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EDITORIAL

Singing the Mass | Jeffrey Tucker 3

ARTICLES

- Graduale* or *Missale*: The Confusion Resolved | Christoph Tietze 4
The Ascendant Tone and the Desire for the Transcendental | Wilko Brouwers 13
Propers or "Other Suitable Songs"? | Michael Lawrence 16
Reflections on Mary's Song | Fr. John T. Zuhlsdorf 21
The Communion Imperative | Jeffrey Tucker 25
The Promise and Pitfalls of the Parish Music Workshop | Arlene Oost-Zinner and Jeffrey Tucker 28

REPERTORY

- Advent: O Sing Unto the Lord an Old Song | Michael Procter 36
Alma Redemptoris Mater: Notes Toward a Filiation of the Chant | Michael Procter 39
Compline with Tallis | Susan Treacy 42

DOCUMENTS

- Blessing of the New Organ | Benedict XVI 47
William Byrd the Catholic | Kerry McCarthy 48

REVIEWS

- De Maria nunquam satis* | The Orchestral Organ | Don Capisco 51

REPORT

- All About Byrd 52

MEMBER NEWS

LAST WORD

- Parish Bulletin 2010 | Kurt Poterack 54

THE SUMMER MUSIC COLLOQUIUM XVII 56

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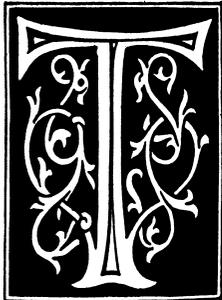
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Singing the Mass

By Jeffrey Tucker



he progress that the new Catholic music movement is making is often defined in terms that might have amazed that generation that came of age in the 1970s. We ask each other how many of the propers of the Mass we are able to sing each week. We discuss our progress in replacing the vernacular communion hymn with the chant and psalms from the *Graduale*. We talk about how much of the ordinary the congregation sings in Latin and how much still remains in English, and how often we can enact a change. We speak of how best to move from the “four hymn sandwich”—as it has come to be called—toward the ideal of the Second Vatican Council in which we truly sing the Mass.

These discussions go on day after day on blogs, forums, emails, and phone calls, and the number of participants grows by the day. Even as I am writing, I have received a note from a music director in Louisiana who declared with triumph that his new chant schola has just completed a third week of singing the communion antiphon. The excitement is palpable because he has an ideal in his head, and that ideal comes from the *Graduale Romanum*, which is the book that the Church has given scholas as an inspiring framework and goal.

And clearly this goal and ideal needs reinforcement. It needs to be taught and explained. If the new Catholic music movement should have any overarching goal, it should be to inspire a new generation to acquire the Gradual and work toward making it a living reality in all our parishes.

Hardly a day passes when I don't receive a communication from someone who expresses surprise that the Roman Rite already has music that is intertwined with its history and rubrics, that there is already an official song intimately bound up with the Rite.

How could this have escaped the notice of so many for so long? Part of the blame must rest with a certain document issued in 1972 and revised in 1983 by the Bishops' Committee on Liturgy. The document is called *Music in Catholic Worship*. It has been a primary text in music workshops and seminaries for thirty years.

Its paragraph 51 reads as follows: “The former distinction between the ordinary and proper parts of the Mass with regard to musical settings and distribution of roles is no longer retained. For this reason the musical settings of the past are usually not helpful models for composing truly liturgical pieces today.”

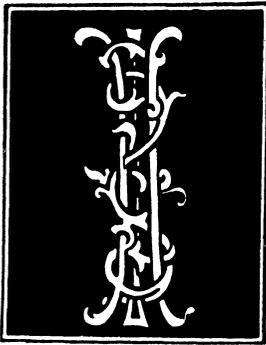
What basis is there for these claims? The short answer is none. They were made and published, and their message was permitted to saturate American liturgical culture, even as our heritage and ideals slipped away. So it is long past time for this document to be rewritten to reflect both the letter and spirit of official teaching.

As we wait, the work continues in our parishes and in the Church at large, not only to clarify the confusion introduced in the postconciliar period but, more importantly, to draw attention to the beautiful ideal and the perfect song that the Church has given us. ❧

ARTICLES

Graduale or Missale: The Confusion Resolved

By Christoph Tietze



n order for Gregorian chant to continue its exalted place in the Roman Catholic Mass, three conditions will need to be fulfilled:

1. The official church documents must recognize Gregorian chant as the most proper form of music for the liturgy,
2. The proper texts of the chants must be identified as the proper texts of the Mass, and
3. These two points must be made clear in practical applications.

I will now explore these points in regard to the inclusion of proper texts into the new Roman Missal and the confusion this has caused, particularly in the United States of America.

In 1968, as part of the proceedings of the Second Vatican Council, a questionnaire was sent to 12,000 liturgical experts. The first question was whether the proper texts of the introit should be omitted in recited Masses. Of the 1,388 responses, 71% voted in favor of recited introits and 29% voted to omit them.

To the next question, whether the "antiphons of the introit should be revised, so that they could be recited for spiritual fruit,"¹ 91% answered affirmative. On the basis of these results, the Consilium of April 1968 decided that both the introit and communion antiphons should be recited in Masses without music, and that these texts should be revised for the new *Missale Romanum* (MR).

A study group was formed to examine the Gregorian introits and communions for recitability, deleting or changing texts which it deemed unsuitable for recited speech, and filling the holes with texts found in old missals, antiphoners, and other biblical and non-biblical sources. These new texts were chosen for what Adalberto Franquesa, the secretary of this sub-committee, calls "functionality."² The texts of the

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¹"Para que pudieran ser recitados con fruto espiritual." Adalberto Franquesa, OSB, "Las Antífonas del Introito y de la Comunión en las misas sin canto," *Notitiae*, 6 (1970), 214.

²"Se ha tenido en cuenta la funcionalidad del texto. En efecto se trata de un texto que debe tener un sentido aunque lo recite el sacerdote solo . . .

introit, e.g., should “impart in the assembly a sense of feast or season, and introduce this in the atmosphere of joy, penitence, sadness, etc.” Also, an effort was made to place the remaining Gregorian texts on the same feasts as where they are found in the new *Graduale Romanum* (GR). Of the Sunday and feastday introits, most Gregorian texts were left intact; on the other hand, however, most communions were changed. But it was always made clear that the Gregorian texts had primacy in sung applications.

Let us compare three texts which replaced some Gregorian introits:

Baptism of the Lord:

GR: Dilexisti iustitiam, et odisti iniquitatem: propterea unxit te Deus, Deus tuus, oleo laetitiae prae consortibus tuis. Ps. 44:8

MR: Baptizato Domino, aperti sunt caeli, et sicut columba super eum Spiritus mansit, et vox Patris intonuit: Hic est Filius meus dilectus, in quo mihi bene complacui. Mt. 3:16–17

While the narrative MR text certainly imparts a sense of the feast, the deeper meaning found in the connection to the Old Testament, inherent in the GR text from the psalms, is lost.

