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# SACRED MUSIC

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**FALL 2006**  
VOLUME 133 No. 3





# SACRED MUSIC

Fall 2006

Volume 133, Number 3

## EDITORIAL

- New Directions for Sacred Liturgy | William Mahrt 3

## ARTICLES

- The Cult of the Conductor | Peter Phillips 6  
The Organ and the Roman Rite | Michael E. Lawrence 10  
The Baroque Organs of Oaxaca | Joseph Mansfield 14

## REPERTORY

- A Marian Motet for Advent and Christmas | Susan Treacy 20

## DOCUMENTS

- Address of the Holy Father on Sacred Music | Benedict XVI 23  
Fifty Years of Church Music | Domenico Bartolucci 24

## REVIEWS

- The Mystery of the St. Louis Jesuits* | Jeffrey Tucker 27  
*Britten's Love of Life and Faith* | Peter J. Basch 36  
*Organ, Voice, and Popular Chant* | Michael E. Lawrence 38  
*The Crecquillon Revelation* | Michael E. Lawrence 39

## REPORTS

- Hope and Participation | CMAA 40  
The Liturgical Institute: A New Retreat | Heath Morber 42

## NEWS 43

## LAST WORD

- The Times They Are A-Changin' | Kurt Poterack 44

## UPCOMING EVENT OF NOTE 46

## MEMBER ANNOUNCEMENTS 48

**SACRED MUSIC** Formed as a continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of Publication: 12421 New Point Drive, Harbour Cove, Richmond, VA 23233. E-mail: sacredmusic@musicasacra.com Website: [www.musicasacra.com](http://www.musicasacra.com)

*Editor:* William Mahrt

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*Membership and Circulation:* 12421 New Point Drive, Harbour Cove, Richmond, VA 23233

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LC Control Number: sf 86092056

SACRED MUSIC is indexed in the Catholic Periodical and Literature Index, Music Index, Music Article Guide, and Arts and Humanities Index.

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ISSN: 0036-2255

SACRED MUSIC is published quarterly for \$30.00 per year by the Church Music Association of America, 12421 New Point Drive, Harbour Cove, Richmond, VA 23233. Periodicals postage paid at Montgomery, Alabama . Postmaster: Send address changes to SACRED MUSIC, 12421 New Point Drive, Harbour Cove, Richmond, VA 23233

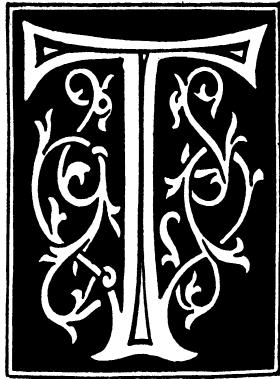
## EDITORIAL

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# New Directions for Sacred Liturgy

by William Mahrt

*Colloquium XVI*



This Summer's Colloquium was a wonderful success! Practically everything was improved over previous years. The music was better, the choirs sang better, the several priests who sang the liturgies were excellent, even the buzz in the halls was at a higher pitch; most of all, the spirit among the participants was upbeat, enthusiastic, and serious; it seemed as if everyone there came to make the most of every moment.

The central role of Gregorian chant was more prominent than ever, with two large groups, beginner and advanced, learning and singing the chants for the daily Masses. The examples of polyphony were more varied and sounded extremely well. Behind all this was an awareness that at the top of the Church, Benedict XVI was now in active support of precisely this kind of liturgical music. Moreover, those in attendance were younger and more prepared to bring the fruits of the work back home and put it to work. The work of the restoration of the sacred has just begun!

Plans for next summer's colloquium are already well-advanced, and we can all look forward to an even more improved experience of liturgical music, in which Gregorian chant and sacred polyphony take the lead in making the liturgy truly beautiful.

*Thinking about the Organ*

The present issue of *Sacred Music* contains two very interesting articles concerning the organ, and these prompt a few reflections about its employment in our liturgy. It is no secret that the cultivation of organ music, especially in Catholic liturgies, has suffered since the recent liturgical reforms. Yet, it should be recognized that, in the recovery of the sacred in our liturgies, the organ can play a central role. It is the canonical sacred instrument; playing the repertory of sacred literature or improvising upon sacred melodies, it can evoke the sacred and the eternal in the same way that vestments, stained glass, incense, and Gregorian chant can. Its proper location is the church, and this cannot be said of the piano or the guitar; its proper repertory is polyphonic, based upon traditional liturgical melodies, and thus it is music's ally in placing the liturgical actions in the context of the beautiful and the transcendent.

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Making the liturgy more beautiful in everyday practice meets some serious limitations on the cultivation of excellence. The organ can be a way of introducing a paradigm of excellent performance into the liturgy. A beautifully played prelude or postlude sets a standard against which efforts in improving the music sung in the rest of the liturgy can be compared. There is something to be said about cultivating the performance of the great literature for the organ regularly as a framework for the Sunday liturgy. If one enters the church to the sound of the transcendent music of Bach or Franck, the attention is immediately lifted, the soul is stirred to anticipate the magnificent action which is to take place in the celebration of the Mass. But the approach to the selection of the repertory to be played should also be purposeful: What function should the playing of a major piece before or after the Mass serve?

Consider the prelude: it should put the listener in a frame of mind to anticipate what will be done in the liturgy; there should be, on the one hand, a sense of repose and recollection, a setting to rest of the concerns of the outside world and a turn to the sacred; and on the other hand, there should be an anticipation, an ordering of the affections, a placing of oneself in the context of the presence of God in preparation for divine worship. A prelude comes as an immediate preparation to the introit—if *that* is sung in chant, the melody can be the basis of improvisation, helping the congregation to receive the chant as something already familiar. My experience is that this kind of recollection with anticipation is best provided by pieces from the repertory that are quite contrapuntal. Meditation on the beauty of a contrapuntal piece reminds one of a cosmic order that reflects the proper role of the Creator in relation to his creation, and from there the turn to active worship is but a natural motion.

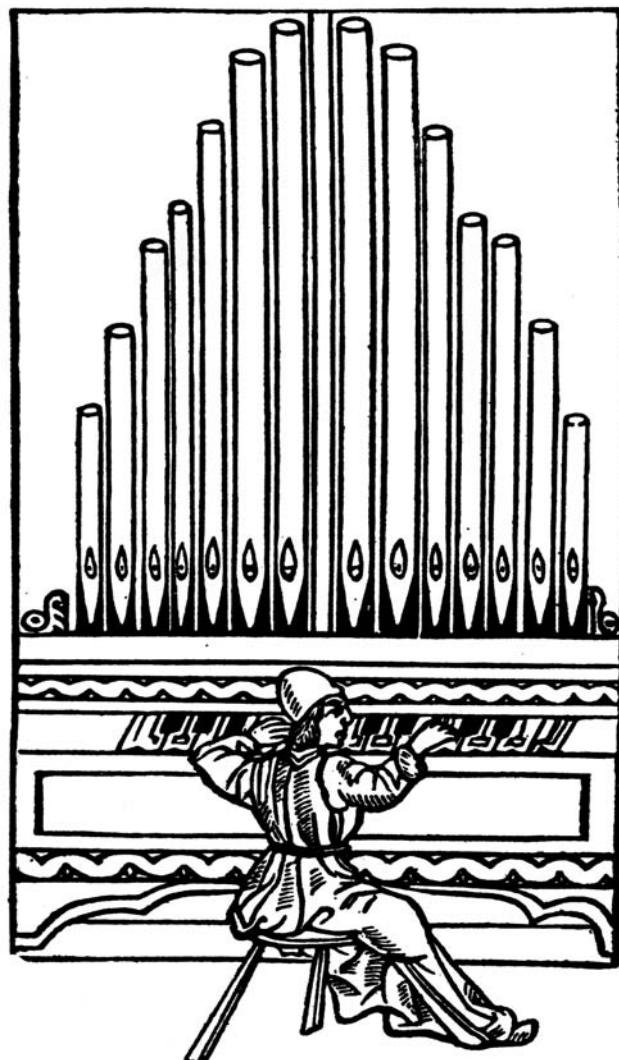
What is the role of a postlude? Curiously the Roman Rite provides no recessional chant, but organists often let loose at the end of Mass with one of several big pompous pieces by French organists. This effectively clears out the house! Yet think of the paradigm the liturgy already provides: The traditional Roman rite has an extensive chant for the introit, but nothing for the exit. There is a brief *Ite, missa est* and then you are on your own! The tendency to want to provide an extroverted, somewhat triumphant piece at this point must be similar to what inspired Episcopalians of previous generations to transfer the *Gloria in excelsis Deo* of the Mass to the end of the service.

Yet, perhaps the traditional liturgy had it right already. Much of the trajectory of the service makes the communion time be the object of attention; after which the worshipper is left on his own. I have often played a block-buster piece at the end of the Mass and witnessed the effect—the entire congregation obligingly exits the church on cue. When I realized that this was happening and decided that it was not what I wanted to happen, I changed my strategy: there needs to be something rhythmic to usher the procession out of the church, without conveying to the congregation that it is time for them to go, followed by music that conveys a sense of reflection upon the liturgy that has just been celebrated.

I find that a set of chorale variations contains just the ticket; I choose one of the more extroverted variations for the procession out, and then follow it with something more reflective, and then a few variations which progressively become more and more introspective, ending with the quietest variation, after which I sneak out of the

loft, leaving quite a number of members of the congregation still there praying. The pieces can vary from Sunday to Sunday, but once the pattern is established, the effect is quite the same—the music is conducive of a reflection and recollection that reminds them that they have just received the sacrament, and they can turn their attention to prayers of thanksgiving.

These are just two places in the liturgy where the organ can make a substantial difference in the participation of the congregation by the selection of its music. Michael Lawrence has dealt with several others in his article below. Suffice it to say that if the purpose of the organ playing is to make the liturgy more beautiful, then the organist should be intent never to play anything that is less than excellent music. No background music, no playing innocuous transitions that convey nothing in themselves; rather, each piece, in accord with the action it accompanies or complements adds an element of the transcendent and the beautiful. &

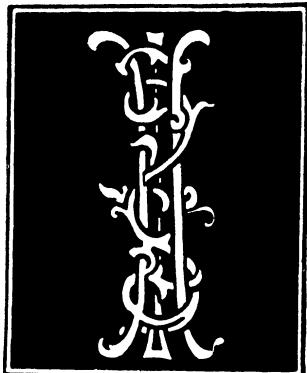


## ARTICLES

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# The Cult of the Conductor

By Peter Phillips



t is often said that we can learn a lot from studying the opposite of what we believe in. This aphorism may explain a mild obsession I have formed recently for the methods of an American choral conductor, the late Robert Shaw. In fact I know very little about his methods, despite my repeated questioning of people who knew him—he seems not to have written about what he did—and the clichéd position I have quite possibly forced on him may not represent the man at all.

But I needed something to explain the stubbornly old-fashioned mind-set towards performing choral music which I have so often encountered in the United States. So persistent has this mind-set been in the teeth of what Renaissance music (to mention only one repertoire) seems to me so obviously to ask of its performers that I supposed there must have been an exemplar of some kind, a figurehead, who had held everyone in thrall. Maybe that person was Robert Shaw.

What Shaw has come to represent for me is the continuation almost into the 21st century of the 19th century way of setting up a musical organization, with the conductor as the central/hero figure who ran the show like a creative genius in his own right, and expected to be worshipped. He—it was never a she—controlled everything and his aesthetic judgments were law. His performers were his mouthpiece. Along with this went the idea that the music had to be bent to the will of his dominating personality, which typically would involve his taking possession of his chosen repertoire by imposing interpretative insights onto it by means of carefully considered dynamic markings and other effects. Originally this view of the conductor's role had devolved from what is expected of an orchestral conductor, master of a vast instrument, which in turn came from Romantic notions of the absolute nature of the truth which proceeds from a creative artist.

One of the results of this way of thinking was to put a heavy accent on rehearsals, since it was only then that precise instructions could be handed down. The corollary was a strong reluctance to leave any live performance to the whim of the moment since this would threaten the stipulated authority of the hero: it was essential that a group feeling should not be permitted to supplant the insight of the conductor. One of the things I have been told about Shaw was that he had such tight control of his performances that he could ensure a piece like *Messiah* would always run to within

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the same few seconds, night after night, such was his determination to tame all the variables. I cannot do this with a motet lasting ten minutes, let alone an oratorio lasting anything up to three hours.

It hardly needs me to point out that orchestras playing Romantic symphonies are not engaged in the same kind of musical activity as a chamber choir singing an unaccompanied piece of polyphony. Yet it is clear there are still choirmasters, especially in the United States, who do not see that there is much difference. In fact it would be a safe rule of thumb to assume that whatever someone in the Shaw tradition thought was appropriate for polyphony, the opposite will apply in my view. The reason is that polyphony simply does not lend itself to later ways of approaching music. The nearest approximation to the intimate, chamber music style of polyphony in the 19th century repertoire was the string quartet, which I would guess was not in the back of our hero's mind as he set out on a performance of the *Missa Papae Marcelli*.

Yet much would have been explained if it had been. Both types of composition present a musical conversation in which all the participants are treated as being equal. To impose an autocratic or dictatorial method of bringing such essentially democratic writing to life is inevitably to threaten it. The danger is that it will not be able to breathe, and without breath it will suffocate. Furthermore, no self-respecting string quartet would tolerate having a conductor telling its members what to do, just because the spontaneity of the conversation would be impaired if one person tried to control everything. For various reasons polyphony probably does benefit from having someone holding it together, but it is a close-run thing whether it really needs a conductor or not, and many good performances of very complex pieces have been made without one.

Polyphony of its nature requires the participants to listen to each other, and then to react to what they hear in sympathetic dialogue. In practice this means that one contributor proposes an idea (the "point"), another takes it up in imitation, often modifying it, followed by another until a musical argument has been built up. It stands to reason that the aural balance between the parts should not favor any particular one (in later music it became standard to accent the top and bottom of any given texture) and that the success of a performance of such music may well depend on the audibility of all its detail. This clarity will be achieved only if the lines are sung without distorting vibrato.

