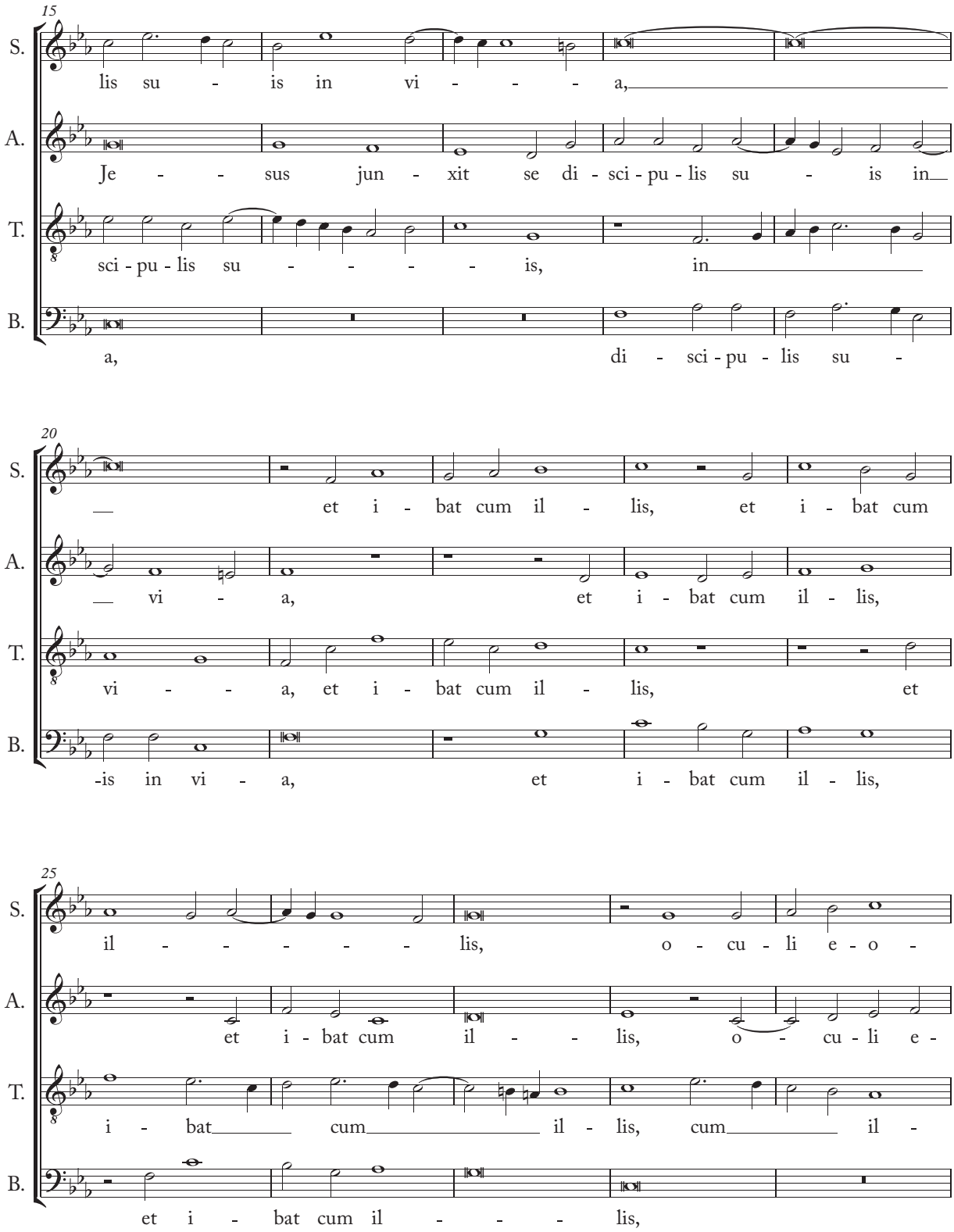
Although *Jesus junxit se* is intended for Eastertide, anyone who is familiar with the story of the road to Emmaus will remember that the broader context of this text is Eucharistic. Even when Jesus explains the scriptures to the disciples and lays out the many prophecies of his own resurrection, they fail to recognize him; only later, in the breaking of the bread, do they realize who they have been walking with. This connection between the Emmaus story and the Eucharist was made explicit in several pre-Tridentine liturgical rites, which assigned the Alleluia *Cognoverunt discipuli* not only to the Easter season but also to the Votive Mass of the Blessed Sacrament.[9] The text of this Alleluia verse is "The disciples knew the Lord Jesus in the breaking of the bread," which concisely makes the link between the Resurrection and the Eucharist: the story of the road to Emmaus is not simply a historical account of the disciples coming to believe in the resurrection, but a universal narrative of the Eucharist as the place where we encounter the risen Christ. Especially in the context of the present calls for a church-wide Eucharistic revival, *Jesus junxit se* would be appropriate for use at communion on Sundays throughout the year, with the obvious exception of Lent (since the Alleluias that end the piece cannot easily be removed). Understood correctly, the scene that this motet describes is the experience of Catholic Eucharistic piety at its best: coming to Mass in the midst of various distractions and anxieties, and once again coming to recognize the presence of Christ in the breaking of the bread. ❖