Third Sunday in Ordinary Time:

GR (A+B): Dominus secus mare Galilaeae vidit duos fratres, Petrum et Andream, et vocavit eos: Venite post me: faciem vos fieri piscatores hominum. (Mt 4:18, 19)

MR: Cantate Domino canticum novum, cantate Domino, omnis terra. Confessio et pulchritudo in conspectu eius, sanctitas et magnificentia in sanctificatione eius. (Ps 95:1, 6)

The GR text ties directly into the gospels for cycles A and B, while the MR text is a general psalm of praise.

Birth of John the Baptist, Day:

GR: De ventre matris meae vocavit me Dominus nomine meo: et posuit os meum ut gladium acutum: sub tegumento manus suae protexit me, posuit me quasi sagittam electam. (Is 49:1, 2)

<Introit:> ➔ (b) que su función es dar a la asamblea el sentido de la fiesta o del tiempo litúrgico, e introducirla en el ambiente de gozo, penitencia, dolor, etc.

<Communion:> ➔ (a) escoger textos que tengan una relación clara con la Comunión misma, o que de algún modo expresen los frutos de la Misa, o de la Eucaristía en general, o que por lo menos se refieran al misterio de la salvación; . . .

(c) en cambio se han adoptado textos que sacados del Evangelio del día, vienen a significar como una meditación y actualización de la Palabra de Dios en y por la Eucaristía.” Franquesa, “Las Antifonias,” 215.

MR: Fuit homo missus a Deo, cui nomen erat Ioannes. Hic venit ut testimonium perhiberet de lumine, parare Domino plebem perfectam. (Jn 1:6–7, Lk 1:17)

Again, the *Missale Romanum* presents a narrative text tying into the feast but abandons the Old Testament prophecy filled with symbolism of John being the arrow of the Lord and his mouth being shaped like a sharp sword.

While these are three examples, they show the application of “functionality” deals with these feasts in rather general or descriptive terms, reducing symbolism and Old Testament prophecy and in one case weakening the connection to the gospel of the day.

In addition, there seems to be a significant shift in theology in the Ordinary Time communions. Traditionally, non-psalmic communion texts were chosen to accord with the gospel or another reading of the day; most of them were words spoken by Christ, as cited in the gospel. In this way, the prophecy is proclaimed in the Liturgy of the Word and fulfilled in communion, or, in other words, we hear the Word in the readings, and we commune with the Word during the Eucharist, or, in still other words, the Eucharist is not something that is separated from the rest of the Mass—the communion antiphon helps to underscore the link to the Liturgy of the Word.

The table shows that during the seasons of Advent, Christmas, Lent, and Easter, and during the sanctorale cycle, this theology is followed closely in both the GR and the MR. In Ordinary Time, however, the GR, on 18 out of 33 Sundays, has 23 communion texts which are closely related to the readings of at least one Sunday of the three-year cycle. Of those 23, the MR chose to keep only one, and added a mere 5 new gospel antiphons.³ Moreover, there are several new Eucharistic texts which were also added to the MR.⁴ The GR has 12 non-gospel Eucharistic communions on 10 Sundays in Ordinary Time. Of those 12, the MR kept 6 and added 7.

Thus the new proper texts of the MR reduce the spiritual and theological significance of the introit and communion antiphons.

The inclusion of these new introit and communion texts into the new Roman Missal of 1970 was bound to lead to confusion. On one hand, the conciliar documents uphold Gregorian chant as “being specially suited to the Roman liturgy,”⁵ and that “Gregorian chant, as proper to the Roman liturgy, should be given pride of place.”⁶ Moreover, the *General Instruction of the Roman Missal* lists the texts of the introits and communions from the *Graduale Romanum* as primary proper texts for those parts of the Mass when they are sung, to be followed in importance by the seasonal antiphons from the *Graduale Simplex*, other settings of psalms, and general sacred hymns and songs.

³There are additional gospel antiphons in the MR which are not taken from the gospel of the day or correspond closely to it.

⁴Footnote 2 above lists Eucharistic application as higher in importance than the gospel application, which is contrary to the Church’s tradition and the theological purpose of the communion antiphon.

⁵*Sacrosanctum concilium*, §116

⁶*Musicam sacram*, §50a

The texts from the MR were intended only when there was no singing at the entrance or communion, "Si ad introitum non habetur cantus, antiphona in Missali proposita recitatur."⁷ However, the following examples will show how the practical application has painted a rather confusing picture:

Firstly, we must realize that the missal is the priest's book, and that the proper texts contained therein present a certain standard, whether he has read every article of the General Instruction or not. When a choir sings the Gregorian antiphon whose text may be different from the missal on that day, an uninformed priest will regard the Gregorian proper as the wrong text. The same would apply if a composer were to set the text from the GR to a new musical setting.⁸

Secondly, while the *Institutio generalis Missalis Romani, editio typica tertia*, of 2000 reiterates the primacy of the Gregorian texts in singing, there seems to have been some confusion in the United States about the translation and adaptation of that document. An early version of article 48, dealing with the entrance chants, and the same applies to article 87 for the communions, declared that "in the dioceses of the United States of America, there are four options for the cantus ad introitum: (1) the antiphon and psalm from the Roman Missal, as set to music by the Roman Gradual or in another musical setting . . ."⁹

This statement shows that the Bishops' Committee on the Liturgy assumed that the MR and GR antiphons were identical. Moreover, it assumed that the MR contains proper psalms to accompany the antiphons, which it does not. Apparently, somebody must have pointed out to them this error, but the result in the final version of the translated GIRM is even worse: "In the dioceses of the United States of America, there are four options for the Entrance Chant: (1) the antiphon from the *Roman Missal* or the psalm from the *Roman Gradual*, as set to music there or in another musical setting . . ."¹⁰ This statement does not make any sense at all, but it is the text which went to print.

What makes matters worse is the form of the translated *Institutio generalis* of 2000. The 1970 *Roman Missal*, when translated into English, contained the translated version of the 1969 *Institutio generalis* in the preface area of the sacramentary and placed the local applications in an appendix, thus separating universal and particular law. You could always see what the universal law was, in English translation as part of the preface of the sacramentary. For the 2002 U.S. version, Rome asked the American bishops

The Bishops' Committee on the Liturgy assumed that the MR and GR antiphons were identical.

⁷*Institutio Generalis Missalis Romani* (2000), §48; the same applies to §87 for the communion antiphon.

⁸I compiled metrical settings of the Sunday and feastday introits from the GR, so that they could be sung by congregations. On many occasions, the choice of texts was questioned and challenged both by priests and musicians, since they sometimes differ from the MR texts. One musician even remarked to his pastor that my settings are not really based on the proper texts but should be viewed merely as musical examples of what could be done.

⁹*BCL Newsletter*, May 2002

¹⁰GIRM §48. Does the author mean that the antiphon from the GR does not apply here, but only the psalm verse?

to incorporate the particular law directly into the body of the document. It is now impossible to see what the original Latin document says without consulting the Latin missal.

This has caused a rather sensitive problem in the United States. There are now several projects underway where missal texts are set to music. Even experts in the field seem to be under the impression that these are the proper texts to be sung to the neglect of the more proper GR texts. Last month, I was asked to present a lecture at a conference of a nationally-known sacred music organization. The topic, which was given to me, was "Entrance Hymns for the Liturgical Year: Exciting materials that make the Introductory Antiphons of the Missal come to life."¹¹ And a web search for the words "roman missal antiphon music" will list a host of official websites which explain that the antiphons of the MR are to be sung. With all this stress on the proper texts of the Roman Missal, where does that leave the proper texts that are meant to be sung? Where does that leave the place of Gregorian chant in the liturgy?