I would argue that many of the assumptions which underlie so much traditional music-making will not do for polyphony. The participating voices may be trained these days—if they are to survive the schedules the Tallis Scholars undertake they have to know how their voices work—but not in the operatic tradition of the individual above everything. Polyphony is a cooperative effort for everyone involved, and the first responsibility of the singer is to learn to blend with whoever else may be on the same line: this is not a place for the hero mentality.

Obviously this means singing in tune. Once a good blend between all the voices has been achieved, the contributors to each line will need to learn how to listen to the other lines, which should be done in a spirit of respect. The role of the conductor is to act as a kind of aesthetic umpire. His usefulness resides in the fact that he is the only

person who can hear the whole texture at once: a singer in the line will not be able to do this nearly so well. The conductor's first responsibility in rehearsal is not to impose his "interpretation" of the chosen music on a body of people who have not yet been taught how to shape their sound, but to work on the basics of that sound and so create the conditions in which the final performance will be a living event. This way every performance of that piece by that group of people can be different.

This is desirable for a number of reasons. Even four-part polyphony is quite complex when compared with the choruses of many baroque masters, with their harmonic underpinning and neatly bundled-up fugues. Eight-voiced polyphony, such as Crecquillon's *Pater peccavi*, Gombert's *Lugebat David Absalon*, or Gibbons's *O Clap Your Hands* is in a category apart. For one thing it is not possible to prepare a dynamic scheme for music of this kind: there are simply too many notes in too many differing situations for any conductor to be able to maintain an autocratic control over every tiny detail.

Rehearsing such a scheme would take weeks, and the end result would inevitably sound contrived. The desired artlessness in performing polyphony comes from taking risks, and the risks come from not over-rehearsing.

Perhaps it is too easy for me to say that the shorter the rehearsal the better, when I am working with singers who can sight-read anything. Since it is my view that rehearsals are necessary only to make sure that the notes are right, it is likely that Tallis Scholars rehearsals are going to be briefer than those which involve people who have trouble reading music. But the pertinent question is: are people who have trouble reading music ever going to be sufficiently fluent to sing polyphony well?

Opera singers, even of the first rank, may well not be able to read music at all. What they have is a voice of a strongly individual nature and the inclination to learn a set number of *bel canto* melodies by heart. Such singers are doubly inappropriate for polyphony, partly for the reasons given above and also because a single concert of polyphony may well involve a singer in more notes than many opera stars have to learn in a year ("so many notes, so little time" as a participant on one of my choral courses put it recently).

Again, considering the opposite may be instructive. I recently heard David Willcocks say that amongst all the boys he had directed in his long career not one of them had had a good voice: he had chosen them for their musicianship. This is also the standard which must have prevailed in the Chapel Royal in Tallis's time, when it was filled with composers of the first order who, incidentally, had to sing.

Any modern choirmaster, at least at the semi-professional level, who finds himself rehearsing people who need to learn their lines by heart and who wants to give concerts of polyphony, should change his selection procedure. In Tallis's time there was no such thing as a *prima donna* or *primo uomo*. The music was written for people who just got on with the job. In London today there are still hundreds of singers (with trained voices) who are still prepared just to get on with the job, which is why the London singing scene routinely produces the most convincing and stylish performances of this repertoire.

Mention of training voices brings me to a difficult place. There is very little evidence of voices having been trained before the invention of opera. I make no apology for thinking my singers need some training in order to survive in the modern world: Tallis and his colleagues did not go on tour as we do and so had no need of the sheer technique we rely upon.

But training should not mean imposing on Renaissance music the styles of later repertoires. This has been a very common solecism, which even now can prove impossible to undo. Many singers instinctively want to turn High Renaissance music (Josquin and his contemporaries tend to fare better) into an adjunct of the Early Baroque and find it extremely hard to unthink what they know about that music.

Of course this is nonsense. Polyphony came out of singing chant, and from good chant singing will come good polyphonic singing, now as then: a blended line which ebbs and flows with the contours of the melody; above all an expressive legato which may have to last for pages. It would be an enlightened singing teacher indeed who took his or her exercises from chant, yet in the training of my singers, for example, such a teacher would be invaluable, if exercises in breath control and good diaphragm support for the voice went along with it.

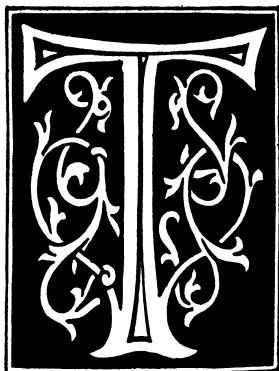
I do not mean to trivialize what Robert Shaw achieved with his choirs, for all that the very word "choir" will not do for ensembles wishing to perform Renaissance music. Choirs are too big, too formal, too disinclined to give their members the necessary responsibility for their lines. I doubt that a conductor like Shaw, who liked to keep control of the rehearsal situation to the extent of placing the singers' chairs according to his preferred sight-lines before the rehearsal started, would ever accept that the best performance of a Renaissance masterpiece is one that is going so well of its own accord that he need do nothing except keep the beat.

But it is high time Shaw's successors took a long look at the way Renaissance music is actually written, thought more about what it expects of its performers, and spent less time trying to fit in with an anachronistic performance practice. &



# The Organ and the Roman Rite

By Michael E. Lawrence



Throughout much of the history of Western music, the world's greatest organists have rendered praise to the Almighty with their fingertips and feet. In the Renaissance, Frescobaldi and Sweelinck ornamented the liturgy in florid cascades of exultation. In Baroque- and Classical-Era France, the likes of Couperin and Marchand danced the versets of the Mass and Divine Office. The Cavaillé-Coll thundered through the nave at Sainte Clotilde in nineteenth century Paris with Cesar Franck at the console. Anton Bruckner offered his masterful improvisations *ad majorem Dei gloriam* high in the choir lofts of Linz and Vienna. In the 20th century, Olivier Messiaen pondered the mysteries of the faith beneath the pipes at la Trinité. These and many more have devoted a large part of their genius to the integral use of the organ in the Roman Rite.

Despite the existence of a number of master organists, too many Catholics today are familiar with the organ only as that innocuous background noise which accompanies a soloist crooning into a microphone, or even a silent presence in the back of the church in the face of an active grand piano in the front. In other parishes, the organ is used in somewhat better ways, strongly leading congregational singing and providing preludes and postludes. Even in this case, however, the organ is not achieving its full potential as a liturgical instrument. In fact, depending on the hymns employed and the music used before and after Mass, the organ can seem to be more of an intrusion than an integral part of the ceremony.

How might we improve the current situation under the inspiration of the great organists of the past? In considering this question, both recent liturgical legislation, as well as principles of organic liturgical development, which the Second Vatican Council reinforced,<sup>1</sup> will be considered. Many of the suggestions will also be keeping in mind the pride of place which is held in the liturgy by Gregorian chant.<sup>2</sup>

In churches which make use of the proper chants, the organ can be used to intone them, particularly when the processions are long enough to allow for this. Improvising in a fashion which makes use of the chant melody can introduce it not only to the choir but to the faithful as well, and all can be brought into a meditative posture.

Intonations can also be effective with motets, not least when they occur after another musical piece. The original organist can build a bridge between the two selections so that the transition is seamless. This technique also allows the organist to

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<sup>1</sup>Second Vatican Council, Constitution on the Liturgy, *Sacrosanctum Concilium* §23 [<http://www.adoremus.org/SacrosanctumConcilium.html>].

"set the tone" of the motet and to establish a solid tempo before the *schola cantorum* even begins to sing.

One option which seems to be relatively unknown today is the employment of the organ to accompany the various processions at Mass: introit, offertory, and communion.<sup>3</sup> Some liturgists object to this, particularly its use at the introit and communion, because it goes against the notion that congregational singing at these processions manifests and even fosters the unity of the people.<sup>4</sup> *Music in Catholic Worship*, a highly influential document of the Bishops' Committee on the Liturgy, which is actually of little authority,<sup>5</sup> contributes misinformation to this discussion with a list of points in the liturgy in which solo instrumental music can be used. Predictably, the introit is not mentioned, and a reference to using instrumental music at "portions of the communion rite" is difficult to interpret.<sup>6</sup> While this thesis of achieving unity through singing should not be entirely discounted, it is important to remember that we are all gathered around the same liturgical action in praise of the one Lord. This is the ultimate manifestation of unity; the congregation does not always need to sing in order to express it. Moreover, even solo organ music, not to mention the chants proper to the *schola*, has the power to unify the congregation.

This particular option is a marvelous opportunity for the organist to improvise on the proper chants in those places where, for one reason or another, they cannot be sung. The offertory presents the possibility of playing one of the many compositions which have been written for that particular liturgical action. With the present widespread practice in which every word of the eucharistic prayer is recited aloud, an elevation is no longer possible in its proper place, but one could be used at the communion. Finally, one might make improvisatory use of the various antiphons and hymns of the day from the divine office at these times.

Tradition has also given us a wonderful technique which has regrettably fallen into disuse, that of using versets *alternatim* with the choir. This method had a large part in the Organ Mass repertoire from which we get most of the offertories and elevations mentioned above.<sup>7</sup> The propers of the liturgy which the organ played were usually improvised, while the ordinaries were more often written down. The organ usually played the odd numbered verses of the various parts of the liturgy. This even included the psalms, hymns, and canticles of the divine office.

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<sup>2</sup> *Sacrosanctum Concilium* §116.

<sup>3</sup> Sacred Congregation of Rites, Instruction on Music in the Liturgy, *Musicam Sacram*, §65 [<http://www.adoremus.org/MusicamSacram.html>].

<sup>4</sup> *General Instruction of the Roman Missal* [GIRM] 47 and 86 are often mentioned in such an argument. Here some points from Dr. Kurt Peterack's lecture on 25 June 2005 at Colloquium XV of the CMAA ought to be remembered: (1) The GIRM, which does not make mention of the possibility of organ solos at the Introit or Communion, is not a compendium of liturgical instruction, and (2) *Musicam Sacram*, which does mention this possibility, is special legislation which must be specifically revoked by general law in order to be invalid, and it never has been. GIRM 48 and 87 also treat the possibility of there being no singing at the Introit or Communion. All of this should give comfort to the legislatively conscientious viz. the use of organ solos at these places. Should not this confusion serve as a plea to return, after a decades-long hiatus, to the sacred tradition as the true standard for liturgical practice? For the GIRM, see <http://www.usccb.org/liturgy/current/revismissalromanien.shtml>.

<sup>5</sup> This is by virtue of the fact that it was never voted on by the full body of bishops.

<sup>6</sup> United States Conference of Catholic Bishops, Committee on the Liturgy, *Music in Catholic Worship* §37 [<http://www.nccbuscc.org/liturgy/current/musiccathworship.shtml>].

Pope St. Pius X, in his 1903 *Motu Proprio* on sacred music, discouraged the use of versets while tolerating them,<sup>8</sup> but the author is unaware of their ever having been banned outright. The use of versets in the Mass Ordinary, however, would hardly be tolerated in the vast majority of places today, yet there is very real potential for their employment. In places where the proper communion antiphon is chanted with the accompanying psalm verses, the organ can alternate verses with the choir. This not only adds texture to the singing but also grants the choir a few breaks during what could be a long chant. The *alternatim* technique can also be used in the singing of the sequences at the Masses in which they occur. Both of these applications can be practical when the choir is musically capable but not so adept with Latin pronunciation. The use of versets cuts the workload in half; the choir can learn the remaining text at a later time and will be prevented from being frustrated with this important repertoire. Moreover, the congregation may follow the texts of the parts played by the organ in their missalettes.

If, as it was said before, many liturgists are opposed to the use of the organ in solo fashion at the processions, then the suggestion of versets will probably provoke serious objection, for it flies in the face of the present overuse of words in the liturgy. A few things, however, ought to be noted about words. The Word of God is Christ Himself, the *Logos*.<sup>9</sup> *Logos* means logic, an idea, a concept. This goes beyond mere words. Christ is the *Logos* because He is in the mind of God the Father. Everything was created through the *Logos*,<sup>10</sup> and all of creation reveals the mind of God, just like a particular work of art offers clues about the one who fashioned it. Creation offers up a wordless praise<sup>11</sup> of the *Logos* which is difficult for words to equal. Recall, too, that St. Augustine speaks highly of the *jubilus*, that nearly textless chant which can be found in the Gregorian settings of the Alleluias.<sup>12</sup> In light of all this, is it not possible that the organist who prayerfully enters into the sacred mysteries could render his own wordless praise of the *Logos*? Moreover, the organ versets afford him an opportunity to interpret the text musically in ever new and changing ways, taking us to heights beyond it.

Alas, there are places where none of the foregoing ideas can be implemented. But there are things that can be done even with the ubiquitous “four-hymn Mass.”

Concerning the use of the organ with hymns,<sup>13</sup> a festive intonation, composed or improvised, could be used, particularly on special feasts. Some organists complain that this is inimical to congregational singing, but if it is done skillfully, no problem should exist.

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<sup>7</sup>The term “Organ Mass” was also used in the 20th century simply to designate liturgical compositions for the instrument.

<sup>8</sup>See St. Pius X, *Tra le Sollecitudini* §8, contrasted with §§16 and 17 [<http://www.adoremus.org/MotuProprio.html>].

<sup>9</sup>For further reading, see Joseph Ratzinger, *The Spirit of the Liturgy* (San Francisco: Ignatius, 2000), esp. 153–54.

<sup>10</sup>John 1:3.

<sup>11</sup>Daniel 3:56–88.

<sup>12</sup>See Robert A. Skeris, *Divini Cultus Studium* (Altoetting: Verlag Alfred Coppenrath, 1990), 72–82.