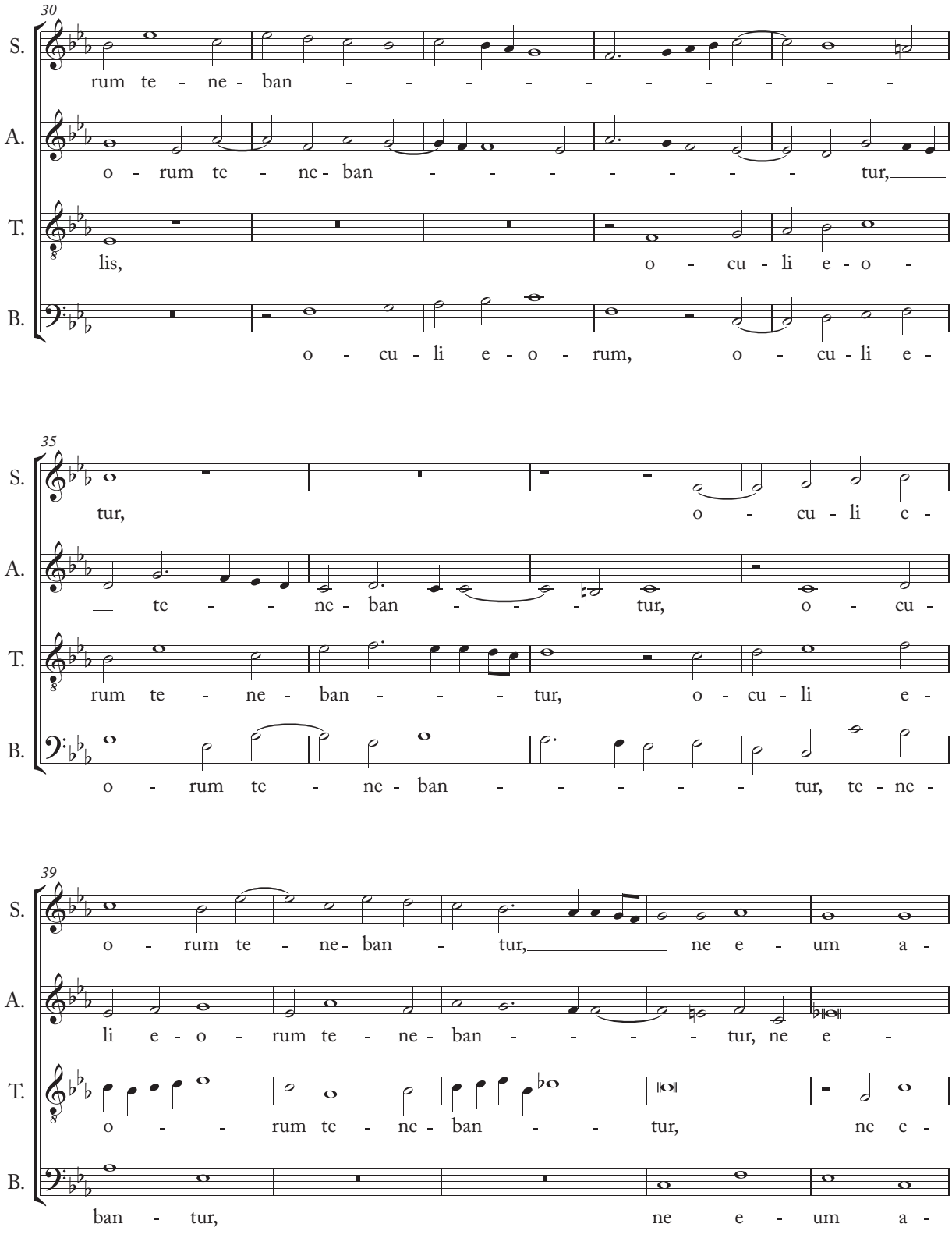
[9]This Alleluia appears as part of the Sarum votive Mass to the Blessed Sacrament in Byrd's *Gradualia II*.