Those who have seen the *Roman Missal, editio typica tertia*, of 2002 will agree that this is indeed a beautiful book. What is interesting for our discussion is that the music sung by the priest is directly incorporated into the body of the text, rather than being appended, and it is printed in square notation on four staves. To me this signals a return to art and beauty and a shift away from functionality.

This third edition has not yet appeared in English form, and it is still possible to change articles 48 and 87 for inclusion into that book. I wrote to the BCL and asked him to have the committee revisit these articles and to correct them for inclusion into the missal.

In the meantime, I am encouraged by the thought that the new antiphon texts are a product of their time, and that sooner or later, our people will yearn for texts which present a deeper theology and which have provided spiritual nourishment for 1,500 years, and they will find them in the texts of the *Graduale Romanum*.

Proper Texts of the Graduale Romanum 1974 Compared to the *Missale Romanum* 1970 Sundays and Feastdays

Legend:

	Alterations in the MR from the GR model
<u></u>	Communion antiphons which are based on or closely related to the gospel of at least one cycle of readings
<u>*</u>	Communion antiphons which are based on the First Reading of at least one cycle of readings
<u>**</u>	Communion antiphons which are based on the Second Reading of at least one cycle of readings

¹¹At the time the title was proposed to me, even I did not find anything wrong with it. It was only later that I conducted my research into the subject.

		Introit	Communion
Advent 1:	GR	Ad te levavi	Dominus dabit
	MR	<i>Ad te levavi</i>	<i>Dominus dabit</i>
Advent 2:	GR	Populus Sion	<u>Ierusalem, surge</u> *
	MR	<i>Populus Sion</i>	<i>Ierusalem, surge</i> *
Advent 3:	GR	Gaudete in Domino	<u>Dicite: pusillanimes</u> *
	MR	Gaudete (truncated)	<i>Dicite: pusillanimes</i> *
Advent 4:	GR	Rorate caeli	<u>Ecce virgo concipiet</u> *
	MR	<i>Rorate caeli</i>	<i>Ecce virgo concipiet</i> *
Xmas vigil:	GR	Hodie scietis	Revelabitur gloria Domini
	MR	<i>Hodie scietis</i>	<i>Revelabitur gloria Domini</i>
Xmas midn:	GR	Dominus dixit	In splendoribus sanctorum
	MR	<i>Dominus dixit</i>	Verbum caro factus est
Xmas dawn:	GR	Lux fulgebit	<u>Exsulta filia Sion</u> *
	MR	<i>Lux fulgebit</i>	<i>Exsulta filia Sion</i> *
Xmas day:	GR	Puer natus est	Viderunt omnes fines
	MR	<i>Puer natus est</i>	<i>Viderunt omnes fines</i>
Holy Fam:	GR	Deus in loco	A: <u>Tolle puerum</u>
	MR	Venerunt pastores	BC: <u>Fili, quid fecisti</u>
Mary, Mother	GR	Salve, sancta parens/Lux fulgebit	Deus noster in terris visus est
	MR	<i>Salve, sancta parens/Lux fulgebit</i>	Exsulta, filia Sion
Christmas 2:	GR	Dum medium silentium	Iesus Christus heri et hodie
	MR	<i>Dum medium silentium</i>	Domine, Dominus noster
Epiphany:	GR	Ecce advenit dominator	<u>Omnibus qui receperunt</u>
	MR	<i>Ecce advenit dominator</i>	<u>Vidimus stellam</u>
Baptism:	GR	Dilexisti iustitiam	<u>Vidimus stellam</u>
	MR	Baptizato Domino	Omnes qui in Christo
Ash Wed:	GR	Misereris omnium	Ecce de quo dicebat
	MR	<i>Misereris omnium</i>	Qui meditabitur
Lent 1:	GR	Invocabit me	<u>Qui meditabitur</u>
	MR	<i>Invocabit me</i>	<u>Scapulis suis</u>
Lent 2:	GR	Tibi dixit	Non in solo pane/Scapulis suis
	MR	Reminiscere/Tibi dixit	<u>Visionem</u>
Lent 3:	GR	Oculi mei semper	Hic est filius
	MR	<i>Oculi mei/Cum sanctificatus fuero</i>	A: <u>Qui biberit</u>
Lent 4:	GR	Laetare Ierusalem	BC: Passer invenit
	MR	<i>Laetare Ierusalem</i>	A: <u>Qui biberit</u>
Lent 5:	GR	Iudica me, Deus	BC: <i>Passer invenit</i>
	MR	<i>Iudica me, Deus</i>	A: <u>Lutum fecit</u>
Palm Sunday	GR	————	B: Ierusalem, quae aedificatur
	MR	————	C: <u>Oportet te</u>
Chrism	GR	Dilexisti iustitiam	A: <u>Dominus linivit</u>
	MR	Iesus Christus fecit nos	B: <i>Ierusalem, quae aedificatur</i>
			C: <u>Oportet te</u>
			A: <u>Videns Dominus</u>
			B: <u>Qui mihi ministrat</u>
			C: <u>Nemo te condemnavit</u>
			A: <u>Omnis qui vivit</u>
			B: <u>Amen, amen dico</u>
			C: <u>Nemo te condemnavit</u>
			<u>Pater, si non potest</u>
			<u>Pater, si non potest</u>
			Dilexisti
			Misericordias