<sup>13</sup>Hymns, save for the Gloria and the several Sequences, are not proper to the Mass of the Roman Rite, but their widespread use, usually to the unfortunate exclusion of the Proper chants, compels the author to address them, albeit with a profound sense of hesitation.

The organist can also make use of alternate harmonizations on the last verse of a hymn, perhaps even combined with a choral descant. The last verse could also be augmented with a modulation, with or without any other devices.

One important and often neglected idea is the occasional omission of the organ during a verse of hymnody. Care must be taken that the hymn in which this is done is of the proper texture. It may also be advisable to have a choir present when this device is employed. A beautiful effect is gained from this, and it often helps to develop the congregation's faith in its own singing ability.

Additionally, a word about the prelude and postlude seems opportune. Grand organ pieces are certainly acceptable, but it should always be kept in mind that prayer needs to be fostered at all times. Why not improvise a prelude on one of the propers of the Mass or divine office? The same could be done for the postlude, even something of a meditative character. In parishes in which conversation breaks out as soon as the closing hymn is over, perhaps a soft postlude would help to maintain an atmosphere of prayer. It is also possible to omit the final hymn, which is not part of the rite, and begin the postlude as the clergy leave the sanctuary.

Finally, a discussion about sacred silence is fitting. There are a number of role-players in the liturgy who have control over whether silence is observed, many of whom are seemingly addicted to the constant sound of talking. The organist can mitigate this situation by allowing intervals of quiet before or after the music. Not every awkward transition in the liturgy needs to be covered with music, as though the organist's job were to create *ex tempore* a kind of "incidental music" for the "set changes."

All of these ideas, of course, require a serious investment on the part of both the parish and the organist. Sadly, however, the splendid use of the organ is deterred in most parishes by a general mediocrity which is forced upon the musicians by the well-meaning but uninformed in the clergy and on liturgy committees. This is driving away the very ones who are capable of bringing the organ to its highest liturgical potential.

What should be done about these obstacles?

Wherever limitations of space are not a factor, parishes should invest in a *pipe* organ.<sup>14</sup> The sound of an electronic organ is inferior and vexing, and recent developments in digital technology are not much better. One stop might fool a good ear, but a handful of them is nearly as conspicuously electronic as the earlier imitation instruments. Moreover, electronic instruments do not support the singing acoustically as a pipe organ does.

Parishes also need to seek out the best musicians available and invest in a living wage for them.<sup>15</sup> These same musicians ought to be allowed and even encouraged to pursue the musical greatness which the proper worship of God demands. It will be impossible to retain musicians who are capable of the above suggestions while expecting them to play banal music on an inadequate instrument for a paltry sum.

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<sup>14</sup>*Sacrosanctum Concilium* §120 says that "the pipe organ is to be held in high esteem." Parishes with limited financial resources may wish to consult <http://www.organclearinghouse.com>, which sells used organs at reduced prices.

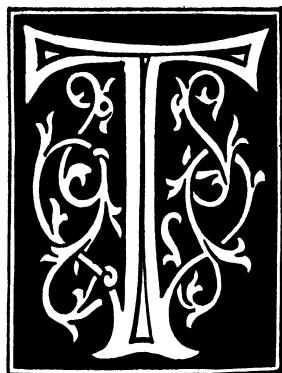
<sup>15</sup>Pastors may find the American Guild of Organists to be of immense help in this. <http://www.agohq.org>.

Organists must obviously invest time and money into acquiring and developing the capabilities necessary for the above ideas. Improvisation skills in particular are required for a number of them. Thankfully, interest in this type of music-making seems to be on the rise. Those who have not yet ventured into this should not be afraid. Attend master classes when they're offered, and seek out skilled improvisers as teachers.

As the New Liturgical Movement continues to grow, it is crucial that the organ is shown to be an indispensable voice in that *Gesamtkunstwerk*<sup>16</sup> which is the sacred liturgy. In this process, the organist must enter ever more deeply into the sacred mysteries.<sup>17</sup> He must continually emulate those great men who were as well-known for their deep faith as for their musicianship. Then the king of instruments will ring out in its full splendor as it makes a sacrifice of jubilation. &

## The Baroque Organs of Oaxaca

By Joseph Mansfield



he Mexican state of Oaxaca, whose capital city bears the same name, lies on the Pacific coast of Mexico southeast of Mexico City. Its land rises from near-pristine beaches to the majestic ridges and valleys of the Sierra Madre del Sur range. The first Spanish settlement in the state dates from 1521 and the occupation of the city from shortly after that. As in the surrounding southern states, settlements were many and times were prosperous. Even tiny villages nestled in the valleys had small but elaborate Baroque churches, a great many of which survive today. Add to these the great churches in the capital city, along with the many monastery churches, and you have a wealth of noble old churches hardly to be matched in the western hemisphere. Moreover, local authorities have found indications that at one time, virtually every church in Oaxaca, large or small, had at least one organ.

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<sup>16</sup>*Gesamtkunstwerk* is German, literally meaning "total art work." This term was coined by Richard Wagner, who conceived of his operas not just in terms of music, but in terms of the whole—music, libretto, and even set design. He desired that these various art forms achieve a synthesis in his operas.

<sup>17</sup>*Musicam Sacram* §67.

Today, a total of sixty-eight surviving historic<sup>1</sup> organs has been identified in Oaxaca. The earliest of these were built in the late seventeenth century and the latest<sup>2</sup> in the late nineteenth. One by one, due in former days to lack of funds and nowadays to liturgical changes as well, every single one of these organs fell into disuse and into a greater or lesser state of disarray. Some of the silenced organs were mostly forgotten about over the years and suffered only minor damage. Others did not fare so well. At least a couple of small positives became storage cabinets. One larger instrument found itself converted into a confessional, another into an altarpiece! During periods of political instability, some organs were robbed of their pipes, which were taken for making bullets. Some were cannibalized for parts. Some were lost to earthquakes and fires. Many were simply destroyed, along with chasubles and the like, due to "modernization." It is estimated that possibly as many as a thousand<sup>3</sup> old organs may have disappeared altogether, all too often under tragic circumstances.

In the years since 1991, seven of the silent organs have recovered their voices, thanks to the efforts of a variety of organizations, individuals, and funding institutions. Prominent among the last is Banamex, a leading bank, which financed four of the seven restorations in Oaxaca. A very special organization, the Instituto de Órganos Históricos de Oaxaca (IOHIO<sup>4</sup>) was founded in 2000 by Cicely Winter, the present director, and Edward Pepe. Central among its purposes was, and is, the identification and conservation of as many of the old organs as possible. The IOHIO works closely with the Instituto Nacional de Antropología e Historia (INAH), the principal federal governmental entity concerned with protection of Mexico's cultural heritage.

In the earliest period of Spanish settlement organs were imported from Spain. But local organ building began quite early as well (in Mexico City, shortly after the conquest thereof, possibly as early as 1524). Of the organs extant today, none was imported from Spain. All seven of the restored organs were almost certainly made in Oaxaca. The first locally built organs were modeled on those being made in Spain at the same time. Subsequent development in Spain, however, was not followed by local builders; the last locally made organs were not a lot different from the first.

As a rule, the organs have one manual and no pedal. The action is direct on positive, or table,<sup>5</sup> organs, and suspended, perhaps with a rollerboard, on larger instruments. The lowest register is 8',<sup>6</sup> or on smaller organs 4' or even 2'. The manual encompasses four octaves. It is divided at c/c#, each side having its own stops. In the low octave, pipes

<sup>1</sup>The "Oaxaca Protocol" of 2001, pertaining to the restoration of old organs, arbitrarily defines a "historic" organ as one at least 50 years old, counting back from the current year.

<sup>2</sup>I refer to the latest Mexican-made organs; there were some twentieth century imports from Germany.

<sup>3</sup>To our American ears a thousand organs lost in one state seems a very high number. But I am assured that it is reasonable, considering the prosperous times, the large number of inhabited settlements, the fact that even small settlements usually had a church and an organ, and the time span of more than four hundred years during which many an organ would have just worn out and, in the prosperous years, been replaced.

<sup>4</sup>How is "IOHIO" pronounced? Well, try "yo-yo."

<sup>5</sup>Many of the "table" organs of Oaxaca, despite being table-mounted, are in fact too big to be carried around.

<sup>6</sup>Spanish and Mexican organs usually express base pitch in *palmas*, literally palms, but the measure is close to our span, a bit under eight inches. So an eight foot stop would be called a "thirteen palm" stop. In this paper I have opted to stick with the familiar foot notation.

are not included for the first four sharps, so the low octave of the keyboard is “short.” The lowest key, E, plays C; F# plays D; G# plays E; then F plays F, and so on. Tuning is mean tone, so these missing pipes are not a serious problem. (I have not played any of these organs, but I suspect the short octave would take some getting used to.) The organs are tuned a whole tone low (a=392). Reed stops are plentiful on larger instruments. Likewise the organs usually have plenty of mutations but rarely mixtures. Pipe voicing is invariably crisp and clean.

Let us take a detailed look at one organ, located in the church of San Jerónimo at Tlacoctahuaya. The church goes back to 1558. The present organ was built probably shortly before 1730 and was located in the nave of the church. It was a 4' organ. It had no stop knobs; the sliders extended out the ends of the case, out of the player's reach. In 1735 a choir loft was added to the church and the organ was moved up there, being placed a meter or so out from the south (epistle side) wall.<sup>7</sup> A full rank 8' bardón was added, along with a right-hand 8' trumpet mounted horizontally from the façade. Stop knobs were added on either side of the manual. In the nineteenth century the keyboard was refinished in bone and wood. Nevertheless, the organ had fallen out of use well before it was fully restored in 1991 by Susan Tattershall.<sup>8</sup> It had been out of use for a long time; no one in the town had any memory of its sound.

The specification of the organ, after the 1735 changes:



<sup>7</sup>Organs in Oaxaca are usually against a side wall of the loft (i.e., facing across the nave), or positioned diagonally in the loft. Only occasionally is the case aligned with the axis of the building.

<sup>8</sup>This remarkable lady has restored a number of organs in the nearby states of Tlaxcala and México, and has completed four of the restorations in Oaxaca.

| <b>LEFT HAND (21 NOTES)</b>                    |
|--|
| Bardón 8' (stopped bourdon)                    |
| Flautado 4' (principal)                        |
| Octava 2'                                      |
| Quincena 1'                                    |
| Diez y novena 2/3'                             |
| Ventidocena/Quincena ½'*                       |
| Bajoncillo 4' (trumpet, vertical) <sup>9</sup> |

| <b>RIGHT HAND (24 NOTES)</b>        |
|-------------------------------------|
| Bardón 8'                           |
| Flautado 4'                         |
| Flautado II 4'                      |
| Octava 2'                           |
| Octava II 2'                        |
| Docena 1 1/3'                       |
| Trompeta en batalla (horizontal) 8' |

There is also one toy stop, the *Pajaritos* (birds). It is still operated by pulling a slider on the right side of the case.

The 1991 restoration included addition of an electric blower. The earlier pair of bellows is in working order as well.

The casework, as the photo shows, is highly ornate. It stands a full 3.68 meters (12 ft) high. Its finish is polychrome and gilded work, and the pipes are polychromed. The case was fully refinished in the 1991 restoration.

An intriguing feature of this case is the rounded hips on either side. These hips are common on larger organs in Oaxaca and are not found outside that area. No one knows why they were added. So far as is known they serve no acoustical purpose.

Going contrary to received wisdom, the back of the case of this organ is not solid. There was no back to the case when the organ was rebuilt, and the builder, not knowing if the case ever had a back, put in a crosshatched cover to give protection while allowing sound to escape.

Perhaps the crosshatching is just what the doctor ordered. For this organ, despite being a mostly four-foot instrument, speaks with a presence and richness that, for my ear, exceed the speech of the other four Oaxaca organs I have heard. It fills its rather large church with startling warmth and fullness, yet perfect clarity.

One would think that "restoration" of an organ would not preclude just a little bit of modernization, such as, perhaps, an electric blower. But there is a certain inspiration to be drawn from an organ restored exactly to its pristine condition, insofar as possible.

Such is the case at San Andrés in Zautla. The not-so-little table organ there has no stop knobs, but only sliders projecting through the ends of the case, out of the organist's reach. If changes of registration are desired during a piece, two assistants will be needed to man the sliders. The façade pipework is so low over the manual that there is no room for a music rack.

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<sup>9</sup>A bajoncillo is normally mounted horizontally. Dr. Steel speculates that this one might have been originally horizontal, but later moved into the case to make room for the battle trumpet. (David Warren Steel, personal correspondence, 14 June 2006.)

Performance of anything not well memorized will require an assistant to hold the music. And there must be someone to raise wind, for this organ is so authentic that it has no electric blower. A performance on this organ may thus require as many as five persons: a community endeavor, indeed.

Oaxaca is fortunate to have the IOHIO, fueled by the vision and dedication of its leader and her team of collaborators. The IOHIO has many functions besides conserving organs. Among them are:

- Maintaining relations with ecclesiastical and civil authorities who have jurisdiction over the organs.
- Presentation of monthly concerts, alternating between piano and organ, the latter in the Oaxaca cathedral.
- Sponsorship of a Polish organist who plays the organ in the cathedral for a while three mornings a week, and that in the Basilica of the Soledad one afternoon a week.
- Offering of keyboard instruction at a variety of skill levels through the IOHIO Music Academy.
- Research into the history of organists, organ music, and organ building in Oaxaca, and into the corpus of liturgical music composed in Oaxaca.

The IOHIO also conducts an annual organ festival and music conference in November. I was privileged to attend this conference in 2005 and see at first hand the amazing breadth and volume of work carried out by the IOHIO's energetic and tenacious members.