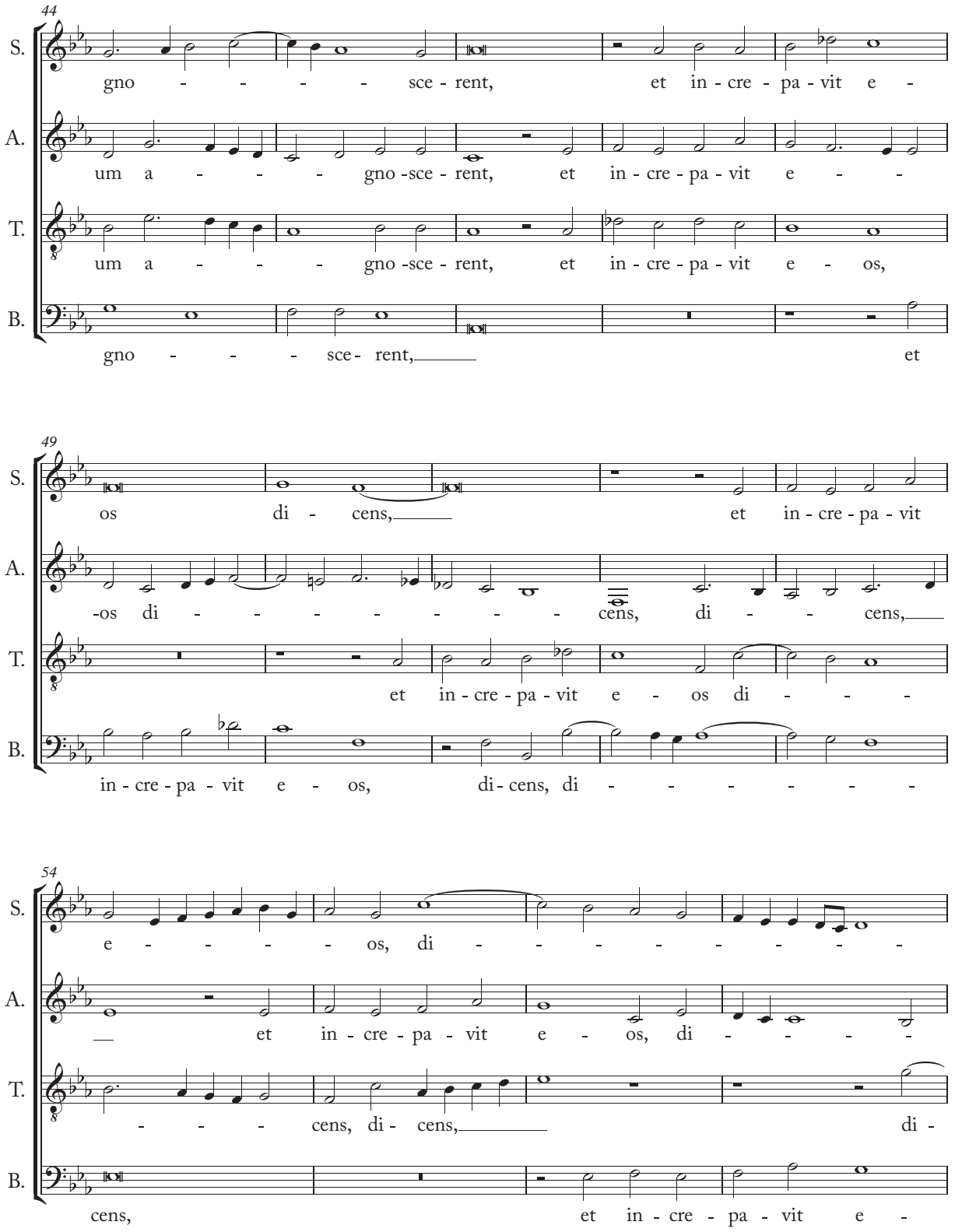
Jesus junxit se

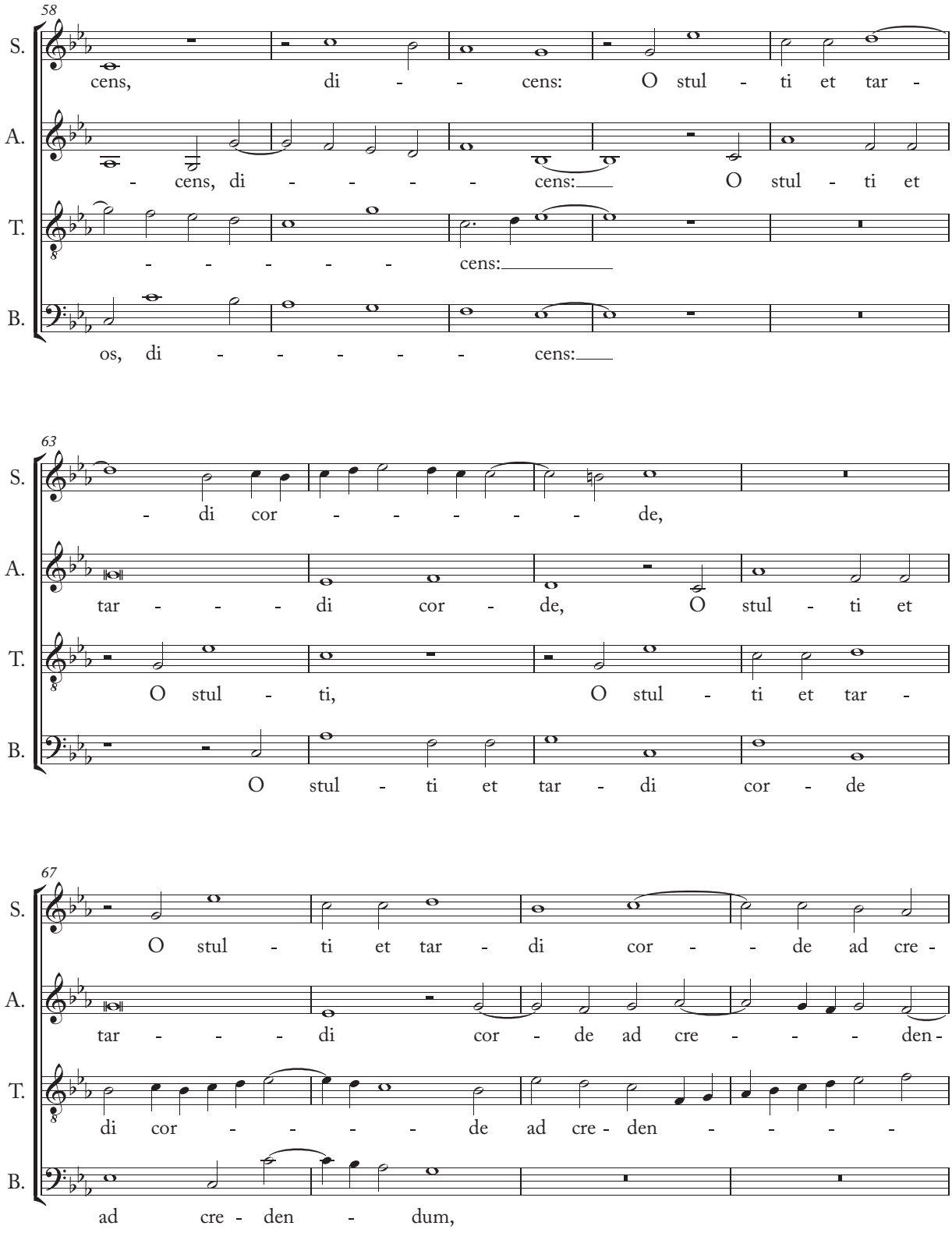
Giovanni Pierluigi da Palestrina

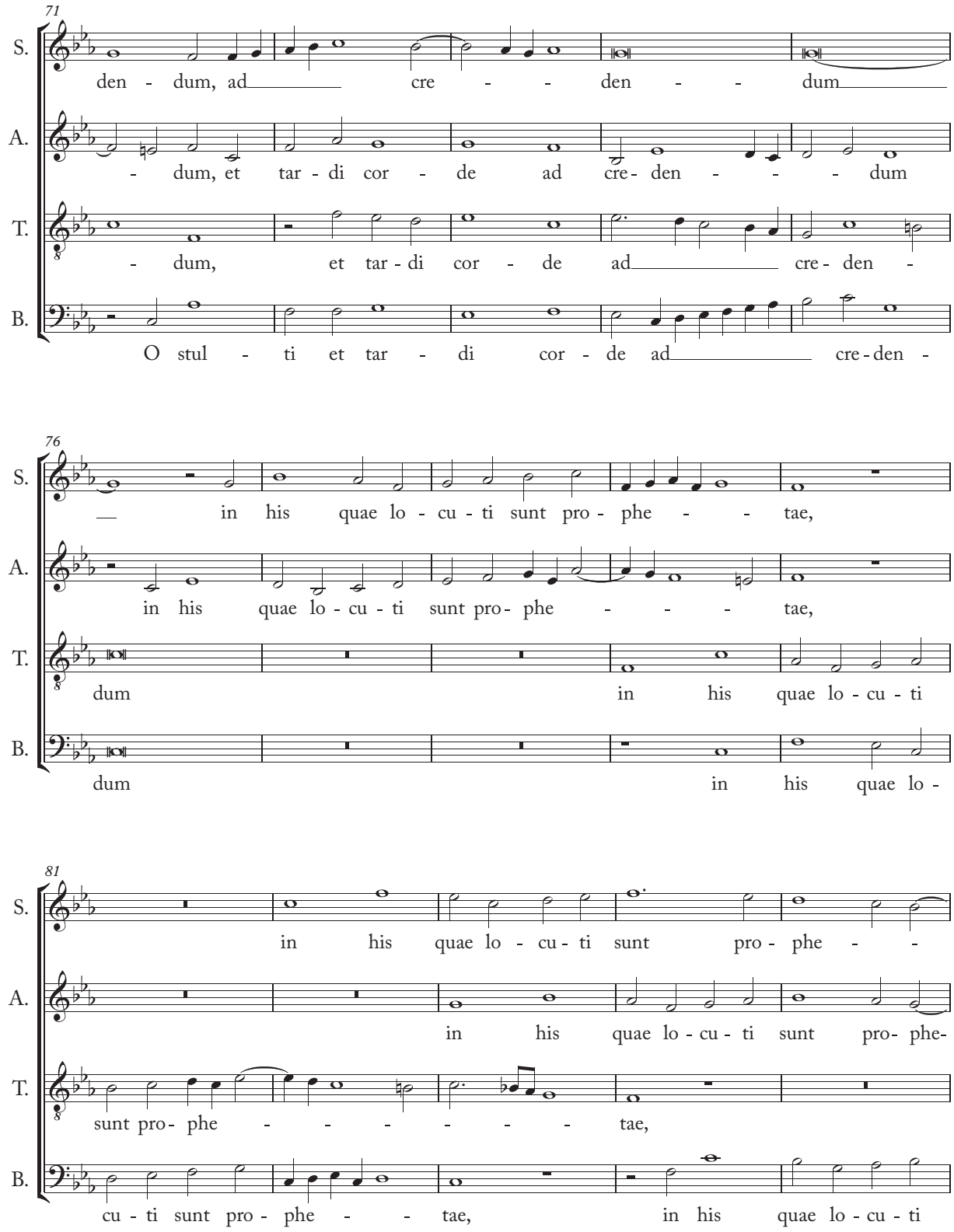


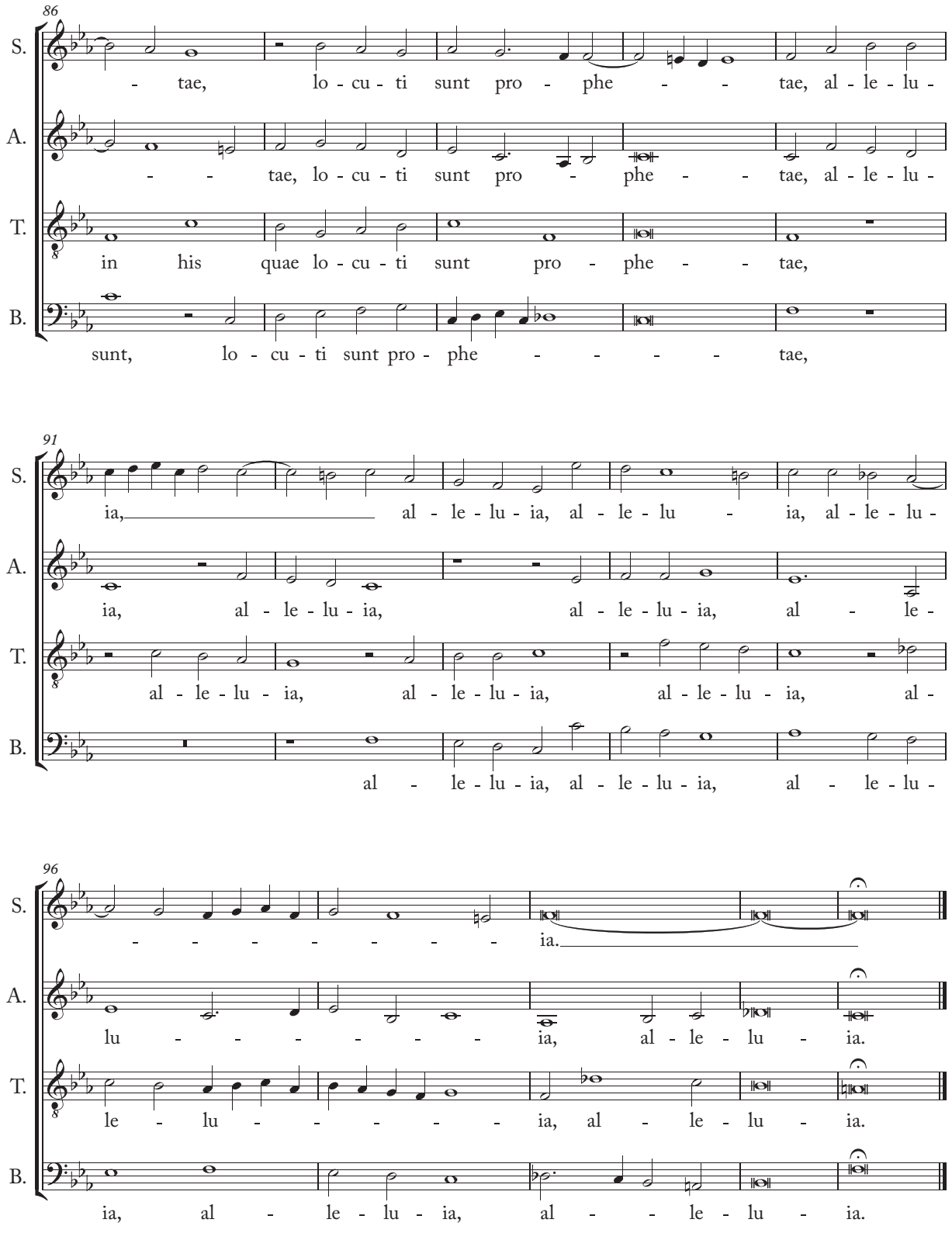

15
S.
lis su - is in vi - - - - a,
A.
Je - - sus jun - xit se di - sci - pu - lis su - is in
T.
sci - pu - lis su - - - - - is, in
B.
a, di - sci - pu - lis su -
20
S.
et i - bat cum il - lis, et i - bat cum
A.
vi - a, et i - bat cum il - lis,
T.
vi - - a, et i - bat cum il - lis, et
B.
-is in vi - a, et i - bat cum il - lis,
25
S.
il - - - - - - lis, o - cu - li e - o -
A.
et i - bat cum il - - lis, o - cu - li e -
T.
i - bat cum il - lis, cum il -
B.
et i - bat cum il - - - lis,