		Introit	Communion
Holy Thu:	GR	Nos autem gloriari	<u>Hoc corpus</u>
	MR	<i>Nos autem gloriari</i>	<u>Hoc corpus</u>
Easter:	GR	Resurrexi	<u>Pascha nostrum</u> **
	MR	<i>Resurrexi</i>	<u>Pascha nostrum</u> **
Easter 2:	GR	Quasi modo	<u>Mitte manum tuam</u>
	MR	Quasi modo (adds text) ¹²	<u>Mitte manum tuam</u>
Easter 3:	GR	Iubilate Deo	A: <u>Surrexit Dominus</u> B: Cantate Domino C: <u>Simon Ioannis</u>
	MR	<i>Iubilate Deo</i>	A: <u>Cogoverunt discipuli</u> B: <u>Oportebat Christum</u> C: <u>Dixit Iesus discipuli</u>
Easter 4:	GR	Misericordia Domini	<u>Ego sum pastor bonus</u>
	MR	<i>Misericordia Domini</i>	<u>Surrexit pastor bonus</u>
Easter 5:	GR	Cantate Domino	A: <u>Tanto tempore</u> BC: <u>Ego sum vitis vera</u>
	MR	<i>Cantate Domino</i>	ABC: <u>Ego sum vitis vera</u>
Easter 6:	GR	Vocem iucunditatis	A: <u>Non vos relinquam</u> B: <u>Ego vos elegi</u> C: <u>Spiritus sanctus</u>
	MR	<i>Vocem iucunditatis</i>	ABC: <u>Si diligitis me</u>
Ascension:	GR	Viri Galiaei	A: <u>Data est mihi</u> B: <u>Signa</u> C: Psallite Domino ABC: <u>Ecce ego vobiscum</u>
	MR	<i>Viri Galilaei</i>	<u>Pater, cum essem</u>
Easter 7:	GR	Exaudi, Domine, vocem	<u>Rogo, Pater</u>
	MR	<i>Exaudi, Domine, vocem</i>	<u>Ultimo festivitatis</u> *
Pent. Vigil:	GR	Caritas Dei	<u>Ultimo</u> * (diff. transl., truncated)
	MR	<i>Caritas Dei</i>	<u>Factus est repente</u>
Pent. Day:	GR	Spiritus Domini	<u>Repleti sunt omnes</u>
	MR	<i>Spiritus Domini/Caritas</i>	A: Laetabimur in salutari B: <u>Dicit Andreas Simon</u> C: <u>Dicit Dominus: Implete</u>
OT 2	GR	Omnis terra	<u>Parasti in conspectu/Nos cognovimus</u>
	MR	<i>Omnis terra</i>	AB: <u>Venite post me</u> C: Comedite pingua <u>Accedite ad Dominum/Ego sum lux</u>
OT 3	GR	AB: Dominus secus mare C: Adorate Deum	A: <u>Beati mundo corde</u> BC: Illumina faciem <u>Illumina faciem/Beati pauperes</u>
	MR	Cantate Domino	AC: Introibo ad altare B: <u>Multitudo languentium</u>
OT 4	GR	Laetetur cor quaerentium	<u>Confiteantur Dominol/Beati qui lugent</u>
	MR	Salvos nos fac	Manducaverunt <u>Manducaverunt/Sic Deus dilexit</u>
OT 5	GR	Venite adoremus	Narrabo omnia <u>Narrabo omnia/Domine, ego credidi</u>
	MR	<i>Venite adoremus</i>	A: <u>Primum quaerite</u> BC: Cantate Domino
OT 6	GR	Esto mihi	<u>Cantate Domino/ Ecce ego vobiscum</u>
	MR	<i>Esto mihi</i>	Ego clamavi/Amen dico vobis: quidquid
OT 7	GR	Domine, in tua misericordia	
	MR	<i>Domine, in tua misericordia</i>	
OT 8	GR	Factus est Dominus	
	MR	<i>Factus est Dominus</i>	
OT 9	GR	Respice in me	

¹²In all of the Easter antiphons, the MR leaves out the alleluias which are found in the middle of the GR antiphons.

		Introit	Communion
OT 10	MR	<i>Respice in me</i>	<i>Ego clamavi/ Amen dico vobis: quidquid</i>
	GR	AC: Dominus illuminatio mea B: Si iniquitates	AC: Dominus firmamentum B: <u>Quicumque fecerit</u>
	MR	<i>Dominus illuminatio mea</i> (slightly altered and truncated)	<i>Dominus firmamentum/Deus caritas est</i>
OT 11	GR	Exaudi Domine	Unam petii
OT 12	MR	<i>Exaudi Domine</i>	<i>Unam petii/Pater sancte</i>
	GR	Dominus fortitudo	A: <u>Quod dico vobis</u> B: Circuibo et immolabo C: <u>Qui vult venire</u>
OT 13	MR	<i>Dominus fortitudo</i>	<i>Oculi omnium/Ego sum pastor bonus</i>
	GR	Omnes gentes	A: <u>Christus resurgens</u> ** BC: Inclina aurem tuam <i>Benedic anima mea/Pater, pro eis rogo</i>
OT 14	MR	<i>Omnes gentes</i>	Gustate et videte
	GR	Suscepimus, Deus	<i>Gustate et videte/Venite ad me</i>
OT 15	MR	<i>Suscepimus, Deus</i>	Passer invenit/Qui manducat
	GR	Dum clamarem	<i>Passer invenit/ Qui manducat</i>
OT 16	MR	<i>Ego autem cum iustitia</i>	AB: Acceptabis sacrificium
	GR	Ecce Deus adiuvat (vv. 6–7)	C: <u>Optimam partem</u>
OT 17	MR	<i>Ecce Deus adiuvat</i> (vv. 6, 8)	<i>Memoriam fecit/ Ecce sto ad ostium</i>
	GR	Deus in loco	A: <u>Simile est</u> B: Honora Dominum C: <u>Petite et accipietis</u>
OT 18	MR	<i>Deus in loco</i>	<i>Benedic anima mea/Beati misericordes</i>
	GR	Deus in adiutorium (vv. 2–3)	<u>Panem de caelo</u>
OT 19	MR	<i>Deus in adiutorium</i> (vv. 2, 6)	<i>Panem de caelo/Ego sum panis vitae</i>
	GR	Respice, Domine	AB: <u>Panis, quem ego dedero</u> C: <u>Beatus servus</u>
OT 20	MR	<i>Respice, Domine</i>	<i>Lauda Ierusalem/ Panis, quem ego dedero</i>
	GR	Protector noster	A: <u>Domus mea</u> * B: <u>Qui manducat</u> C: Primum quaerite
OT 21	MR	Protector noster	<i>Apud Dominum/Ego sum panis vivus</i>
	GR	Inclina, Domine	De fructu operum/Qui manducat
OT 22	MR	<i>Inclina, Domine</i>	<i>De fructu operum/ Qui manducat carnem</i>
	GR	Miserere mihi	A: <u>Qui vult venire</u> BC: Domine, memorabor
OT 23	MR	<i>Miserere mihi</i>	<i>Quam magna multitudo/Beati pacifici</i>
	GR	Iustus es, Domine	Vovete et reddite
OT 24	MR	<i>Iustus es, Domine</i>	<i>Quemadmodum desiderat/Ego sum lux</i>
	GR	Da pacem, Domine	A: Tollite hostias B: <u>Qui vult venire</u> C: <u>Dico vobis: gaudium</u>
OT 25	MR	<i>Da pacem, Domine</i>	<i>Quam pretiosa/ Calix benedictionis</i>
	GR	Salus populi	Tu mandasti
OT 26	MR	<i>Salus populi</i>	<i>Tu mandasti/Ego sum pastor bonus</i>
	GR	Omnia quae fecisti	Memento verbi
OT 27	MR	<i>Omnia quae fecisti</i>	<i>Memento vobis/In hoc cognovimus</i>
	GR	In voluntate tua	In salutari tuo
OT 28	MR	<i>In voluntate tua</i>	<i>Bonus est Dominus/Unus panis</i>
	GR	Si iniquitates	Aufer a me
OT 29	MR	<i>Si iniquitates</i>	<i>Divites egerunt/ Cum apparuerit</i>
	GR	Ego clamavi	Domine, Dominus noster
	MR	<i>Ego clamavi</i>	<i>Ecce oculi Domini/ Filius Hominis</i>