The final cause of the organ in the church is the worship of God and the edification of the people. The IOHIO understands this and supports the liturgical use of the organ. But the initiative for any aspect of liturgy must, of course, come from the Church. In the two churches where I heard Mass during my visit, I found the same variety of songs without merit, sung without art,<sup>10</sup> that is common in American



<sup>10</sup>Apologies to Walker Percy.

parishes. Indeed, one church with a restored pipe organ leaves the same on the sideline and uses an electric appliance. It is a Johannus, a very good appliance, and immeasurably better than guitars and rattles, but still an appliance.

Nevertheless, work for the improvement of the liturgy and its music is going on at the highest level of the Church. There is also the beginning of change at the local level: The recently installed archbishop of Oaxaca, Monseñor José Luis Chávez

Botello, encourages liturgical use of the organ and has it used at his Sunday masses in the cathedral. And when the church does begin a wide return to its favored instrument, the IOHIO will have insured that there will be many working instruments to which to return.

The organ speaks with a unique voice. It is said that the organ helped in the conversion of the Aztecs and other tribes of Mexico, for its voice, transcending culture, spoke to them of the transcendence of God and drew them to the Church. We may pray that the day come soon when today's Catholics will again be drawn to God by the sustained notes of the pipe organ, in Oaxaca and around the world.<sup>11</sup>

The 2005 festival included a visit to Tiltepec, where we found a tiny village and a tiny church, a church which nevertheless has a pipe organ. One of the bellows on it would produce a little wind and we got a few tentative sounds out of

the machine. A number of the villagers had turned out to greet us. One of them was an older lady who stood not much over four feet tall. After watching me for a while, she came over to me, lifted her bronze, lined, weathered face, and asked, "Who are these people? What do they want here?" I said, "These people are from an organization that is going around the state restoring organs. They hope to restore this one someday." The lady paused and looked deeply into my eyes. And she said, softly, slowly, "*;Ojala!* [May God grant it!] I know this organ. I remember when it used to speak." &

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<sup>11</sup>The IOHIO's web site provides a wealth of data on the organs of Oaxaca and the work of the Institute, and is replete with photographs and drawings of the organs. It also includes information about this year's festival, coming up in November and an event well worth attending. The address: <http://www.iohio.org.mx/>. Some of the restored organs of Oaxaca may be heard in Pipe Dreams broadcast number 242 at this address: [http://pipedreams.publicradio.org/listings/shows02\\_10.htm#0242](http://pipedreams.publicradio.org/listings/shows02_10.htm#0242). A long article by David Warren Steel on the organs of Oaxaca, more technical than this one, is to be had at: <http://www.olemiss.edu/depts/music/oaxaca/>.

## REPERTORY

# A Marian Motet for Advent and Christmas

By Susan Treacy

One of the four Marian antiphons traditionally sung at the end of compline or Vespers, *Alma Redemptoris Mater* is a beautiful prayer of intercession to the Mother of God. The liturgical season during which it is appointed to be sung is the period from after compline of the First Sunday of Advent until after compline of February 2nd, the Feast of the Presentation of the Lord (or the Purification of the Virgin) in the Temple, Candlemas. The poem was once attributed to Hermannus Contractus (d. 1054), and was so well known in England that it was mentioned in the "Prioresses Tale" of Geoffrey Chaucer's *Canterbury Tales*.

Alma Redemptoris Mater, quæ  
pervia cæli porta manes et stella maris,  
succurre cadenti, surgere  
qui curat, populo: tu quæ genuisti,  
natura mirante, tuum sanctum  
Genitorem. Virgo prius ac posterius,  
Gabrielis ab ore sumens illud ave,  
peccatorum miserere.

Kind Mother of the Redeemer,  
thou who art the open door of  
heaven and star of the sea, help  
thy fallen people, striving to rise again;  
thou who gavest birth,  
while nature marveled, to thine  
own sacred Creator. Virgin before  
and afterwards, receiving that  
greeting from the lips of Gabriel, have  
mercy on sinners.

Two four-voice settings of *Alma Redemptoris Mater* are attributed to Palestrina. One of them, which the composer published in his Second Book of Motets (1581), has a texture that is rather imitative and contrapuntal. The other, which I shall discuss in this article, has a more homophonic, or chordal, texture, and this puts it well within the reach of most choirs. This second setting was not published during Palestrina's lifetime, nor is it to be found in either the Haberl or Casimiri editions of the composer's complete works. Its attribution to Palestrina has been questioned.<sup>1</sup>

This lovely homophonic version of *Alma Redemptoris Mater* has a meditative quality, a quality of hushed wonder and expectation appropriate for the seasons of Advent and Christmas. This four-voice motet is based on the more ornate version of the Gregorian chant setting of the antiphon. Just as a chant might be intoned by a cantor, so the opening word, "Alma," is sung by the tenors (or basses), and it is based on the beginning of the chant melody.<sup>2</sup> The full choir responds with "Redemptoris

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<sup>1</sup>C.F. Peter Ackermann, "Palestrina, Giovanni Pierluigi da," in *Die Musik in Geschichte und Gegenwart*, Personenteil, 13, ed. Ludwig Finscher (Kassel: Bärenreiter, 2005), col. 25.

<sup>2</sup>The editions give the incipit of the simpler *Alma Redemptoris Mater* chant, but this is surely an error, since that is a more recent melody; performers should use the intonation from the earlier, "solemn," version of the melody; cf. *Liber Usualis* (Tournai: Desclée, 1963), p. 2734.

Mater," in block chords, though for the word "Mater" the sopranos and altos blossom in a little melisma of admiration for the Blessed Mother. The composer took care to use at least some of the chant melody, usually in the soprano voice, for each corresponding line of lyrics.

There are a few moments of word painting that add vividness and drama to this motet. The phrase "succurre cadenti" [help the fallen ones] is to descending vocal lines in the outer voices, the soprano and bass. Immediately after that, all four voices leap up, some as much as an octave, at "surgere" [rise].

As if to set off the wonderment of nature at the miracle of Mary as mother of her Creator, Palestrina sets the words "tu quæ genuisti, natura mirante" completely homorhythmically, with all four voices moving together in exactly the same rhythm, except for the hesitation of the alto voice at "tuum sanctum Genitorem." This hesitation seems to suggest astonishment at Mary's special role in our salvation. The words "sanctum Genitorem" [holy Creator] shift momentarily into triple meter; a reference, perhaps, to the Trinity?

The liveliest part—if it truly can be called lively—of this serene motet occurs next, at the words "Virgo prius ac posterius" [Virgin before and after]. A duet, with the sopranos descending while the altos ascend in quicker, eighth-note values, is echoed by a tenor-bass duet with the same notes, and then a repetition by the sopranos and altos of the beginning of that phrase. "Gabrielis ab ore" [from the lips of Gabriel] brings the voices together again and involves a brief shift to triple meter at this mention of the messenger of God.

The final phrase, "sumens illud Ave, peccatorum miserere" [accepting that greeting, have mercy on sinners] begins with all voices moving together on "sumens illud," and the sopranos singing a four-note ascending figure. This moment reflects the stillness of the Virgin's acceptance of the angel's message. With the word "peccatorum," the texture becomes more active and contrapuntal. In fact, the basses sing the paraphrased Gregorian chant melody, followed by the sopranos, and then the tenors, as if to beg repeatedly the Virgin's intercession.

It is my hope that the "exegesis" of this motet may help choirs not only to sing this exquisite piece, but also to pray it. The mysteries of Advent and Christmas are gloriously served by Gregorian chant and by great composers like Palestrina. Your choir will love singing *Alma Redemptoris Mater*, and I predict that it will dispose the choir and the congregation towards the peace and reverence that should be true hallmarks of the Advent and Christmas seasons.

#### Practical notes:

- *Alma Redemptoris Mater* is available from CanticaNOVA Publications, PO Box 1388, Charles Town, WV 25414-7388. [www.canticanova.com](http://www.canticanova.com). This edition is edited by Andrea Angelini and is printed in the key of D major, which makes it not too high for most tenors. (Catalogue No. 7001. Price: \$1.40)
- *Alma Redemptoris Mater* is also available for free from the Choral Public Domain Library ([www.cpdl.org](http://www.cpdl.org)), as edited by Abel Di Marco. The source

website is in Puerto Rico. This edition is higher, having been placed in the key of E major. In some choirs it might be necessary to have some altos assist the tenors, at least in the first part of the motet. It is also available here directly: <http://www.ceciliashola.org/pdf/alma.pdf>

- Approximate duration: just under 3 minutes
- *Ave Maria*. Ascension Music Chorus, Dennis Keene, Conductor. Delos International DE 3138. This CD was later retitled *Mysteries Beyond*.
- *Prince of Music: The Greatest Choral Music of Palestrina*. Voices of Ascension, Dennis Keene, Conductor. Delos International DE 3210. *Alma Redemptoris Mater* from the *Ave Maria* album is one of three “bonus tracks” added from earlier recordings.
- *Musica Dei “God’s Music”: Choral Music of Giovanni Pierluigi da Palestrina & Orlando di Lasso from the Golden Age of Polyphony*. Amor Artis Chamber Choir, Johannes Somary, Conductor. Newport Classic NPD 85603. &



## DOCUMENTS

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# Address of the Holy Father on Sacred Music

Benedict XVI at concert sponsored by the Domenico Bartolucci Foundation, Sistine Chapel, Saturday, June 24, 2006

Your Eminences,  
Venerable Brothers in the Episcopate and in the Presbyterate,  
Brothers and Sisters in the Lord,

At the end of this concert, evocative because of the place we are in—the Sistine Chapel—and because of the spiritual intensity of the compositions performed, we spontaneously feel in our hearts the need to praise, to bless and to thank. This sentiment is addressed first of all to the Lord, supreme Beauty and Harmony, who has given men and women the ability to express themselves with the language of music and song.

*"Ad te levavi animam meam,"* [to you, Lord, I lift up my soul], the offertory of Giovanni Pierluigi da Palestrina has just said, echoing the Psalm (25[24]: 1).

Our souls are truly lifted up to God, and I would therefore like to express my gratitude to Maestro Domenico Bartolucci and to the Foundation named after him that planned and put on this event. Dear Maestro, you have offered to me and to all of us a precious gift, preparing the programme in which you wisely situated a choice of masterpieces by the "Prince" of sacred polyphonic music and some of the works that you yourself have composed.

In particular, I thank you for having wished to conduct the concert personally, and for the motet *Oremus pro Pontifice* that you composed immediately after my election to the See of Peter. I am also grateful to you for the kind words you have just addressed to me, witnessing to your love for the art of music and your passion for the good of the Church.

Next, I warmly congratulate the Choir of the Foundation, and I extend my "thank you" to all who have collaborated in various ways.

Lastly, I address a cordial greeting to those who have honored our meeting with their presence.

All the passages we have heard—and especially the performance as a whole in which the 16th and 20th centuries run parallel—together confirm the conviction that sacred polyphony, particularly that of the so-called "Roman School," is a legacy to preserve with care, to keep alive and to make known, not only for the benefit of experts and lovers of it but also for the entire Ecclesial Community, for which it constitutes a priceless spiritual, musical and cultural heritage.

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This translation is from the Vatican, at [http://www.vatican.va/holy\\_father/benedict\\_xvi/speeches/2006/june/documents/hf\\_ben-xvi\\_spe\\_20060624\\_fondazione-bartolucci\\_en.html](http://www.vatican.va/holy_father/benedict_xvi/speeches/2006/june/documents/hf_ben-xvi_spe_20060624_fondazione-bartolucci_en.html).

The Bartolucci Foundation aims precisely to safeguard and spread the classical and contemporary tradition of this famous polyphonic school, that has always been distinguished by its form, focused on singing alone without an instrumental accompaniment. An authentic renewal of sacred music can only happen in the wake of the great tradition of the past, of Gregorian chant and sacred polyphony.

For this reason, in the field of music as well as in the areas of other art forms, the Ecclesial Community has always encouraged and supported people in search of new forms of expression without denying the past, the history of the human spirit which is also a history of its dialogue with God.

Venerable Maestro, you have also always sought to make the most of sacred music as a vehicle for evangelization. Through numberless concerts performed in Italy and abroad, with the universal language of art, the Pontifical Musical Choir conducted by you has thus cooperated in the actual mission of the Pontiffs, which is to disseminate the Christian message in the world. And you still continue to carry out this task under the attentive direction of Maestro Giuseppe Liberto.

Dear brothers and sisters, after being pleasantly uplifted by this music, let us turn our gaze to the Virgin Mary, placed at Christ's right hand in Michelangelo's *Last Judgment*: let us especially entrust all lovers of sacred music to her motherly protection, so that always enlivened by genuine faith and sincere love of the Church, they may make their precious contribution to liturgical prayer and effectively contribute to the proclamation of the Gospel.

To Maestro Bartolucci, to the members of the Foundation and to all of you who are present here, I cordially impart the Apostolic Blessing. &

## Fifty Years of Church Music

Interview with Domenico Bartolucci

Q: Maestro Bartolucci, no fewer than six popes have attended your concerts. In which of them did you see the most musical expertise?

A: In the most recent one, Benedict XVI. He plays the piano, has a profound understanding of Mozart, loves the Church's liturgy, and in consequence he places great emphasis on music. Pius XII also greatly loved music, and played the violin frequently. The Sistine Chapel owes a great deal to John XXIII. In 1959 he gave me permission to restore the Sistine which, unfortunately, was in bad shape, partly because of the illness of its previous director, Lorenzo Perosi. It no longer had a stable membership, a musical archive, or an office. So an office was obtained, the falsettos were dismissed, and the composition of the choir and the compensation for its members were determined, and finally it was possible to form the children's choir as well. Then

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The full interview appeared on Sandro Magister's Chiesa ([www.chiesa.espressonline.it](http://www.chiesa.espressonline.it)), as conducted by L'espresso's Riccardo Lenzi, and is excerpted here with permission.

came Paul VI, but he was tone deaf, and I don't know how much of an appreciation he had for music.

Q: Was Perosi the so-called restorer of the Italian oratorio?