30
S.
rum te - ne - ban - - - - - - - - - -
A.
o - rum te - ne - ban - - - - - - - - tur,
T.
lis, o - cu - li e - o -
B.
o - cu - li e - o - rum, o - cu - li e -
35
S.
tur, o - cu - li e -
A.
te - - - ne - ban - - - tur, o - cu -
T.
rum te - ne - ban - - - tur, o - cu - li e -
B.
o - rum te - ne - ban - - - - - tur, te - ne -
39
S.
o - rum te - ne - ban - tur, ne e - um a -
A.
li e - o - rum te - ne - ban - - - - tur, ne e -
T.
o - - - rum te - ne - ban - - tur, ne e -
B.
ban - tur, ne e - um a -


44
S.
gno - - - - - sce - rent, et in - cre - pa - vit e -
A.
um a - - - - gno -sce - rent, et in - cre - pa - vit e - -
T.
um a - - - - gno -sce - rent, et in - cre - pa - vit e - os,
B.
gno - - - sce - rent, et
49
S.
os di - cens, et in - cre - pa - vit
A.
-os di - - - - - - - - cens, di - - cens,
T.
et in - cre - pa - vit e - os di - - -
B.
in - cre - pa - vit e - os, di - cens, di - - - - - - -
54
S.
e - - - - - os, di - - - - - - - - -
A.
et in - cre - pa - vit e - os, di - - - -
T.
- - - - cens, di - cens, di -
B.
cens, et in - cre - pa - vit e -


58
S.
cens, di - - cens: O stul - ti et tar -
A.
- cens, di - - - - cens: O stul - ti et
T.
- - - - - - cens:
B.
os, di - - - - - - cens:
63
S.
- di cor - - - - - - de,
A.
tar - - - - di cor - de, O stul - ti et
T.
O stul - ti, O stul - ti et tar -
B.
O stul - ti et tar - di cor - de
67
S.
O stul - ti et tar - di cor - - de ad cre -
A.
tar - - - - di cor - de ad cre - - - - den -
T.
di cor - - - - - de ad cre - den - - - -
B.
ad cre - den - dum,


71
S.
den - dum, ad cre - - den - - dum
A.
- dum, et tar - di cor - de ad cre - den - - - dum
T.
- dum, et tar - di cor - de ad cre - den -
B.
O stul - ti et tar - di cor - de ad cre - den -
76
S.
in his quae lo - cu - ti sunt pro - phe - - tae,
A.
in his quae lo - cu - ti sunt pro - phe - - - - tae,
T.
dum in his quae lo - cu - ti
B.
dum in his quae lo -
81
S.
in his quae lo - cu - ti sunt pro - phe - -
A.
in his quae lo - cu - ti sunt pro - phe -
T.
sunt pro - phe - - - - - - - tae,
B.
cu - ti sunt pro - phe - - tae, in his quae lo - cu - ti


86
S.
- tae, lo - cu - ti sunt pro - phe - - tae, al - le - lu -
A.
- - tae, lo - cu - ti sunt pro - phe - - tae, al - le - lu -
T.
in his quae lo - cu - ti sunt pro - phe - - tae,
B.
sunt, lo - cu - ti sunt pro - phe - - - - - tae,
91
S.
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
A.
ia, al - le - lu - ia, al - le - lu - ia, al - le -
T.
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
B.
al - le - lu - ia, al - le - lu - ia, al - le - lu -
96
S.
- - - - - - - - ia.
A.
lu - - - - - - - ia, al - le - lu - ia.
T.
le - lu - - - - - - ia, al - le - lu - ia.
B.
ia, al - le - lu - ia, al - - le - lu - ia.

Commentary

Loosen Up! The Perils of Perfection

Physical and mental relaxation contribute to good singing.

by Mary Jane Ballou

Perfection is a hopeless quest, but we don't believe that. We think we can do everything exactly right.

Remember your first piano lessons—right notes, correct fingering, exact counting. The proper position of the fingers, the elbows. If you didn't study music, thinking of learning handwriting or some other skill. There was an "exactly right way" to do everything. If you failed, there could be a rap on your knuckles, an exasperated sigh, verbal reproofs, or a note sent home. You had disappointed your instructor, let your family down, and demonstrated your ineptitude—most of all to yourself. Another point lingered as well—that there was a right and perfect way to do something. Not only was this achievable, but anything less was failure.

And we carry that thinking throughout our lives. Now that we are adults, the easily provoked and disappointed teacher has moved into our heads. We swear at ourselves when we miss an interval or miscount a rest. Music is a minefield waiting for your misstep and since we are not angels, that misstep will happen.

To aim at doing the best we can as directors, singers, and instrumentalists is laudable. However, the perfect can be the enemy of the good. Sometimes so much so that we do not even attempt something new or difficult because we have no guarantee of success. More often we let our human fallibility poison our very fine work because all we remember are our errors. Did the altos miss an entrance? Did I fail to cue them as I'd promised? How did I manage to kick the piston that completely ruined my sensitive organ prelude? If everything else were perfect, why do I only remember those moments?

Some of us may still be brooding over Holy Week and Easter mishaps or gritting our teeth even when remembering Christmas. Whatever went wrong in the past is over. If you drag the past into your considerations of the future to project disaster, you are allowing it to poison the future. Who wants to sing with a director who is either morose or bitter?

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Thus, perfectionism has an impact on choir directors and their singers. It generates physical tension that works against good singing. Singers will have locked jaws and tight neck muscles. The perfectionist director will have either rigid gestures or frantic flailing, accompanied by huffing and puffing. The singers will be so stressed that they can't even get a decent breath because they feel as though they are walking on a narrow ledge and about to topple off at any moment.

Perfectionism has an impact on choir directors and their singers. It generates physical tension that works against good singing.

The director will be usually disappointed in the singers. Nothing is exactly right. No partial improvement is recognized. Sometimes the pitch is flat, or rhythms go awry, or diction sounds like mush. While I am exaggerating in this article, all of us have been at these rehearsals and may have led them. The singers grow increasingly frustrated in their inability to meet the director's demands. They feel as though they are tying themselves in knots to no effect and wonder why they don't stay home.

The result of this regimen is singing that is strained and unmusical. All that counts are the notes, precise rhythm, perfect attacks or cutoffs. It is no longer really music. It is regulated noise that engages neither the performers nor the listeners.