		Introit	Communion
OT 30	GR	Laetetur cor	Laetabimur in salutari
	MR	<i>Laetetur cor</i>	<i>Laetabimur in salutari/Christus dilexit nos</i>
OT 31	GR	Ne derelinquas	Notas mihi fecisti
	MR	<i>Ne derelinquas</i>	<i>Notas mihi fecisti</i>
OT 32	GR	Intret oratio mea	A: <u>Quinque prudentes virgines</u>
	MR	<i>Intret oratio mea</i>	BC: Dominus regit me
OT 33	GR	Dicit Dominus: Ego	<i>Dominus regit me/Cognoverunt discipuli</i>
	MR	<i>Dicit Dominus: Ego</i>	A: <u>Domine, quinque talenta</u>
Trinity	GR	AB: Benedicta sit	BC: Amen dico vobis
	MR	<i>Benedicta sit</i>	<i>Mihi autem adhaerere/Amen dico vobis</i>
	GR	C: Caritas Dei	AC: Benedicimus Deum
	MR	<i>Benedictus sit Deus</i>	B: Data est mihi
Corpus Christi	GR	Cibavit eos	<i>Quoniam autem estis filio</i>
	MR	<i>Cibavit eos (no alleluias)</i>	AB: Qui manducat
Sacred Heart	GR	Cogitationes cordis	C: Hoc corpus
	MR	<i>Cogitationes cordis</i>	<i>Hoc corpus</i>
Christ the King	GR	Dignus est Agnus	Unus militum/Gustate/Dico vobis: gaudium
	MR	<i>Dignus est Agnus</i>	<i>Dicit Dominus: Si quis</i>
Feb 2: Pres.	GR	Suscepimus Deus	A: <u>Amen dico vobis: Quod</u>
	MR	<i>Suscepimus Deus</i>	BC: Sedebit Dominus
Mar 19: Joseph	GR	Iustus ut palma	<i>Sedebit Dominus</i>
	MR	<i>Ecce fidelis servus</i>	<u>Responsum accepit Simeon</u>
Mar 25: Annun	GR	Rorate caeli	<i>Viderunt oculi mei</i>
	MR	<i>Dominus ingrediens</i>	<u>Joseph fili David/Fili, quid fecisti</u>
Jun 24: John Vig	GR	Ne timeas Zacharia (vv. 13, 15, 14)	<i>Euge, serve bone</i>
	MR	<i>Hic erit magnus (vv. 15, 14)</i>	<u>Ecce virgo concipiet *</u>
Day	GR	De ventre matris	<i>Ecce virgo concipiet *</i>
	MR	<i>Fuit homo missus</i>	Magna est gloria eius
Jun 29: P+P Vig	GR	Dicit Dominus Petro	<i>Benedictus Dominus</i>
	MR	<i>Petrus apostolus</i>	<u>Tu, puer</u>
Day	GR	Nunc scio vere	<i>Per viscera misericordiae</i>
	MR	<i>Isti sunt qui viventes</i>	<u>Simon Ioannis</u>
Aug 6: Transf	GR	Tibi dixit cor meum	<i>Simon Ioannis</i>
	MR	<i>In splendenti nube</i>	<u>Tu es Petrus</u>
Aug 15: As. Vig	GR	Vultum tuum deprecabuntur	<i>Dixit Petrus ad Iesum</i>
	MR	<i>Gloriosa dicta sunt</i>	<u>Visionem quam vidistis</u>
Day	GR	Signum magnum	<i>Cum Christus apparuerit</i>
	MR	<i>Signum magnum</i>	<u>Beata viscera</u>
Sep 14: Tr Cross	GR	Nos autem gloriari	<i>Beata viscera</i>
	MR	<i>Nos autem gloriari</i>	<u>Beatam me dicent</u>
Nov 1: All Sts	GR	Gaudeamus omnes	<i>Beatam me dicent</i>
	MR	<i>Gaudeamus omnes</i>	Per sigum crucis
Nov 2: All Souls	GR	Requiem aeternam (plus many others)	<i>Ego si exaltatus</i>
	MR	<i>Sicut Iesus mortuus/ Requiem aeternam</i>	<u>Beati mundo corde</u>
Nov 9: Lateran	GR	Deus in loco sancto	<i>Beati mundo corde</i>
	MR	<i>Vidi civitatem/ Ecce tabernaculum</i>	<u>Lux aeterna * (v. 35) (plus many others)</u>
Dec 8: Im Conc	GR	Gaudens gaudebo	<i>Ego sum resurr./Lux aeterna * (vv. 35, 34)</i>
	MR	<i>Gaudens gaudebo</i>	Ierusalem, quae aedificatur
			<i>Tamquam lapides/Domus mea</i>
			<u>Gloriosa dicta sunt</u>
			<i>Gloriosa dicta sunt</i>

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The Ascendant Tone and the Desire for the Transcendental

By Wilko Brouwers

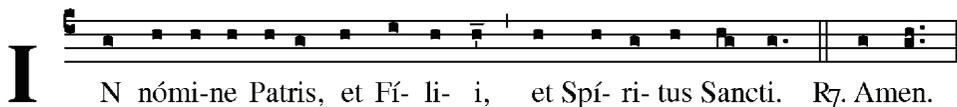


Why do we need music? Why isn’t one single tone enough for us?”

“Because one prolonged tone, however beautiful it may be, always has a certain restlessness, always sounds like a call, ultimately asking for a resolution.”

It is with this dialogue between pupil and master that the book *Solmisation und Kirchentonarten* by Ina Lohr¹ begins.

This call (reciting tone), the turning point around which the small melodic lines of sung acclamations and lectures in the early Christian church moved, was always an elevated tone which could descend to a tonic (final), but often did not.



There is no real difference with the songs of the youngest children. Originally they are based on the sol-mi interval, supposedly the “call third.” This interval seems to be in our oldest genes. Sol is the elevated tone, mi a temporary rest. Later, when the melodies expand to sol-la-sol-mi, we see the calling tone (sol) showing the impulse to reinforce her call, in this way rising further before going down.

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¹Ina Lohr, *Solmisation und Kirchentonarten* (Zürich: Berichthaus, 1943); the author (1903–1983) was a Swiss composer, musicologist, music educator and music teacher of Dutch origin. She lectured at the Schola Cantorum Basiliensis and the Faculty of Theology at the University of Basel.



Ding dong, ding dong, all the bells are ring - ing.

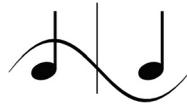
The central position of the calling tone, also called mother tone, its upward impulse, and final descent to a tonic can be linked to the history of mankind or to man's course of life. But it also remains effective in later times and at an advanced age. It is the expression of man's desire for the transcendental, for his divine origin.

The beginning of Beethoven's Fifth Symphony, however powerful it may be, is not a tonic motif, but a calling mi-do third (above the tonic la), which at first (in bars 3-4) seems on the verge of precipitating into the earth, but then finds its way up in lightness.

The following fragment (the end of the Kyrie in Paul Hindemith's Mass) shows how, all voices having finished, the calling tone remains all by itself.

In the field of rhythm something similar is going on. In his book *Het biologisch-muzisch ritme* Professor Jos Smits van Waesberghe² introduces the terms *ascendant* and *descendant* for energy directed upward and downward in language and music. To clarify this we take the smallest rhythmic germ: two moments. How do these two moments relate to each other? Someone who is standing still and wants to start moving, puts his foot up and down again.

In musical symbols it looks like this:



The curve shows a rise and a fall, tension and relaxation, activity and rest. If you put a word under it, e.g. "Déus," you see that the stress is laid in the upward movement (upbeat). The repertoire of the great masters of the Renaissance presents numerous examples. In the following fragment from *Credo super De tous biens* by Josquin Des Prez the upward stresses have been marked with an arrow.