A: Perosi was an authentic musician, a man utterly consumed by music. He had the good fortune of directing the Sistine at the time of the motu proprio on sacred music, which rightly wanted to purify it from the theatrics with which it was imbued. He could have given a new impulse to Church music, but unfortunately he didn't have an adequate understanding of polyphony in the tradition of Palestrina and of the traditions of the Sistine....

Q: Was Perosi in some sense the harbinger of the current vulgarization of sacred music?

A: Not exactly. Today the fashion in the churches is for pop-inspired songs and the strumming of guitars, but the fault lies above all with the pseudo-intellectuals who have engineered this degeneration of the liturgy, and thus of music, overthrowing and despising the heritage of the past with the idea of obtaining who knows what advantage for the people. If the art of music does not return to its greatness, rather than representing an accommodation or a byproduct, there is no sense in asking about its function in the Church....

Q: What are the initiatives that Benedict XVI should take to realize this plan in a world of discotheques and iPods?

A: The great repertoire of sacred music that has been handed down to us from the past is made up of Masses, offertories, responsories: formerly there was no such thing as a liturgy without music. Today there is no place for this repertoire in the new liturgy, which is a discordant commotion—and it's useless to pretend that it's not. It is as if Michelangelo had been asked to paint the general judgment on a postage stamp! You tell me, please, how it is possible today to perform a Credo, or even a Gloria. First we would need to return, at least for the solemn or feast day Masses, to a liturgy that gives music its proper place and expresses itself in the universal language of the Church, Latin. In the Sistine, after the liturgical reform, I was able to keep alive the traditional repertoire of the Chapel only in the concerts. Just think—the Missa Papae Marcelli by Palestrina has not been sung in St. Peter's since the time of Pope John XXIII! We were graciously granted the permission to perform it during a commemoration of Palestrina, and they wanted it without the Credo, but that time I would not budge, and the entire work was performed.

Q: Do you think that the assembly of the faithful should participate in singing the Gregorian chant during liturgical celebrations?

A: We must make distinctions in the performance of Gregorian chant. Part of the repertoire, for example the Introits or the Offertories, requires an extremely refined

level of artistry and can be interpreted properly only by real artists. Then there is a part of the repertoire that is sung by the people: I think of the Mass "of the Angels," the processional music, the hymns. It was once very moving to hear the assembly sing the Te Deum, the Magnificat, the litanies, music that the people had assimilated and made their own—but today very little is left even of this. And furthermore, Gregorian chant has been distorted by the rhythmic and aesthetic theories of the Benedictines of Solesmes. Gregorian chant was born in violent times, and it should be manly and strong, and not like the sweet and comforting adaptations of our own day.

**Q:** Do you think that the musical traditions of the past are disappearing?

**A:** It stands to reason: if there is not the continuity that keeps them alive, they are destined to oblivion, and the current liturgy certainly does not favor it. . . . I am an optimist by nature, but I judge the current situation realistically, and I believe that a Napoleon without generals can do little. Today the motto is "go to the people, look them in the eyes," but it's all a bunch of empty talk! By doing this we end up celebrating ourselves, and the mystery and beauty of God are hidden from us. In reality, we are witnessing the decline of the West. An African bishop once told me, "We hope that the council doesn't take Latin out of the liturgy, otherwise in my country a Babel of dialects will assert itself."

**Q:** Was John Paul II somewhat accommodating in these matters?

**A:** In spite of a number of appeals, the liturgical crisis became more deeply entrenched during his pontificate. Sometimes it was the papal celebrations themselves that contributed to this new tendency with dancing and drums. Once I left, saying, "Call me back when the show is over!" You understand well that if these are the examples coming from St. Peter's, appeals and complaints aren't of any use. I have always objected to these things. And even though they kicked me out, ostensibly because I had turned 80, I don't regret what I did. . . .

**Q:** In what sense can Palestrina, Lasso, or Victoria be considered relevant?

**A:** For their musical density. Palestrina is the founding father who first understood what it means to make music; he intuited the necessity for contrapuntal composition linked to the text, unlike the complexity and the rules of Flemish composition.

**Q:** For the philosopher Schopenhauer, music is the summit of all the arts, the immediate objectification of the Will. For Catholics, can it be defined as the direct expression of God, as the Word?

**A:** Music is Art with a capital "A." Sculpture has marble, and architecture has the edifice. You see music only with the eyes of the spirit; it enters within you. And the Church has the merit of having cultivated it, of having given it its grammar and syntax. Music is the soul of the word that becomes art. It most definitely disposes you to discovering and welcoming the beauty of God. For this reason, now more than ever the Church must learn to recover it. &

## REVIEWS

# The Mystery of the St. Louis Jesuits

By Jeffrey Tucker

*The St. Louis Jesuits: Thirty Years*, edited by Mike Gale. Portland: Oregon Catholic Press, 2006. 190 pp. ISBN: 1569290741. \$30

There's no accounting for taste, but surely there is some answer to the mystery as to why Catholic music in America went the direction it did after the Second Vatican Council. Some insight arrives via a close look at the central players in this drama, a group that came to be called the St. Louis Jesuits—a phrase that alternatively inspires snickers and disdain in many Catholic observers, and deference and respect in others. One person credits them with wrecking the liturgy and the next person credits them with saving it. Neither side can begin to account for the perspective of the other. For all the talk of community and unity that is invoked on behalf of their simple, popular, folk-like style, this music remains some of the most divisive in the history of liturgical music.

Partisans of sacred music might argue that the whole period is best forgotten, the same way the fashion industry would like to forget the leisure suit or patchwork platform shoes for men. But this is not yet possible, for their music is still very much with us at liturgy. It continues to dominate contemporary songbooks. Of all the hymns in the mixed-repertoire, mainstream *Heritage Missal* published by Oregon Catholic Press, 24% are by a member of the St. Louis Jesuits, with 70 % written in the style they pioneered. The 2000 edition of *Glory & Praise*, "the most popular Catholic hymnal ever published," according to OCP,<sup>1</sup> contains 100 songs written by them. One member of the St. Louis Jesuits serves on the US Bishops' Subcommittee on Music, which is working toward naming a common repertoire for parishes.

The St. Louis Jesuits have indeed succeeded in transforming the sound and shape of Catholic liturgy, so much so that the authentic sound of Catholicism has been largely relegated to the land of CDs and specialized liturgical settings. Their music does indeed constitute the "Catholic classics" of our age, as painful as it is to admit. To some extent, it has penetrated beyond Catholicism: The Saint Louis Jesuit's music was played at Ronald Reagan's funeral and Bill Clinton's inauguration.

For these reasons, it is in the interest of all sides to gain a greater understanding of who they are, what they were doing, and why they enjoyed such success. To see

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<sup>1</sup>Advertising copy at [www.ocp.org](http://www.ocp.org)

their music as a product of its time, and their successes as related to a liturgical vacuum that appeared in a highly turbulent period of church history, is to understand it as an aberrant event that cannot and will not enjoy a lasting presence in the life of the Roman Rite. It will always have fans and a market to serve, but a growing realization that this music, as *liturgical music*, reflected a profound confusion over fundamentals—a cultural commodity bound to a particular generation and time—assures that its domination will go the way of other secular iconography of the period.

The St. Louis Jesuits recently re-united on the thirtieth anniversary of their appearance on the Catholic music scene. A glossy and even hagiographic book of appreciation has been published: *The St. Louis Jesuits: Thirty Years*. The book is packed with color photos and interviews that celebrate their emergence and eventual dominance in Catholic liturgy but (typical of the genre) avoids serious questions and only vaguely alludes to the existence of critics. It can make for painful reading at times, but it is nonetheless revealing. It cannot fully account for why and how a phenomenon like this group came about and achieved such dominance in Catholic music, but it provides some very instructive clues—clues that point to larger lessons about the future of liturgical music.

The book opens with a series of high-level endorsements of their music and their genre, as if to say “this is not just 70s kitsch,” or to dispel the impression that their music is rogue, unorthodox, or contrary to established liturgical norms. First comes Rev. Virgil C. Funk, president emeritus of the National Association of Pastoral Musicians, an organization that has long supported this type of music in liturgy. “The St. Louis Jesuits were important contributors to the development of liturgical renewal in the Catholic Church in the United States. Not only did they provide music to sing at worship but, even more importantly, they provided a way for the best truths of the Catholic Church to be internalized by everyone who sang them.”

Surprisingly, we also hear from Most Rev. William Levada, Archbishop Emeritus of San Francisco and current Prefect of the Congregation for the Doctrine of the Faith (Benedict XVI’s successor in that position): “You have made a great and lasting contribution to the liturgical life of the Church. Many have noted favorably the way in which you have drawn from and developed Scriptural themes in your music. We are grateful to you. . . .”

Next: the Superior General of the Jesuit order, Rev. Peter-Hans Kolvenbach: “Your creativity and dedication have helped to bring church music to the people and the people to church music.” The endorsements continue: Bishop Remi J. de Roo, retired Bishop of Victoria; Most Rev. Donald W. Trautman, Bishop of Erie, Pennsylvania and Chairman of the United States Bishops’ Committee on the Liturgy. The reader is overwhelmed: surely this music is legitimate, licit, and unimpeachable.

Indeed, after reading all this, and knowing nothing else about the subject, you might think that their music must exceed the scale and magnificence of Palestrina, Victoria, Monteverdi, Machaut, or even build upon the musical and textual complexities of the Gregorian tradition, with its astonishing integration of text, music, and purpose. You might almost forget that we are speaking here of the simple, well-worn,

and recognizably popular melodies, written in that pseudo-folk style of the period, that have achieved ubiquity in millions of parishes, and can be (and usually is) sung and played by people (usually on guitar) with little or no formal training in music. I am speaking here of such Catholic favorites as "Be Not Afraid," "Here I Am Lord," "City of God," "Sing A New Song," "Come to the Water," "For You Are My God," "Yahweh, I Know You Are Near," "Though the Mountains May Fall," "Glory and Praise to Our God," "Only This I Want," and "One Bread, One Body."

These are some of the more familiar pieces, and they are all studied expressions of low-brow tunefulness having nothing to do with the deeper tradition or the transcendent aspirations of sacred music—which would not be a problem by itself but for their use in liturgy. There are hundreds more songs, along with 30 CD collections that continue to sell well in the catalogs of Catholic music publishers. Their composers have countless imitators (aesthetically a worse criticism), and many of them (such as Marty Haugen and David Haas) offer tributes herein.

And yet there are so many ways in which listening to their music today provides a blast from the composers' own personal past. The men in question are Bob Dufford, John Foley, Tim Manion, Roc O'Connor, and Dan Schutte. They attended the seminary during the most turbulent times in modern Catholic history. They entered seminary at the time of the transitional Missal of 1965, which had already severed a link from the past with the introduction of vernacular. Their primary educational experience took place during and after the Second Vatican Council. The ordinations of 4 of the 5 followed the promulgation of the *Novus Ordo Missae*. Tremendous confusion reigned over what music was appropriate at Mass. After the 1965 Missal, there was already a growing sense that Latin texts were not the future. The text of the new Mass had been imposed in 1969–1970 without an attached volume of chants for the propers or ordinary. Indeed, the music question appeared to be completely open, as if the past no longer had any bearing on what the future held.

Because of profound misjudgments and missteps following the promulgation of the new rite, Rome provided no clear guidance. Even pastors and musicians who wanted to be faithful to norms were left to speculate on how the propers fit with the new calendar and structure. The transitional Missal of 1965 had already contributed to the new-era ethos, and, after the new rite, three years went by with no authoritative intervention while the experimentation took hold. The first word from the Vatican came in 1973 with release of the *Ordo cantus missae*—with no perceptible effect. Far more attention was given to the 1972 release of *Music in Catholic Worship*, a non-authoritative document issued by the Liturgy Committee of the United States Conference of Catholic Bishops. This contained language that seemed to endorse all the United States trends, especially that pioneered by the group in question. The document, for example, noted that "good music of new styles is finding a happy home in the celebrations of today" and that "music in folk idiom is finding acceptance in eucharistic celebrations."<sup>2</sup>

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<sup>2</sup>§28

It endorsed the “pastoral judgment” that music must “enable these people to express their faith, in this place, in this age, in this culture. . . .”<sup>3</sup> Most incredibly, “[T]he musical settings of the past are usually not helpful models for composing truly liturgical pieces today.”<sup>4</sup>

Then in 1974, Paul VI released a book of simple chant (*Jubilate Deo*) and, finally, the Solesmes monks published the *Graduale Romanum* in accordance with the new calendar and liturgical structure. These two releases provided authoritative and practical guidance concerning the music question—fully five years following the issuance of the new Mass. But by this time, the sound and feel of Catholic liturgy had already been transformed, the student protest movement had radicalized a major part of the student population, popular music had matured in its revolutionary style, and the press claimed that people everywhere were looking for some vague sense of awakening.

At the very time of this musical confusion—the period between the release of the new Mass and the appearance of the musical settings attached to it—the St. Louis Jesuits were in the late stages of studies at the University of St. Louis as part of their Jesuit formation. Like most men in their early twenties in 1970, they played guitar, an instrument on which it is easy to affect a certain competence with some mashed down fingers in the left hand and some vigorous strumming in the right. Everyone, it seemed, played guitar. What made these men different was that they were Catholic and in last years of seminary.

Their first venue was the campus liturgy at the College Church and the Jesuit House of Studies. As Foley, who could play piano but learned guitar in seminary, says, “Just at the time, the guitar started to be allowed in the new liturgy. I thought ‘well, they need music, so let’s go.’” Indeed, at every step they were encouraged by their superiors to bring the music that they thought of as popular song into Mass. Says Schutte: “I never would have continued these stumbling attempts at music had it not been for the encouragement of my Jesuit peers and superiors.” Hence, they were not seminary’s equivalent of campus rebels. They were cultivated and promoted and encouraged by their teachers and superiors.