While there are, I hope, few conductors this maniacal, tension and frustration can eat at any choir. There are ways to ease this when it starts to appear and here are a few tips. Nothing new—just reminders.

Physical relaxation and stretching are a common part of warmups. Take the time to do these, no matter how pressing the rehearsal. Moving together helps to unify the director and the singers with each other. Don't just tell the choir what to do; do it with them. Keeping everyone standing and moving into an easy vocal warmup is usually the next step. Great! However, don't conclude this phase of the rehearsal by barking orders during the first piece to be rehearsed. The singers will tighten back up and so will you. Ease into the singing with a chant or motet that everyone knows well. Then move into the harder work of the rehearsal.

Check your own style—does your conducting communicate tension and displeasure? If you are brave, ask someone to video you conducting. While this is not for the faint of heart, you will probably find some points for improvement. Do you ever smile?

If your choir takes a break mid-rehearsal, do a few stretches or shoulder rolls when you resume.

This is the physical loosening up. The next step is mentally letting go of perfectionism and that is much more difficult. We live in a world where you can hear recordings of the best choirs and scholas. YouTube, Spotify, Pandora, and Naxos will bring those performances right to you. The old saying that "comparison is the thief of joy" is true, especially as you listen to other ensembles performing pieces that you are

working on right now. Some days it can be even worse as you listen to works that you may never conduct because of your ensemble's limitations. Of course, we all wish for soaring sopranos, melodious altos, warm tenors, and secure basses. Who doesn't?

Adjust your expectations to the volunteer singers you have. They are not the choir you directed in your graduate program in choral conducting. The sections may be out of balance. Almost every group is lacking enough tenors. Too many of the women's ranges have slid down to alto. Conversely, everyone may have decided to sing soprano because "that's where the melody is." A little sleuthing on your part may reveal tenors who are really singing the soprano line or some basses that don't sing at all. These are gentlemen who come because their wives are in the choir, and it was easier to join the choir than drive home and back again to pick them up at the end of rehearsal. A change of liturgical season might be a good time to find out who is singing what and move some singers around.

The quest for absolute perfection will leave you in despair. At the same time, this does not mean you have no standards or aspirations for your ensemble. The road to improvement can provide a lifetime of challenges and rewards. As your work with the singers progresses, you can slowly raise the bar both in terms of technique and repertoire. Patience with yourself and with your ensemble is critical. Praise them when they succeed and encourage them when they do not. Choose repertoire that they can sing securely and give new pieces the rehearsal time they need. No one wants to perform on the brink of disaster. No one wants to listen to that either. The sacred music universe is full of beautiful and simple pieces. Find them and sing them.

Certainly, learning and performing chant and choral pieces is work, but let it be as joyful as possible.

Certainly, learning and performing chant and choral pieces is work, but let it be as joyful as possible. Just loosen up physically and mentally and encourage your singers to do the same. Together you will make music that elevates the liturgy and the hearts of performers and listeners. ❖

Traditiones custodes

Fundamental questions remain about the state of liturgical celebrations in the reformed rites.

by William Mahrt

The latest rescript from the Vatican requires a bishop to request permission from the Dicastery for Divine Worship and the Discipline of the Sacraments to allow the extraordinary form to be celebrated in a parish church. It seems clear that in the infrequent cases in which such permission is granted, it will be only for a limited period of time. Pope Francis has expressed his view that the entire Latin Church should eventually celebrate only the ordinary form, and there is little question that Cardinal Roche, prefect of that dicastery, agrees.

Three arguments are made: the first is that the unity of the church requires all to celebrate the same form of the Mass. But this has never been the case; there are numerous Eastern-rite churches which celebrate entirely distinct liturgies, but they are in union with Rome and are considered full members of the Catholic Church. Moreover, the Ordinariate for reconciling Anglo-Catholic congregations with Rome, initiated by Pope Benedict, continues with an ethos which is a synthesis of traditional Catholic liturgy and Anglican customs. The elephant in the room, however, is that, while the celebrations of the extraordinary form show a consistent unity of practice from church to church, celebrations of the ordinary form differ widely, even within the same city. In the past, seminaries had cultivated courses in "presidential style," in which priests were encouraged to cultivate idiosyncratic manners of celebrating the Mass, each stemming from their diverse personalities. Where, then, is the unity?

Another argument is that the extraordinary form represents an outmoded theology of the Mass—the council introduced a new theology of the Mass. The argument is sustained by projecting a stereotype of the old Mass: centered entirely upon the priest, with the people as silent unknowing observers. Concerning the fundamental theology of the Mass, there can be no old or new: the Mass is the Sacrifice of Christ offered to the Father, in which all participate, and all have done so. The difference has to do with a psychology of celebrating the Mass: it can be identified by the distinction between theocentric and anthropocentric. Does the Mass address the congregation, or does it address God? The Mass facing the people has given a false impression that they might be the object of the action. A case in point might be the elevation of the Blessed Sacrament, Body and Blood, at the conclusion of the Eucharistic Prayer. How many of the congregation may think that the Sacrament is being offered to them, when the significance of that action is the culmination of the offering of Christ's Sacrifice to the Father, as the text makes clear. I have expressed a private opinion with which quite a few

people have agreed, that, if there were one change that could be made to the ordinary form, it should be turning the priest back to facing the altar, resulting with the priest and congregation facing the same direction, all facing God, a theocentric action. As to the statement that the extraordinary form is centered only on the priest, this argument should be turned to the ordinary form: all too often the priest acts as an MC suffusing the language of the Mass with his own manner of delivering the texts and including interpolated commentary, even jokes. Where, then, is the solemnity?