When a journalist asked Dinu Lipatti³ what the secret was of his fascinating piano playing he answered that he is always looking for upbeat moments to put energy in, so that the musical line is not pushed from one point to the other but starts rolling of itself, as it were.

The young child also shows energy directed upward in its walk. Some toddlers even literally walk on tiptoe. In Justine Bayard Ward's⁴ music method children learn to incorporate this upward movement into their singing. That is what makes this method unique in its contribution to music pedagogy.

The purpose of this article is not to qualify the contrast between ascendant and descendant as good or bad. After all, Ina Lohr claimed: one single tone evokes a tonic.

²Jos Smits van Waesberghe, *Het biologisch-muzisch ritme* (Amsterdam: Stichting Nederlandse Toonkunstenaarsraad, 1983); the author (1901–1986), was a Dutch musicologist and philosopher. He lectured at the University of Nijmegen and Amsterdam and at the Music Academies in Rotterdam and Amsterdam.

³Dinu Lipatti (1917–1950), Romanian pianist and composer, teacher at the Music Academy in Geneva.

⁴Justine Bayard Ward (1879–1975), American music educator and founder of the so-called Ward Method. She cooperated closely with Dom Mocquereau, who was doing research in Gregorian chant in the monastery of Solesmes in France and developed a system to interpret the Gregorian repertoire rhythmically.

Ascendant and descendant go together in it. The elevated tone can only be so because there is an awareness of solid ground underfoot. That is the reason why in the history of music pure atonality was granted only a short life. Rising and falling while the tone movements do not have any connection with a tonic soon appeared to be too far away from home.

The ascendant movement of Jos Smits van Waesberghe can only exist because after each raising there is a basis on which you can push up again. Here there should be a clear idea of the cooperation between ascendant and descendant. If you drop your weight to the earth with the force of gravity, you can speak of a descendant tendency. If you can perceive that it is the same earth which enables you to rise in a light way, you speak of an ascendant tendency.

As in our time the descendant tendency has increasingly got the upper hand, this article aims to be an appeal to musicians and educators, and others who take an interest in the subject, to continue the research done by Dom Mocquereau, Justine Bayard Ward, Ina Lohr, Jos Smits van Waesberghe, and save it from oblivion.

Further research is not the only important matter. Ultimately it is the application of ascendant aspects in the daily practice of art and art education which enables us to perform our task: showing man in his earthly capacity in what way the divine world is his origin and destination No more and no less. ❧

Propers or “Other Suitable Songs”?

By Michael Lawrence



What happened to all the great hymns of years gone by?

It is often a question asked in anguish in Catholic publications. Little ink seems to be spilled, however, over the treasure that the widespread use of hymns has seemingly buried—the proper chants of the Mass (introit, offertory, and communion; the gradual and alleluia are a bit different and will be discussed below).

It is quite probable that most Catholics are unaware of the propers and that they would be surprised to find out that the only hymns integral to the Mass itself are the Gloria and the Sanctus. Even many Catholics who consider themselves to be traditional are perfectly content with using hymns at the Mass in place of the propers.

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It should be said that the use of a hymn (the Church calls it “another suitable song”¹) instead of a proper is permissible, but how many people might question this practice, particularly in light of liturgical tradition, if the subject were pondered at length?

The propers, after all, have been around for centuries, indeed the great majority of the history of the Church. By the eighth century, each one had its particular place in the liturgical year. It seems then that they ought to be fostered with the greatest of care. Before they can be implemented, however, there must be an understanding as to why they ought to occupy so prominent a place in our liturgical life.

Therefore it seems necessary to make the case that the propers of the *Graduale Romanum* are theologically, liturgically, and musically most suitable to the Mass of the Roman Rite.

I. The Fittingness of the Text

Hymn texts can be vague, questionable, or even theologically erroneous. This has necessitated the present conversation in the bishops’ conference about the suitability of the various hymn texts. Ironically, many Protestant hymns, especially adaptations of hymns from the Divine Office, are actually more true to Catholic doctrine than some of the contemporary songs which are considered Catholic.

Propers, on the other hand, carry the guarantee of orthodoxy, having come from tradition or scripture. It is particularly noteworthy that the propers help to fulfill the Second Vatican Council’s call for the use of more scripture at Mass, particularly the psalms. (This is, of course, in addition to the council’s call for more emphasis on Gregorian chant.)

Both the proper antiphons and hymns employ various types of texts, but one kind of prayer occurs much more frequently in the propers—supplication. There is very little vernacular hymnody presently in use that can even approximate this posture. Perhaps the most obvious example of this is of the Requiem Mass. There are very few hymns whose text prays for the departed. The few exceptions to this are songs composed for the final commendation, which can hardly be used at other parts of the Mass. Is this good, that our congregations rarely, if ever, sing prayers of supplication such as the ones in the propers? Is it to be commended that many funerals pass by with not one single word sung as a prayer for the soul of the deceased?

II. Propers are More Well-suited to the Various Liturgical Actions and Roles

Current Church guidelines dictate that each person in the liturgy is to fulfill all of the duties pertaining to his office and no more. With respect to singing, we might look at it this way: The priest sings the various dialogues with the congregation, the presidential prayers, etc. The deacon sings the gospel, the *Mysterium fidei*, the *Ite Missa est*, etc. The lector sings the readings, the congregation sings its parts, and the choir sings the parts which have traditionally belonged exclusively to it.

¹In Latin: *alius cantus aptus*; Sacred Congregation of Rites, Instruction on Music in the Liturgy (*Musicam sacram*), ¶32.

The choir's role, however, has been usurped in most places, reducing the musicians to mere leaders of a congregation which is now expected to sing nearly all of the music at Mass. This practice is not in keeping with Catholic tradition. This doesn't mean that the congregation should be drastically marginalized, as in some Anglican churches, but it does mean that the choir's role should be preserved.

Having the choir and cantors sing the propers allows the congregation to take in, to receive, other aspects of the liturgy. Oftentimes, by the way, congregations sing better when they aren't asked to sing so often in the Mass. Some examples follow:²

Introit

Having been freed from reading words in a hymnal, the faithful can watch the opening procession as it makes its pilgrimage to the high altar, the new Jerusalem which we anticipate at each Mass. They can observe the thurible swinging and the

If the exposition of word painting in chant helps people to pray, then for that reason alone it should be supported.

smell of the incense, the crucifix being carried high, the flowing robes and the colorful vestments—and the sound of the choir, singing the introit, which in its neumatic style (several, but not too many notes to a syllable) suggests the movement of a procession. When the pew-dweller is given too much to do, this cannot all be accomplished, and often the some members of the congregation simply put down the hymnal so that they can take everything in more effectively.

Interlectionary Chants (Gradual, Alleluia, Tract)

While these texts are not replaced with hymns, at least licitly, it is worthwhile to compare the responsorial pieces in the present lectionary with the traditional chants in the *Graduale Romanum*.

Traditionally, the interlectionary chants are to be listened to, meditated upon, just like the readings and the gospel. But with the responsorial psalm in particular, are people able to receive the text efficaciously while simultaneously trying to sing a refrain that they're hearing for the first time? Moreover, the gradual and alleluia as they appear in the *Graduale Romanum* are highly melismatic, with many notes to each syllable. This slows down the rate at which the text is sung, allowing the listener to absorb it more completely.