To their credit, and despite their recent concertizing on the occasion of their reunion, they avoided giving concerts. They were concerned that their music be used in prayer sessions—not necessarily in liturgy, at least not initially—but not as a venue for popular acclaim, though even by that time folk music had become common in Mass. They were surrounded by models of musical stardom in the secular culture, and the Catholic Church seem to provide an opening for the same. The vogue of “modernization”—alongside the rejection of high art, music, and dress in favor of folk styles—gave their approach a unique appeal in Catholic circles. The music caught on all over the St. Louis area. The men began to use the ditto machine and stencils to make copies. In early 1972 they decided to produce a bound copy of these songs. When they pooled all their music, they had 57 pieces. Their volume was 107 pages,

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<sup>3</sup>§39

<sup>4</sup>§51

and they decided to record each song. The result was their first compilation and recording, *Neither Silver Nor Gold*, as published by North American Liturgy Resources. It was a surprise seller and a huge hit by Catholic standards. It was met with rave reviews from "progressive" publications and disgust in "conservative" ones.

Following this release, members of the group went in separate directions. Dan Schutte and Roc O'Connor left to teach on an Indian reservation as part of their training. Bob Dufford left to teach in Omaha. Tim Manion left seminary altogether. Only John Foley stayed in St. Louis. But by the summer of 1974, the success of their music led their Jesuit superiors to gather them together again, and send them all to Berkeley for the summer to compose music. It was this summer—in Berkeley 1974, which has meaning in the history of popular culture as the most radicalized spot in the country—that yielded a sizeable amount what passes for liturgical music in this genre, including "Be Not Afraid," "Earthen Vessels," and the like. The result was *Earthen Vessels*, which remains a best-selling collection.

This music followed in the same vein as the previous release. It was nearly all unison, sometimes with a predictable obligato. There is nothing there for a serious choir to learn. It is music suited for a "praise band" driven by a non-professional ethos. A parish using it could dispense with its organist and choirmaster. As for the basis of the appeal, it is not difficult to discern. For those seeking a break with the past and the dawning of a new sensibility, the strumming of a rhythmic guitar during liturgy, with melodies and beats drawn from popular culture, must have seemed to be quite a revelation, an audible sign that the Church was taking some unspecified leap into a new time. It signified a clean break from the past.

Two years later, they were singing Masses at the NAPM convention, and by this time their status as mainstream had been sealed. They were often called the Catholic's own Beatles (indeed Foley himself says their reunion was treated "as if the Beatles had just gotten together"). Tim Manion puts it this way in his interview in this book: "We were pretty big frogs in the small pond of Catholic music. . . . It was a good run."

The volume under consideration here makes the very credible claim that they never sought to be big stars. They were only attempting to do what all young Catholics of that age were doing: experimenting towards updating liturgical expression for the new times. The new rite called for new music. And this new music would and should follow the prevailing trend in pop music circles, a notion that the United States Bishops not only did not refute but actually seemed to support.

But like all legendary pop artists in mid-career, they began to take themselves very seriously as genuine musicians and liturgists, even though only Foley had the ability to read and compose music (as the book strongly implies in several places). Their entrenchment into the mainstream of liturgical life in the United States was sealed with the release of *Glory & Praise* in 1977, with new releases in 1980, 1987, and 1984. It too was a huge seller and became a standard hymnal in the pew. As Thomas Day notes,<sup>5</sup>

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<sup>5</sup>Thomas Day, *Why Catholics Can't Sing* (New York: Crossroad, 1990), pp. 69–70.

the songbook did not contain anything preconciliar: not a single chant or hymn. It contained only the music of the genre of the St. Louis Jesuits. It was a repudiation of the past in every respect, a fact which reflected the spirit of the times and the milieu that surrounded the group.

In a scene worthy of the movie "Spinal Tap," a very strange period in their lives began in 1980. They received a grant to study composition at Seattle University with Professor Kevin Waters, S.J., an expert in the serious avant-garde music of Elliot Carter and Bruno Batolozzi. How or why this happened is a puzzle. The only thing that unites Elliot Carter and the St. Louis Jesuits is that they are contemporaneous; otherwise, their music lies on completely separate planes.

Fr. Waters's comment on this event raises more questions than it answers:

I vividly recall that I intended that [they] write a lot of exercises to loosen up their compositional joints. They resisted. They were reluctant to waste time and wanted to get right down to writing a finished product. Very few genuine exercises ever got on paper during the time the group spent with me. . . . My responsibility in changing the dynamics of the St. Louis Jesuits haunted me in 1980. Would this group, which had a unified style and approach to music, be altered radically by the workshop? Would the individuality of each composer come to the fore in such a way that the distinctive style of the group began to fade or even disappear? I do not believe that I can answer those questions now. But perhaps the questions have changed or, perhaps they no longer matter.

Also, and consistent with the parable of pop stars who begin to believe in the artistic legitimacy implied by their exalted status, they broke up a year later. Manion became a Buddhist and left seminary permanently. Schutte was ordained but left the priesthood (though he still works in campus ministry). The others went their separate ways and concentrated on giving publisher-sponsored workshops around the country, up to two per month for many years. It was this medium that assured them a prominent place in parish liturgies. Amateur directors of music were attracted by the idea of meeting the men who wrote the songs they use at Mass. They would find themselves enraptured by their personalities and songs and go back to their parishes with an agenda to make the Mass ever more up to date, community centered, and folksy. This relentless work paid off for the style, as pastors found themselves unable to resist the pressure and the older generation of parish goers who resented the upheaval gave in to the demand that music appeal to the young. What was once the "folk Mass" in the typical parish became the family Mass and, finally, the only manner of celebrating Mass.

The volume under review, given its status as a glossy coffee-table book, underplays the opposition that they faced. Anecdotal evidence suggests widespread exasperation with the rise of their sound—variously described by critics as "fluff" and "white bread" and far worse—at Mass. But one must also consider the extent to which the opposition was fighting a rear guard battle. The emphasis in those times was on the people and their participation; a superficial understanding of that idea led to demands that the people always be involved in singing in the vernacular, an idea that

rules out the Gregorian propers, which were not initially available for the new rite in any case. What else should people sing but peoples' music, which, through slipshod thinking, seemed to mean the folk style of the time? All the while, the Church Music Association of America kept up its work but its voice was small as compared with the growing presence of the National Association of Pastoral Musicians. It wasn't until the mid 1980s when a serious backlash became evident and culminated in Thomas Day's classic book, *Why Catholics Can't Sing* (1990).

It seems clear from this short rendering of their journey that these men never really confronted one central issue in all their years of writing tunes: Is the liturgy merely a text on which music of the times is to be imbedded based on the tastes and preferences of the current generation? If this were true, one might at least make a case for their method and approach, if not their style. After all, if the liturgy were nothing but a blank canvas, people are free to argue about whether the canvas ought to be used for a landscape, a portrait, or graffiti. The correct answer, however, which seems to have eluded them completely, is found not only in the whole history of papal legislation concerning music but also in the General Instruction: the foundational music of Mass is Gregorian Chant. It has pride of place, and any departure from its pride of place must draw from its style and sensibility in some way.

But what did the St. Louis Jesuits know of the Gregorian music of the Roman Rite? How much did they really know of Catholic music in general? How much had their training dealt with this subject in any serious way? What in their individual backgrounds had prepared them to correctly understand how music and liturgy are related? How much did they know of the *Graduale*? The answer is nothing, in every case, at least nothing that this book reports.

The most substantive comments on their musical influences in the interview portion of this book come from Bob Dufford, who says that his influences were Broadway music, popular music, and popular classical music along the lines of Handel's *Messiah*, though this a bit of a stretch: it seems clear that the main influence on all these men was commercial popular music, such as sitcom themes and the top 40. As for musical competence, Dufford says that he had piano lessons for six weeks "but couldn't stand them. I couldn't get it and it drove me nuts. I never learned to play an instrument until I was studying philosophy in college." The instrument, of course, was the folk guitar, as it was for all these men, since this is a "people's instrument."

What about singing experience? Dufford started when he was in sixth grade, which must have been sometime in the late fifties. "I started singing in choirs and learned all the chants." Of course he must have misspoken since learning all the chants would be impossible for anyone but a full-time, dedicated scholar. In this single mention of chant in the entire volume, one is left wonder what chants he heard and learned and how they impacted him. Of the current trends toward more solemn liturgy today, Dufford expresses skepticism, as if it were nothing but a trend toward regimentation that a free people should reject. "There's concern about the proper, official texts, about the importance of them meeting certain guidelines. I'm not totally convinced that is what people want."

As for the influences on the others, Tim Manion's first exposure to Catholic music was at a rogue liturgy ("a cool Mass") run by the Jesuits at midnight on Saturday night, where he played electric bass. Roc O'Connor mentions only Broadway and rock music, including Pete Townsend, Bob Dylan, and Peter, Paul, and Mary. Schutte talks of Gordon Lightfoot, Rogers and Hammerstein, and Peter, Paul, and Mary. Foley had a broader background, to be sure, and even claims to be a composer of "classical" music as well.

Among them all, only Roc O'Connor seems to have moved on musically. He says that in the mid-1990s, he was studying at Weston Seminary and did a thesis on sacred space. He reports that he had a "growing sense of boredom with" all the music they had done, and began to seek more depth. "A good thing about the current work of the Vatican," he says, "is its call back to a sense of reverence and transcendence."

Another interview conducted after this book came out asked four of them specifically about chant.<sup>6</sup> Foley and Schutte answered the question, and only vaguely. Foley: "I love chant. The problem is that not all churches use it, so it's more limited. . . ." Schutte: "The GIRM calls us to preserve chant, which is appropriate. I would say that no music of any age should be excluded from possible use"—quite a statement considering the imperious agenda of the 1970s and an apt statement of the extent of the retrenchment currently underway.

Friends of sacred music can take some comfort from understanding the historical trajectory of the St. Louis Jesuits. It seems clear that the detour that Catholic music took in those years had much to do with what was not known or understood at the time: that the sacred liturgy and its music is not guesswork or a matter of fashion. It is something handed down as part of the structure of Mass. It is a completely different style and sensibility from the profane. It is rooted in Scripture from prescribed texts. It is integral to liturgical prayer. The normative music is itself prescribed to serve as a model and ideal. The notion that a few kids in seminary with amateur guitar skills could write anything that could equal the theological and aesthetic magnificence of the sacred music tradition is absurdly implausible on the face of it.

An interesting note of optimism can be drawn from this history. In the course of only a few years, Catholic music had been transformed in a way that the previous generation of Catholic musicians could not have imagined, and hence we cannot rule out another transformation along the same lines.<sup>7</sup> In the same way it is always easier to make water run downhill than uphill, the reemergence of sacred music cannot count on the same combination of forces that swept away the old music and brought in the new. It will not be enough to seek popular support for change. Nonetheless, it would be foolish to ignore the need for people in the pews to come to love the sound and feel of chant in a similar way that the generation that came of age in the mid-1970s was attached to the St. Louis Jesuits.

<sup>6</sup>*The Tidings Online*, May 6, 2006. "St. Louis Jesuits: 'I don't think we're rebels at all'" by Mike Nelson. <http://www.the-tidings.com/2006/0505/jesuits.htm>

<sup>7</sup>I owe this insight to Arlene Oost-Zinner.

Given the new emphasis from the Vatican that music at Mass must have a link to chant and polyphony,<sup>8</sup> we can probably expect some interesting strategic twists and turns in the coming days, including efforts to justify music of the St. Louis Jesuits as not a break from but a continuation of the past. Bob Hurd, for example, writes in *Today's Liturgy*<sup>9</sup> on the communion rite, and acknowledges the Church's preference for the text in the *Graduale Romanum*. But, he complains, this book "exists only in Latin. Its Gregorian chant antiphons are too complicated for most assembly singing."<sup>10</sup> Having the choir sing alone ends up "rendering the assembly voiceless during Communion." But does the celebrant's homily similarly render people voiceless? Do people really desire to have a voice during communion (experience suggests not)? He continues, then, to argue that Dan Schutte's "Only This I want" is "an equally wonderful way to reflect on these Scriptures while receiving Communion. Our biblical piety would be the poorer if his Scriptural song were eliminated from our repertoire, simply because it does not come from the *Roman Gradual*."<sup>11</sup> He further recommends other familiar songs by Marty Haugen, Bernadette Farrell, and David Haas—music that most any Catholic listener knows in his heart is as far from chant as a church-in-the-round is from a traditional cathedral.

Writing in the same issue, Don Saliers discusses chant, its "discovery and rediscovery," with a special focus on *Adoro Te Devote*. He credits the "semiological approach" with giving license to restore "earlier free-flowing Latin forms found in the *Triplex*"—using terms and references few readers of this publication could possibly follow or understand. He invokes the need for "ecumenical sharing of chant forms" and "modified chant in hymns" to eventually recommend popular songs such as "How Lovely is Your Dwelling Place" (Randall DeBruyn, 1981) as suitable substitutes. Thus does his article imply that contemporary praise songs are viable successors to the old chant.

We can expect to see more such efforts to re-render contemporary Christian song as a continuation of chant rather than the break that it truly does represent. Whether or not this effort is successful, it does suggest a last-ditch attempt to salvage the legacy of the changes of the 1970s by implicitly conceding that Gregorian chant is indeed the standard or the paradigm of Catholic music—something that the entire project of the St. Louis Jesuits had set out to deny. But it still begs the question: why accept a substitute when the genuine song of the Church is available to us if we are willing to challenge ourselves to offer the best?

Education in this regard is crucial, and workshops—of all sizes and for anyone who is even mildly interested—are especially necessary. There are language barriers to overcome and a host of psychological fears of old notation. For decades, Catholics

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<sup>8</sup>"An authentic updating of sacred music can take place only in the lineage of the great tradition of the past, of Gregorian chant and sacred polyphony." Pope Benedict XVI, June 24, 2006, speaking at the end of a concert in the Sistine Chapel.