A third argument is that to continue the extraordinary form is a matter of regression, of reversal of the progress represented by the development of the present ordinary form. But under *Summorum pontificum*, substantial progress is evident. It is likely that before the council, some congregations were silent and unreactive. My own experience was different. I grew up in a country mission parish in the 1940s, where an old priest said a Latin Mass facing the altar once a week. Confessions were heard before Mass and practically all the congregation received communion. As children, we were given little hand missals and learned to follow the text of the Mass with devotion. One can observe considerable progress in the celebration of the extraordinary form by the Priestly Fraternity of St. Peter or the Institute of Christ the King. Full congregations, including young adults, attend the silent canon with rapt attention and with a great sense of the presence of Christ. One might question whether the developments of the ordinary form have all been progress. The Constitution on the Sacred Liturgy of the Second Vatican Council states clearly that "Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people" (¶113). I watched the Easter Vigil from St. Peter's in Rome, celebrated by Cardinal Roche; in this most solemn liturgy of the year in one of the greatest churches of the world, the celebrant scarcely sang a thing—only the doxology at the end of the Eucharistic Prayer. The rest of the liturgy was delivered in an idiosyncratic manner, with typical "expressive" declamation of the texts. The celebrant sang the doxology in a beautiful voice, clearly and articulately. Had he sung the rest of the liturgy, it would have been a realization of the prescription of the council. Where, then, is the progress? ❖

"Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people"

News

William Byrd Festival in Portland

by William Mahrt

The four-hundredth anniversary of the death of William Byrd will be commemorated by the William Byrd Festival of Portland, Oregon, August 4 through 20, 2023. This twenty-fourth annual celebration by the Cantores in Ecclesia of Portland will include three concerts of Byrd's music, especially a final concert "Anniversary—Marking Four Hundred Years Since the Death of William Byrd." It will also include liturgies—Solemn Masses, singing each of Byrd's Masses, and Compline; an Anglican Evensong will include Byrd's Great Service; there will be a choral workshop, an organ recital, and three lectures by established scholars on the music.

The festival was founded in 1998 by its director, Dean Applegate who collaborated with Richard Marlow of Trinity College, Cambridge as principal conductor of the festival. Over the years all the sacred works of Byrd have been performed as well as works of his predecessors and successors, particularly Thomas Tallis. In 2012 Mark Williams, now of Magdalen College, Oxford, succeeded as principal conductor. Williams also contributes substantial events of organ playing—a major recital as well organ pieces in the context of the choral concerts. Blake Applegate, the son of Dean, has recently succeeded his father as regular conductor of the Cantores, and he will conduct several of the performances of the festival. Regular lectures have been given by Kerry McCarthy, William Mahrt, David Trendell, and Ross Duffin, as well as special lectures by Joseph Kerman, Philip Brett, Richard Turbet, Jeremy Summerly, and Dana Marsh.

William Byrd was a favorite of Queen Elizabeth, even though as a Catholic he

might have been subject to prosecution. Many English Catholic composers took refuge on the continent. Byrd, however, never left the island, contributing an extensive repertory of the most outstanding sacred music of his era. An equally outstanding component of the festival, though, are the Cantores in Ecclesia themselves, twenty-eight or so singers, who together create exquisite performances of the great sacred music of the Renaissance.

The complete schedule of events for the festival may be viewed at http://www.byrdfestival.org/pages/festival_schedule.html. ❖

Support the CMAA Annual Fund

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

The Annual Fund allows the CMAA to meet the organization's day-to-day needs and strengthens its financial foundation.

Donations are needed for these Annual Fund projects and programs:

- ☐ **Online publication of a comprehensive free library** of educational materials for choir directors and others, including numerous books on chant, as well as the many materials published by the CMAA.
- ☐ **Publication and distribution of new publications,** such as the ***Parish Book of Motets***.
- ☐ **Recording Project** for 270 chants from the ***Parish Book of Chant*.** These chant recordings would be hosted at our site for easy use by chant choirs everywhere.
- ☐ **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 commissioned three new motets for the *Parish Book of Motets* project, in addition to Spanish-language masses by Jeffrey Quick and David Hughes.
- ☐ **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.

Please send your tax-deductible gift to the CMAA Annual Fund today.*
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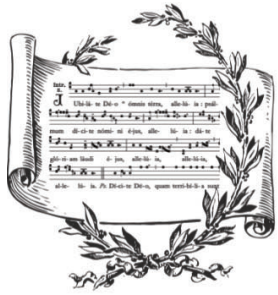

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"The greatest need of liturgy today is the restoration of the sense of the sacred."
William Mahrt, CMAA President

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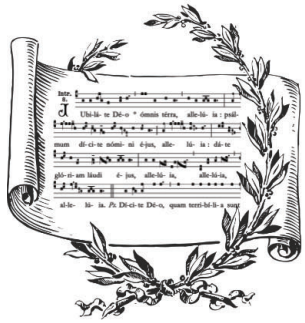

CHURCH MUSIC ASSOCIATION OF AMERICA

The Church Music Association of America (CMAA) is an association of Catholic musicians, and those who have a special interest in music and liturgy, active in advancing Gregorian chant, Renaissance polyphony, and other forms of sacred music, including new compositions, for liturgical use. The CMAA's purpose is the advancement of *musica sacra* in keeping with the norms established by the 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 us teach and promote the cause of authentic sacred music in the Catholic liturgy through workshops, publications, and other forms of support.

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

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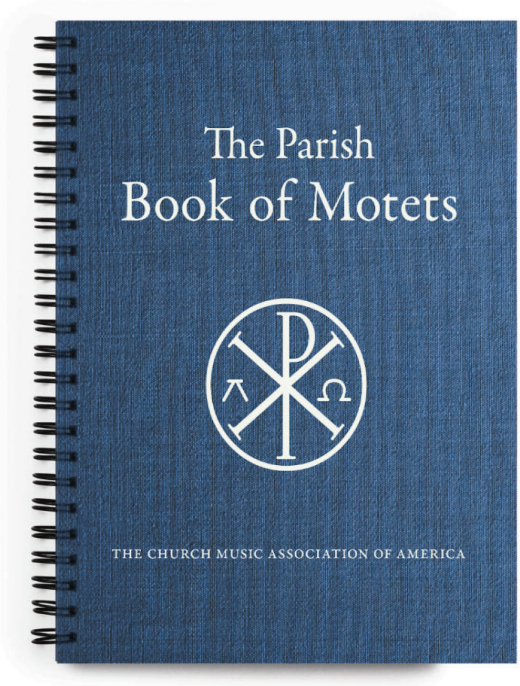
The Parish Book of Motets



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The most famous composers of the high Renaissance are all represented with multiple pieces—**Byrd, Croce, Palestrina, Lassus,** and **Victoria**—but the book also includes singable and attractive pieces from the earlier generations of Renaissance composers, such as **Compère, Weerbeke, Josquin, La Rue, Clemens,** and **Willaert**. Later traditions of choral music are represented by composers such as **Monteverdi, Scarlatti, Elgar, Bruckner, Saint-Saëns,** and **Fauré**, as well as the contributions by contemporary composers **Kevin Allen, Paul Jernberg,** and **Nicholas Lemme**.