Offertory

The offertory chants could well be said to occupy a stylistic place somewhere between the introit and the interlectionary chants.³ While they do convey some sense of motion as the introit does, they are also more melismatic than the introits, though

²I am highly indebted to Prof. William Mahrt, faculty member at the Sacred Music Colloquium and President of the CMAA, for many, if not most, of these insights from his various lectures and writings. Any errors or exaggerations are strictly mine.

³For further reading, see Bill Mahrt, "Gregorian Chant as a Paradigm of Sacred Music," *Sacred Music* 133.1 (Spring 2006), 5–14.

not as melismatic as the interlectionary chants. This is a musical way of matching the liturgical action: While there is a small procession here, it is also a solemn moment of anticipation of the most important part of the Mass.

Hymns, which are essentially syllabic (one note per syllable), tell us little about their liturgical function. Indeed, they can be used interchangeably at any of the processions. Furthermore, in this age, much music used in church struggles even to communicate the fact that a sacred action is being performed. The Gregorian chant antiphons, however, communicate quite clearly (1) that we are truly performing a sacred action and (2) what the features of each particular action are.

III. Other Musical Properties which Complement the Liturgy

Many maintain, as does this author, that the meaning of the sung text can often be illustrated by the chant melody. This is, of course, a controversial subject which has been discussed passionately, but if the exposition of word painting in chant helps people to pray, then for that reason alone it should be supported. Perhaps it should be mentioned that word painting in chant might not be as obvious as it is in other types of music, particularly that of the Baroque era. Some exceptions may apply, but word painting in chant is not going to strike the listener the same way as it might in a Handel oratorio.

Let's consider a few examples:

Justorum animae (468),⁴ the Offertory for the Feast of All Saints, depicts the foolish with many repeated notes on re over the word *insipientium* in order to show the foolishness of believing that the just soul is dead. The chant goes on to say, "however they are in peace," and on *autem* (however), the chant explores a long melisma which emphasizes this happy shift in thought from death to eternal life in a most powerful way.

In *Viri Galilei* (237), the *ad libitum* Offertory for the Feast of the Ascension, the melody soars on the word *ascendentem*. Interestingly, this particular phrase is identical to the music set to *autem* in *Justorum animae*. In fact, a great part of this chant uses musical material which is also contained in *Justorum*. The fact that word painting can take place with centonization is a powerful argument which supports the thesis that these melodies do reflect the meaning of the text.⁵

A third example should suffice. *Angelus Domini* (217), the offertory for Quasimodo Sunday, with its melismatic melody that oscillates up and down reflects the movement of an angel. Moreover, on the word *descendit*, the chant melody descends to its lowest point, and on *caelo* it ascends to one of its highest points.

These examples serve to show that the text and music of the propers of the *Graduale Romanum* are interrelated and that the music grew out of the text and is

⁴Numbers in parenthesis behind each chant are page numbers from the *Graduale Triplex* (Sablé sur Sarthe: Abbaye Saint-Pierre de Solesmes, 1979).

⁵For more on this, see William Peter Mahrt, "Word Painting and Formulaic Chant," in *Cum Angelis Canere*, Robert Skeris, ed. (St. Paul, Minn.: Catholic Church Music Associates, 1990), 113–44.

therefore integral to it. It is perhaps the most poignant illustration as to why the propers of the *Graduale Romanum* should be set aside, whether in favor of hymns or alternative proper settings, only with the most profound sense of hesitation.

Hymns are generally unable to illustrate the meaning of the text because of their strophic form. Occasionally the first verse of a hymn may be capable of such a depiction, and even more rarely a subsequent verse might enjoy a kind of word painting by happenstance, but on the whole the general rule applies. Even in the cases in which this may happen, it is hardly as striking as the Gregorian chant examples laid out above.

More than word painting, however, some proper chants for a given feast are musically interrelated. For the Feast of Pope St. Pius X, appropriately enough, the beginning of the introit, *Statuit ei Domini* (445), and offertory, *Benedicam Dominum* (293) are nearly identical. For the Feast of the Nativity of St. John the Baptist, the Alleluia *Tu puer* (571) and Communion *Tu puer* (572) share musical material on *altissimi* and *parare*, respectively.

This particular line, with a strong triple feel, is also faintly echoed in the introit, *De ventre* (570), at *sub tegumento*. One gets the feeling that the propers of these two Masses act as a musical thread which helps to tie the Mass together, without resorting to obvious means. It seems hardly necessary to comment on the inability of hymns to tie together the music of a Mass in so sublime a fashion. How common is it for the hymns of a given Mass to be somehow unified in both text and music?

IV. Concluding thoughts

One final argument in favor of the propers of the *Graduale Romanum* is perhaps the most compelling: The propers are ordained by the Church, while hymns are chosen by a person or a committee. The process of selecting hymns seems to be a possible contributor to the mistaken perception that man makes the liturgy. What orthodox liturgist would suggest "another suitable reading" or "another suitable prayer" instead of the selections the Church has given us?

Why, then, should we sing "another suitable song" instead of the propers? We should rather allow ourselves to receive what the Church has given us in the propers and to ponder why she has made it so.

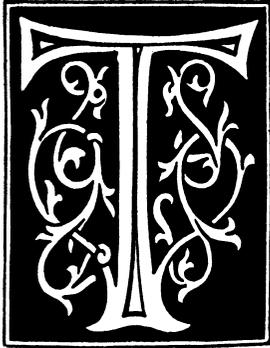
What could be a more beautiful commentary on the consequences of the Resurrection than the introit for Quasimodo Sunday: "Like newborn babes, desire the sincere milk of the word. . . ."?

And it doesn't seem as if there could be a better apology for the doctrine of the Assumption than the text of that feast day's introit: "A great sign appeared in heaven: a woman clothed with the sun, and the moon was under her feet, and upon her head a crown of twelve stars." (Apoc. 12, 1)

Indeed, the voice of these chants is the voice of the Church herself speaking to us and teaching us. We hear these sweet Gregorian melodies, and we recognize this "still, small voice" of the Church, just as an infant recognizes the voice of his mother, and our souls are stirred to devotion to her bridegroom, who is Christ. &

Reflections on Mary's Song

By Fr. John T. Zuhlsdorf



he Lord has done great things for me, and holy is his name.”

These words from the Gospel of Saint Luke are of the Blessed Virgin Mary's Canticle which we call the *Magnificat* (Luke 1:46–55).

After her encounter with Gabriel, the angel sent by God the Father, and her virginal conception of the eternal Word made flesh by the Holy Spirit, Mary journeyed to the home of her cousin. Scripture portrays Mary as quietly reflective. She is always watching, listening, pondering the events of our salvation. She pondered Simeon's grim prophecy, she reflected on finding Jesus in the Temple, she weighed the circumstances of the wedding at Cana before speaking to her Son, and in silence she gazed at her Son our Savior on the Cross.

On her way to see her cousin Elizabeth, Mary contemplated the significance of her virginal conception of the Messiah. To her cousin's exalted greeting and the prophetic stirring of the precursor child in the womb, Mary burst into song. Her lyrical response conveys both the depth of her feelings and the content of her reflection on what God was doing through her and in her. Her interior understanding, conviction, and faith were thus clothed with outward glory in song.