<sup>9</sup>Bob Hurd, "Making the Text More Efficacious: The Communion Rite and the Communion Song," *Today's Liturgy*, Ordinary Time 2, 2006, pp. 21–26.

<sup>10</sup>Ibid., p. 21.

<sup>11</sup>Ibid., p. 24.

have been fed a very restrictive diet of music, and it will take time to broaden people's understanding of what music at liturgy can and should be. Certainly, there must be transitional measures that include vernacular plainsong and new polyphony. Truly sacred music does have advantages in this struggle. It is the music of the Church and not some interloping foreign voice. It is inspired and true. It demands more of the singer and listener, which means that people are going to be called to a higher sense, and challenged to achieve it. It demands humility and deference to truths we cannot always entirely understand. It calls forth a radical change in our liturgical sensibility. It will be as new to this generation as the music of the St. Louis Jesuits was to the generation coming of age a third of a century ago.

There is a final point that concerns the difference between eternal sounds and temporary fashions. The music of the St. Louis Jesuits was of their times, and its use in liturgy is little more than a microcosm of the upheaval that afflicted Americans in the age of Woodstock, the Vietnam War, and Watergate. Whether the music of the St. Louis Jesuits will continue to hold a place in the hearts of Catholics is a question that will be decided in the fickle marketplace for popular religious song. Whether it should have a normative place in Catholic liturgy is a separate question with an indisputably negative answer. The peculiar rise of this group and its music was then—and this is now. &

## Britten's Love of Life and Faith

By Peter J. Basch

Graham Elliott: *Benjamin Britten—The Spiritual Dimension*, Oxford Studies in British Church Music. New York: Oxford University Press, 2006. 192 pp. ISBN 0-19-816258-8. \$90

Dr. Elliott takes us on a spiritual journey, a musical pilgrimage into Edward Benjamin Britten's life and music, a music that was always concerned with his inner life, its conflicts and compassion; a music that embraces Christian Gospel values without reservation or sentimentality.

Baron Britten of Aldeburgh colored his spiritual and religious needs when he said, "It is cruel, you know, that music should be so beautiful. It has the beauty of loneliness and of pain, strength, and freedom. The beauty of disappointment and never-satisfied love. The cruel beauty of nature, and everlasting beauty of monotony." Spirituality, not "functional" religion, became the driving force in his life, one that supported and directed him throughout his life.

Graham Elliott's spiritual/musical portfolio explores Britten's boyhood, his strong bonding to his mother's evangelical tradition, his study of composition with Frank

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Bridge and John Ireland, and the influence of his long-time companion, the great English tenor, Sir Peter Pears, with whom he shared a remarkable personal and professional partnership for forty years. All of his compositions show some connection to his personal faith dimension, a contempt for power and violence, injustice and the terrible waste of life and hope in war. His "War Requiem," in which he used the *Missa pro defunctis*, stands as a vivid and dynamic statement of his personal philosophy, a glimpse of the horrors of war, of judgment and death, an eternal vision of peace.

The towering force and rich ecclesiastical leitmotif of plainsong surfaces atmospherically in the operas and Church Parables, as well as bells and well-known hymn tunes in "Saint Nicolas," "Noye's Fludde," and "The Little Sweep" audience songs. The Christian faith had real meaning for Lord Benjamin, which he embraced without reservation or affectation, a reverence that presents itself in his choral works: "A Boy was Born," "A Ceremony of Carols," "Rejoice in the Lamb," "The Missa Brevis," "War Requiem," and others. The five canticles, "My Beloved is Mine," "Abraham and Isaac," "Still Falls the Rain," "Journey of the Magi," and "The Death of Saint Narcissus" are united with a common link of moral and spiritual issues, a spirituality that transcends specific religious traditions.

Auden's catalytic influence challenged and dominated Britten, a ménage that surfaces in his opera themes of conflict, evil against innocence, bells, sleep and night, good and evil, purity and corruption; however, the great composer in his need for more compliant librettists severed the relationship with Auden, who had become vindictive and insensitive to Britten's needs and personality.

Through the musicological kaleidoscopic lens of Dr. Elliott, this blazing genius defines our culture with exquisite poetry, innovative stories, myths, liturgies, mother's born-again influence, Lowestoft's sea crashing, Frank Bridge, Owen's war poetry, boys' innocence and temptation, Balinese gamelan, oriental mysticism, German and Russian poetry, and Japanese Noh plays, all anchored in a fine-tuned spiritual dimension, a sea journey of purpose and refinement.

Dr. Elliott's musicological/spiritual train weaves its way through the Britten landscape, a rhythmical, tuneful journey that articulates his style; a musical/literary palette enriched with bewilderment, bereavement, inner turmoil, spiritual highs, dignity and compassion; a musical tapestry of sound and silence, dissonance and consonance, pace, tone, and pitch in movement, bronze gongs and metallophones; a spiritual, intellectual and social dimension wrapping itself around the fingerprints of the God of Abraham, Isaac, and Jacob.

His gentle and fluent "A Hymn to the Virgin" while forever fresh, remains a dynamic statement of "innocence" that was chosen to be sung at both his funeral service in Aldeburgh Parish Church on 7 December 1976 and for the funeral service of Sir Peter Pears on 9 April 1986.

The house of Oxford and Dr. Graham Elliott are to be commended for this distinctive oeuvre with its 75 music illustrations, extensive bibliography, general and composition indexes. This brilliant compendium gives a new vision of Lord Britten's music with its soaring spirituality, integrity, and beauty, a worthy first volume in Oxford's new series "Studies in British Church Music." &

# Organ, Voice, and Popular Chant

By Michael E. Lawrence

*Catholic Heritage*, Mary Gifford, Organist; Martin Pazdioch, Tenor. Giffitz Records (Organ Historical Society) ORG003, 2006. \$14.98

In this recording, the listener will find a very noble attempt to bring together Gregorian chant and some of the organ repertoire which it inspired.

The 1902 Lyon & Healy (IV/57) is a fine example of early 20th century organ building, and the Basilica of Our Lady of Sorrows should be commended for preserving this instrument, the largest remaining one of this builder, with only one minor tonal change in its more than century-long existence. On the Feast of Ss. Peter and Paul in 2002, the Organ Historical Society presented the basilica with a Historic Organ Citation, which recognizes the Lyon & Healy to be worthy of preservation by virtue of its historic value. In addition, this massive church's spectacular acoustics lend quite a bit to the impression which the organ makes.

On this recording can be found some of the most loved chant melodies—*Ave Maria*, *Victimae Paschali Laudes*, and *Veni Creator Spiritus*, among others. Several of the best pieces from the organ repertoire complement them—Siegfried Karg-Elert's *Salutatio Angelica* and most especially the three Bach settings of *Christ lag in Todesbanden* as well as his *Veni Creator Spiritus* from the original Leipzig manuscript.

Much of the remaining repertoire on this CD consists of organ settings crafted to resemble Romantic piano pieces that might perhaps have been played either on piano or organ by Catholics who enjoyed this music which had its genesis in the nineteenth century chant revival. Unfortunately, much of it pales in comparison to the aforementioned pieces by Bach and Karg-Elert. Arthur Becker's *Salve Regina*, for instance, seems to be too exuberant for the content and mood of the chant, and the same holds true for Plum's piece on *Stabat Mater*. The three compositions based on *Ave Maria* by Philip Kreckel, Henri Nibelle, and Karg-Elert respectively are of such a similar texture that one wonders about the benefit of using them all. This reviewer would have been content with the Karg-Elert alone. In addition, some of the repertoire is uninteresting. A comparison of the two settings of *Regina Caeli* illustrates this: the Kreckel spits out the chant with little innovation, while the Becker varies texture and melodic treatment, and, along with the aforementioned standards, is one of the few pieces on this recording with some actual musical development. The reviewer commends the worthy effort to find uncommon repertoire, but he thinks some better choices could have been made.

Organist Mary Gifford plays straightforwardly rather than brilliantly, and the performance leaves the listener desiring more of a sense of musical line. It is too bad, also, that some tuning issues with the organ adversely affect her work at times. Tenor Martin Pazdioch, while wonderfully gifted, renders the chant in too Romantic

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a fashion, with a bit too much vibrato and rubato. It seems that the singing could have been of a much more transparent texture.

*Catholic Heritage* is available at Amazon.com and many other sites. &

## The Crecquillon Revelation

By Michael E. Lawrence

Thomas Crecquillon: *Missa Mort m'a privé*. The Brabant Ensemble, Stephen Rice, Director. Hyperion Records, CDA67596. \$22

Though his name is perhaps not well-known even amongst many church musicians, Thomas Crecquillon (c.1505–57) was considered by none other than Claudio Monteverdi to be one of the masters of sixteenth century music. Crecquillon worked for Emperor Charles V and was highly esteemed by his employer, who lost his wife Isabella to complications from childbirth on 1 May 1539.

In the aftermath of this tragedy, Crecquillon wrote two motet settings to the text *Mort m'a privé*, the unusually personal nature of which indicates Charles's extraordinarily deep devotion to his wife. The composer's *Missa Mort m'a privé* makes primary use of the five-voice motet, said to represent Charles, and secondary use of the four voice motet, said to represent Isabella. Auxiliary use is made of *Oeil esgaré* and *Le monde est tel* in this Mass.

Director Stephen Rice of The Brabant Ensemble has masterfully built this recording on this Mass and the aforementioned pieces which contribute musical material to it. The contents of the CD are rounded out by three funerary motets—*Cur Fernande pater*, *Praemia pro validis*, and *Caesaris auspiciis*—which are not directly related to Charles and Isabella but nonetheless fit harmoniously into the program.

This premiere CD of this fifteen voice mixed schola shows it to be a fine group indeed which sings robustly but always in refined fashion with an historically sensitive but vigorous interpretation. Throughout this recording the choir demonstrates the exceeding beauty of Crecquillon's music. At certain moments it sears the soul so that one can hardly stand to listen to it, like too bright a light makes one want to close his eyes. What could possibly be more fitting for a discussion of death and everlasting life?

The CD, made at the chapel of Merton College in Oxford, appropriately concludes with *Congratulamini mihi*, which speaks of the Resurrection. This rightly inspires us to recall the hope of eternal reward which belongs to Isabella, Charles, and every Christian, but it is the reviewer's hope, too, that this recording will also play a part in heralding a resurrection for Crecquillon's music, and that The Brabant Ensemble will thrive in its mission of re-introducing to us the neglected repertoire of the mid-sixteenth century. &

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## REPORTS

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# Hope and Participation

After decades of diversion, the time for beautiful music in Catholic liturgy has arrived, declared the organizers of the annual Sacred Music Colloquium meeting in Washington, D.C., June 20–25, 2006.

The source of this music is the Catholic musical heritage, Gregorian chant in particular, that has been neglected for decades but which is currently undergoing a spectacular revival.

As Pope Benedict XVI said on the last day the Colloquium meeting: “An authentic updating of sacred music can take place only in the lineage of the great tradition of the past, of Gregorian chant and sacred polyphony.”

Working toward this ideal, the Colloquium featured a world-class faculty, daily choir rehearsals, lectures on sacred music, and daily sung Masses with music from two millennia of Catholic faith. Its 85 participants included choral directors, parish priests, organists, and aspiring musicians of all ages who sing in Catholic choirs or hope to start new ones in the coming year.

Buoyed with a new sense of optimism, participants spent the week in rehearsals and teaching sessions singing the Gregorian chant attached to the Roman Rite, as well as exploring musical treasures from the polyphonic repertoire.

The sixteenth annual conference sponsored by the Center for Ward Method Studies of the Benjamin T. Rome School of Music of Catholic University and the Church Music Association of America, as affiliated with the *Consociatio Internationalis Musicae Sacrae* in Rome. This conference is designed to provide full immersion into this music, so that participants can become fully engaged in its special sound and place in the life of the Catholic Church.

The Colloquium’s record-high attendance reflected new interest in reviving the traditional liturgical culture of the Roman Rite. Each day of the colloquium Masses were sung according to the new rite at the National Shrine of the Immaculate Conception, the chapel of Caldwell Hall, and the Franciscan Monastery of the Holy Land.

The final two liturgies were a study in contrasting possibilities. One employed the fullness of the Gregorian repertoire, with the sung ordinary and proper from the *Graduale Romanum*. Another used a 19th-century Mass setting for choir and organ by Josef Rheinberger, a harmonically rich piece that took on a special drama when presented alongside Gregorian chant. In this Mass, the Sanctus and Benedictus were sung as separate pieces before and after the consecration, then a structure rarely employed today but one that was suggested by Cardinal Ratzinger.

Other music sung throughout the week included a Mass setting by Hans Hassler, motets by G.P da Palestrina, Martin de Rivafrecha, William Byrd, Orlando de Lasso,

and a new piece by Calvert Shenk. A reading session of newly composed music was led by David Hughes of St. Catharine's in Pelham, New York.

The director of the polyphonic choir was Horst Buchholz, who is the principle organist and choirmaster at the Cathedral of the Immaculate Conception in Denver. The leader of the chant schola was Scott Turkington of St. John the Evangelist Church in Stamford, Connecticut.

Amy Zuberbueler of the Ward Center in San Antonio, Texas, led a class in the fundamentals of Gregorian chant, and gave a demonstration of the Ward method of chant instruction.

A lecture was also given by William Mahrt, a professor of music at Stanford University, the president of the Church Music Association of America, and editor of *Sacred Music*, the oldest journal of music in the United States. His presentation focused on the Ordinary parts of the Mass, and how the musical structure of each is intended to elicit a precise sense of spiritual participation from the people and draw hearts to a higher understanding of the meaning of the prayers.

Music professor at Catholic University of America and past CMAA president Fr. Robert Skeris presented two lectures on the theology of sacred music. He addressed the tension within the documents applicable to music: on the one hand placing chant at the center of liturgical life and, on the other hand, permitting a range of experimentation in music that opened the floodgates to music unsuitable to the Catholic liturgy. He encouraged musicians to take upon themselves to breathe new life into the traditional music of the church.