All the motets included are newly edited for ***The Parish Book of Motets*** from original sources, to provide clear and accurate scores that are easy to read.

For access to all the details about this new CMAA resource, visit our website at:

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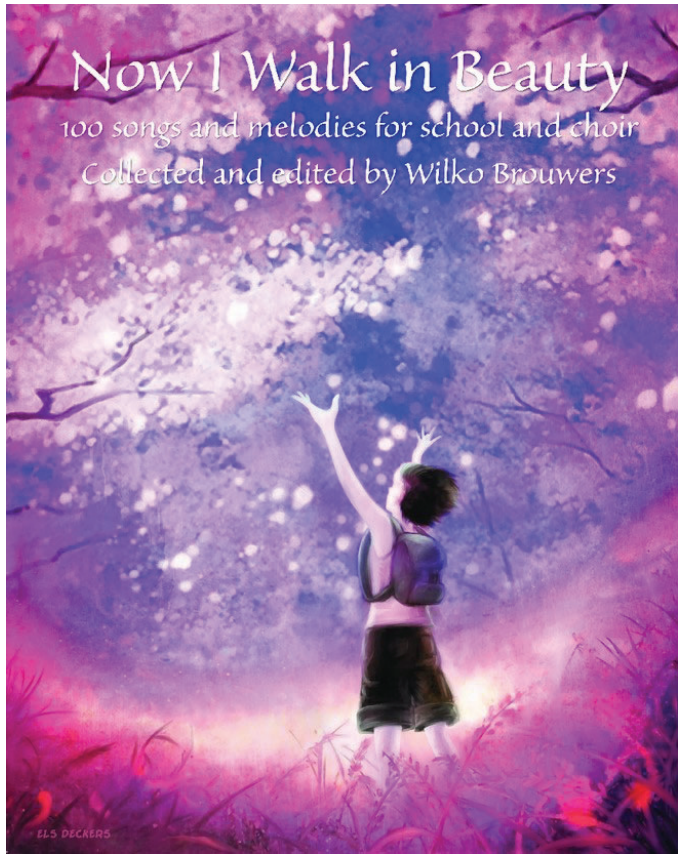

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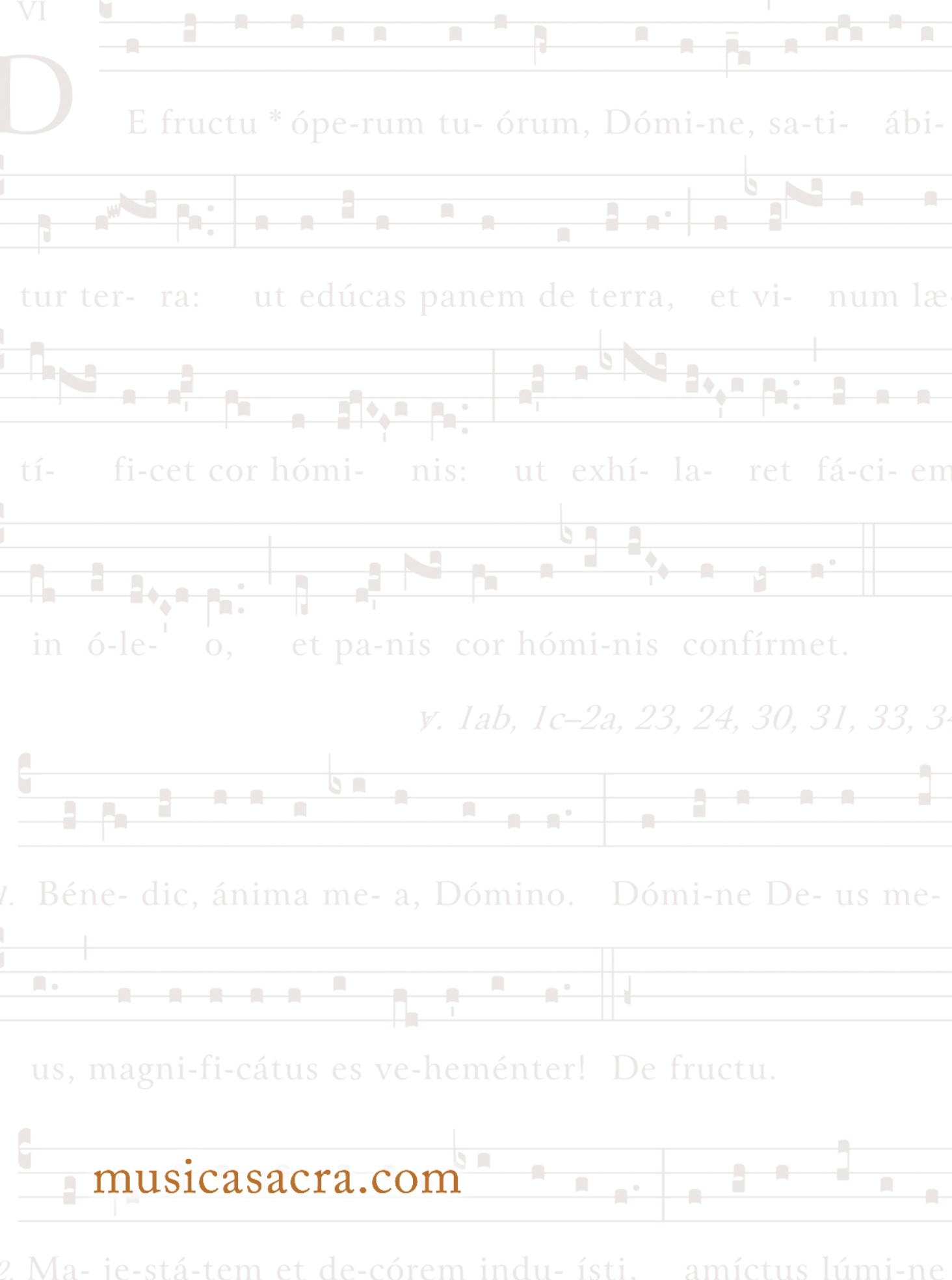
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