Compared with previous years, this colloquium put a strong emphasis on the singing of the propers, the parts of the Mass that change week to week, from the official books. At most Masses, the introit, gradual, offertory, and communion chant were sung in Latin books published by the Solesmes monastery. These chants are essential for conveying the universality of the beauty of the liturgy, which is why they are integral to the rite itself.

In a parish setting, these parts of the Mass can be a difficult undertaking for a beginning choir. Substitute psalm settings in English are viable (if imperfect) replacements. How these can be used was discussed in a session led by Kurt Poterack of Christendom College, who based his talk on the 1967 instruction *Musicam Sacram*. This was one of the liveliest sessions of the colloquium, in which many participants shared their experience and perspectives. He also covered the many ways in which participation of the people becomes part of liturgy.

The organizers of the colloquium observed that the numbers of attendees is growing substantially each year, and they are expecting much larger numbers next year. This year was especially notable for its firmness of purpose—to teach, challenge, and inspire a new generation of Catholic musicians—and its bright outlook on the future of sacred music.

The dates for next year's conference, Colloquium XVII, are June 19–24, 2007, also in Washington, D.C. at Catholic University. The Masses will be held in the beautiful Crypt Church of the National Shrine. Online registration is available. &

# The Liturgical Institute: A New Retreat

By Heath Morber

The Liturgical Institute at St. Mary of the Lake Seminary in Mundelein, Illinois recently made a contribution to the growing numbers of colloquia focused on liturgical reform with its first Sacred Music Retreat, which took place June 25th–30th.

The seminary is located on a beautiful 800-acre campus about 45 miles from downtown Chicago. The aesthetic richness of the grounds provides a wonderful opportunity to meditate on the beauty of nature and to stand in awe of God's creation. Since the week was structured as a retreat as opposed to a workshop, many opportunities were presented to the 20 participants for relaxation, prayer, and conversation between the meals and activities that were already planned.

A typical day went thus: In the morning, retreatants prayed Lauds in the chapel under the guidance of Fr. Samuel Weber, O.S.B., who also composed the cantillation tones that were used throughout the week. After breakfast, the retreat master, Fr. Jordan Kelly, O.P., a Dominican priest with many years of experience in the realm of liturgical music, gave a spiritual conference. Usually the retreatants had about two hours afterward for activities of their own choosing until Sext at midday followed by lunch. A master session was then given, dealing with topics such as Gregorian chant, modern repertoire, and leadership of sung prayer. These were presented by speakers such as Matt Walsh, former director of Holy Name Cathedral in Chicago, Fr. Richard Wojcik, former Director of Music at the Mundelein seminary, as well as Fr. Kelly and Fr. Weber. A Schola rehearsal followed, made up of members of the retreat as well as some of the priests from the Liturgical Institute. Mass was next, followed by dinner and then Vespers. To cap off the day, another spiritual conference was given by Fr. Kelly. In the midst of the activities, master sessions in chant were given on an individual basis by Fr. Weber and spiritual direction was offered by Fr. Kelly.

The week culminated in the celebration of the Holy Mass for the Feast of Sts. Peter & Paul. The Propers of the feast, set in English by Fr. Weber, were sung by all, and the choir sang the Duruflé *Ubi Caritas* after the distribution of communion. The Mass was a taste of what divine worship could be in our own parishes when all involved with liturgical preparation share a common vision.

The week was a uniform success as all were spiritually edified and left with greater hope for the future of liturgical music. The retreatants, some of whom had traveled great distances (one from the state of Oregon), were able to bring their own differing predispositions towards worship and ideologies concerning liturgical music, yet they joined in sung liturgical prayer through the office and the Holy Mass with enlightening results. The sanctification of the day through the divine office was an experience that many of the attendees had not encountered in such a setting before; the chanting of the psalms and the hymns enlivened the prayers in such a way that merely speaking is unable to replicate. To pray in this manner is certainly an

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encounter with the Divine that fully raises one's heart and mind to glory in His infinite majesty.

Many signs of hope could be found throughout the week and beyond in regard to the future of liturgical music. Many priests were present for the Liturgical Institute and were able to partake in many of the liturgies; hopefully they will take these experiences home with them and work to promote the reform of liturgical music in their own dioceses. The same could be said for the actual retreatants. Though most of the participants were professional liturgical musicians, others were volunteers who wanted to experience liturgy done in a way that they weren't encountering in their home parishes. All returned to their respective houses of worship with a fuller understanding of God's presence in the liturgy and more specifically in the music contained therein.

The greatest cause for joy is the realization on the part of the Liturgical Institute staff that the success of this retreat mirrors a hunger on the part of Catholic musicians for an experience of divine worship that goes beyond what most Americans experience every Sunday. There is an awareness that the standard contemporary fare that congregants are regularly exposed to is not fulfilling their need for an encounter with God in the liturgy. The focus of the music during this retreat was centered where it needs to be: on God and not ourselves.

The staff made known their intentions to plan additional retreats annually where musicians of like mind could come together to pray, to share ideas, and to grow in their relationship with the Lord through sung prayer. We pray that these retreats may continue well into the future, and that many Catholic musicians may seek them out for spiritual and liturgical edification. &

## NEWS

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### BCL Workshop in October

The Newsletter of the Bishop's Committee on the Liturgy ran an announcement in its May–June 2006 issue, not yet online, of a coming revisions to two BCL documents, *Music and Catholic Worship* (1972) and *Liturgical Music Today* (1982). "The committee decided (May 19) to begin this process by seeking the advice of organizations and groups dealing with questions of music and the liturgy. A consultation has been planned for October 9, 2006, in Chicago, Illinois. Organizations interested in sending a representative to this consultation are invited to post an e-mail indicating their interest to [bclmusic@usccb.org](mailto:bclmusic@usccb.org) before August 1, 2006."

William Mahrt, president of the Church Music Association of America and music professor at Stanford University, will represent the CMAA at this meeting. Professor Mahrt would be interested in hearing the views of the membership concerning these documents ([mahrt@stanford.edu](mailto:mahrt@stanford.edu)). CMAA Vice-President, Horst Buchholz, Director of Sacred Music at the Cathedral Basilica of the Immaculate Conception and Associate Professor of Music at St. John Vianney Seminary in Denver, will also attend the meeting on behalf of the Archdiocese of Denver. &

## LAST WORD

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# The Times They Are A-Changin

By Kurt Poterack

He was an American priest/theologian who served in some capacity at the Second Vatican Council, probably a *peritus* to a bishop of a small diocese. I do not remember his name. He was probably the best they could get. At any rate he was the guest speaker at a graduation I attended (not my own) some time back in the early 1980s at a Catholic college. Let us call him "Fr. Relevant."

You guessed it, in his address to the graduates he stressed that they always needed "to keep their Christianity *relevant*." He reminisced fondly about his time at the Vatican Council, then almost twenty years ago. Warming to his theme he cited the example of the progressive theologian Fr. Teilhard de Chardin, the centenary of whose birth had recently been celebrated. Ironically, Teilhard had been out of fashion even among liberals for several decades, at least partly due to the surfacing of his rather embarrassing ideas about race.

At any rate, Fr. Relevant's address continued its evolution, reaching its omega point with a reference to Bob Dylan's 1963 folk song, "The Times They Are A-Changin'." He proclaimed the song title loudly and triumphantly as if it were the clinching argument, the *coup de grace* to any lingering obscurantists, any supporters of the *ancien régime* lurking about in the audience.

His address concluded, we filed into the chapel wherein was held the religious celebration which was to launch boldly the graduating class into the decade of the 1980s. Special music was provided for this Mass by the campus folk group, which, however, performed in their usual style, a style reminiscent of the Urban Folk Movement of which Bob Dylan was a part, a man who was last relevant in 1966.

As Dean Inge once remarked, "He who marries the spirit of the age will soon be left a widower."

Life is full of ironies, but I suppose the most amusing are when people unintentionally undermine their own arguments, as in the above anecdote. Certainly one can argue that the Church can and should, from time to time, change her pastoral strategies based upon the changing circumstances in which she finds herself. This seems to have been the main thrust of the event known as the Second Vatican Council. To be fair, this may also have been part of Fr. Relevant's address, but the general impression given by people like him—and certainly this is what many of my parents' generation heard beginning about 1965—was that the Church must alter *herself* (and her teachings) to mirror the surrounding world.

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Not only is this absurd, it needs to be kept in mind that the Church is, in a sense, most herself when at worship. The notion that the Church's worship and music have to remain up-to-date with secular fashions is both impractical (as illustrated above), requiring a constant retooling, and also fundamentally dishonest because at root the Church does not change and therefore needs a worship and music that give the impression of permanence. The liturgy is not a "pastoral strategy." The Catholic Mass is our temporal participation in Christ's *eternal oblation* to the Father. This is the reason why Gregorian chant is the worship music of the Roman Rite and why any other music is appropriate for the liturgy to the extent that it is based on this *eternal sounding* Gregorian chant as its model.

Why has this not been the typical worship experience of most Catholics over the past forty years? The answer can get quite complex and detailed, but it basically boils down to this: regardless of what Vatican II and other Church documents said, many people in positions of authority and influence did not want it to be so. An even greater number of people took their lead from these people. But the notion that, henceforth, Catholics *must* worship out of continuity with their great historic past can no longer be sustained. In fact, it has become unbearable.

Forty years in the desert is long enough.

But take heart, an old generation is passing off the scene and a new generation of laity, church musicians, seminarians, priests, and bishops has arisen who recognize and wish to do something about the problem. The times they are indeed a-changing! &



## **UPCOMING EVENT OF NOTE**

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***The Summer Music Colloquium XVII  
Liturgical Music and the  
Restoration of the Sacred  
June 19–24, 2007  
Catholic University of America  
Washington, DC***

*Liturgies at the National Shrine of the Immaculate Conception,  
Washington, DC, and sponsored by the Church Music Association  
of America and the Center for Ward Method Studies of the  
Benjamin T. Rome School of Music, Catholic University*

Gregorian Chant has been called the most beautiful music this side of Heaven. But as Pope Benedict XVI and the Second Vatican Council have emphasized, it is also integral to Catholic liturgical life and should be heard and experienced with wide participation in every parish.

The Church Music Association of America is working to bring about this ideal with its Summer Music Colloquium, June 19–24, 2007, held at the Catholic University of America, Washington, DC.

The primary focus of the Colloquium features instruction in chant and the Catholic sacred music tradition, participation in chant and polyphonic choirs, nightly lectures and performances, along with daily celebrations of liturgies in both English and Latin.

Attendance is open to anyone interested in improving the quality of music in Catholic worship. Professional musicians will appreciate the rigor, while enthusiastic volunteer singers will enjoy the opportunity to study under an expert faculty.

Attendees also benefit from camaraderie with like-minded musicians who share their love of the liturgy of the Church.

There are several payment options. If you plan to stay and eat off campus, you are only responsible for the tuition of \$270. Catholic University provides an excellent option for housing and meals for the week, in which case your total price is \$560.

REGISTER ONLINE: [WWW.MUSICASACRA.COM](http://WWW.MUSICASACRA.COM)

*Summer Music Colloquium  
Topics:*

- ✓ Extensive training in Gregorian chant and the Renaissance choral tradition under a world-class faculty;
- ✓ Choral experience with large choir singing sacred music of the masters such as Palestrina, Victoria, Byrd, Tallis, Josquin, and many others;
- ✓ Daily liturgies with careful attention to officially prescribed musical settings, held in the magnificent Crypt Church of the National Shrine of the Immaculate Conception;
- ✓ Rehearsals in the large and modern facilities at Caldwell Hall;
- ✓ Residency in apartment-style dormitories;
- ✓ Catered meals at breakfast, lunch, and dinner;
- ✓ Training for priests in the sung Mass;
- ✓ Organ recital and Ward Method pedagogy demonstrations;
- ✓ New music reading session;
- ✓ A “polyphonic coffeehouse” in which people choose their own music and sing;
- ✓ All music, including prepared packets of chant and polyphony, as part of registration.

REGISTER ONLINE: [WWW.MUSICASACRA.COM](http://WWW.MUSICASACRA.COM)

## MEMBER ANNOUNCEMENTS

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The CMAA has put together a new parish membership option. This special membership option brings six copies of *Sacred Music* to a parish of your choice. It also provides the option of having your parish listed as a CMAA member. This serves the purpose of educating musicians in the parish and identifying parishes where sacred music is valued. Please specify delivery address and parish name when you mail your check for \$150 or visit [musicasacra.com](http://musicasacra.com) to join online.

The essential method that the CMAA uses to keep in contact with its member base and release news concerning sacred music is the CMAA Announce list. You will receive no more than one or two emails per month, but this is an essential list for every parish musician working to restore the sacred music. Joining this list is simple. Send an email to: [Sacredmusic-subscribe@googlegroups.com](mailto:Sacredmusic-subscribe@googlegroups.com).

Here is a final story to underscore the need to maintain your membership. A pastor in New York was seeking a new music director, and he specified that he wanted a member of the CMAA. Your membership makes you part of a growing community, and shows your support for sacred music. &



## About the Church Music Association of America

The Church Music Association of America is an association of Catholic musicians, and others who have a special interest in music and liturgy, active in advancing Gregorian chant, Renaissance polyphony, and other forms of sacred music for liturgical use. It was formed in 1964 as the Second Vatican Council drew to a close, as the coming together of the American Society of St. Cecilia (founded 1874) and the St. Gregory Society (founded 1913). It is affiliated with the Consociato Internationalis Musicae Sacrae (Roma).

The Church Music Association of America seeks to provide support for all those interested in participating in a revival of Gregorian chant and sacred polyphony in Catholic liturgy by serving as a professional and resource network for musicians, seminarians, and priests who are dedicated to the aesthetic and liturgical ideals of the Catholic Church. Now more than ever, the CMAA needs both your membership and support. &