Mary's song proclaims the Lord's mighty works. First, she sings of what the Lord did with her *alone*. Then she sings of what he did *in her for the whole world*. The great work God brought about in Mary reverberated throughout the cosmos. It is still echoing now and will so echo forever.

The entire focus of Mary's song of praise is what Almighty God had accomplished. In the words “he has done,” a single Greek word *epoiesen* which in Latin is *fecit*, we find the fulcrum between the two parts of the *Magnificat*: The first part of her praise (vv. 46–50) begins with the expression “the Almighty has done great things for me and holy is his name.” This strophe ends with an introduction to the second part (vv. 51–55): “*Fecit potentiam in brachio suo*. . . . He has done a mighty deed with his arm.”

The singer then explains how the fortunes of many changed as a consequence of what God had done through her. The birth of Mary's child set in motion the great overturning of human values and fortunes, and from this overturning the ultimate

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People of God would emerge from the race of Adam and Abraham. This is the People Mary exemplifies and represents. By God's action she was made the participant of a grace so immense that his gifts were extended through her to the whole world in every generation. Mary's song is all about what God has done, *already* done in the hidden conception of her child. Already the child was forming in Mary's womb and the great deed of final salvation was already accomplished.

Mary was the immeasurably favored singer of God's praise; she was *in full* the recipient of his graces; she was conscious of being a privileged *participant* in the history of salvation, even as a new Eve. As a singer, recipient and participant, Mary is our perfect model, instructing us in every facet of our ordinary lives. Her song, her reception and her participation are also examples of how we are to sing, to receive and to participate properly in the commemoration of God's deed of final salvation.

In gratitude for God's gifts to Mary, the perfect singer, recipient and participant, we can consider what our participation at Holy Mass may be, because the Eucharist—both its celebration and its reception—are the source and summit of our Christian Catholic lives. We do this during our commemoration of the moment when Mary's earthly song came to its final verse and she received yet another mighty grace. God assumed her into heaven, body and soul, and there she now participates in heaven's liturgy as the Queen of heaven's choirs.

The Second Vatican Council spoke of participation in the Church's liturgy using a phrase both often quoted and, nearly as often, imperfectly understood. The Council Fathers in their document on the liturgy taught that we receive what we need for our spiritual well-being by means of "full, conscious, and active" participation in the liturgy (SC 14). This phrase, "full, conscious, and active," was the fruit of the Liturgical Movement during the 20th century long before the Council. It embodies all that scholars and Popes such as St. Pius X and Pope Pius XII understood about what happens in Holy Mass. The description "full, conscious, and active" applies equally to the "traditional" Mass we are praying this evening as well as to the *Novus Ordo*.

When the Church speaks of "full, conscious and active" participation, many assume they must therefore be constantly busy, outwardly doing things such as singing, carrying things around and so forth. These are all good things, of course, each in its proper measure, time and place. But this is *not* primarily what the Church meant for our "active participation." The truer meaning of this all important phrase is best described as "active receptivity." That is to say, through an act of will we strive to be receptive to everything the Lord wants to do *in* us and *through* us.

The Mother of God is the perfect model for our active participation. She was actively receptive to everything the Lord offered to her at every moment of her life. She received and pondered. She consented and cooperated. She treasured things in her heart and *then* expressed herself outwardly. Similarly, Holy Mass is not first and foremost about what we do outwardly and physically, no matter how beautiful those things may be. Mass is about what the Lord is doing *for* us and *through* us. Jesus Christ is the true actor in the liturgy. Mass is about what *He* desires to do for us. The Church invites us to be actively *engaged* with his act of giving, *conscious* of what he is doing, *willing* our active receptivity to his graces. Our ability to receive comes from

our baptismal character, which integrates us into Christ's Mystical Body. Because we are baptized, we can receive the other sacraments and participate actively in the liturgy in more than a simplistic sense.

Sometimes you hear it said that, in the old days, people were passive spectators at Mass. Relentless efforts were made far and wide to get everyone doing things as if by doing things we were actively participating. Everyone, for example, had to sing everything. Little room was left for silence and reflection. This had less than positive consequences for Church music and liturgical decorum.

If everyone must be doing something, then the proper roles of the ordained and the laity are compromised. If everyone must sing everything, then choirs exist only to lead people in singing simplified ditties. The treasury of the Church's sacred music was thus slammed shut and the memory of its contents all but erased for the sake of a shallow notion of "active participation."

But those unfortunate old ideas are passing, they are cliché, and, inspired by the actions and words of our wonderful Holy Father Pope Benedict, people everywhere are taking a renewed interest in authentic active participation and in the sacred music the Church has always preferred, namely Gregorian chant (SC 116), along with polyphony, pipe organ (SC 120) and orchestral and choral settings of sacred texts. New music and new forms are both possible and necessary, but based always on the proper principles as determined by the Church, not on fancy and the unbridled experiments of the self-interested.

It is a hard fact of our fallen human state that we can be either deluded activists or passive spectators at *any* Mass, "Tridentine" Mass or *Novus Ordo*, in English or in Latin, no matter how diverting or engaging it is made. When I hear the claim that if people aren't allowed to sing everything and move things around, they are being turned into passive spectators, I respond that it is entirely possible to sing and be busy doing things and have your mind be a thousand miles away.

Have you ever caught yourself singing, whistling, humming, doing things like gardening, driving, or even reading when you suddenly realize that you have turned several shovels full, street corners or pages, and have not the slightest recollection of what you just did? You can sing every verse of every hymn and all along be thinking about the groceries you have to buy. You can carry things, stand up and kneel down, and really be participating far less than someone who is sitting still in the pew, who cannot stand or kneel, cannot see the sanctuary clearly, or very easily hear the prayers or sermon. And yet, *and yet*, with every breath and heartbeat, he *knows* why he is there; that person senses the Real Presence, and longs to be a part of what is taking place.

Active participation is made possible by baptism and by our willed, conscious, active interior union with the action of the Mass and the true Actor, Jesus Christ. Attentive watching and careful listening are not easy, friends. Effort and practice are needed to get past the distractions.

In every Holy Mass, God is the Actor, immeasurably and more importantly than we are. He is characterized in Mary's *Magnificat* as the Actor. Mary did not conceive

on her own or raise herself into heaven on her own and nothing we do at Mass has any value apart from what God is doing for us and through us. The saving work of God is renewed and extended everywhere through all generations. If we know that a song echoes outward, like the ripples of a stone striking the surface of a glassy pond, all the way to its banks, then will not a beautiful, reverent celebration of Holy Mass resound and reverberate through the whole of the cosmos, even to the gates of heaven?

In fact, our Mass is heaven's own echo and what we do in church should reflect that reality. If you were told you might be permitted a momentary glimpse of the heavenly liturgy, with all the angels and saints and our Blessed Mother before God's throne, would you not ready yourself for that moment with intense anticipation and concentration? Would you not ready yourself to drink in every word, song and gesture?

In 1958, several years before the Second Vatican Council, Pope Pius directed that a Vatican document be issued *On Sacred Music*. This seminal document says that our participation must be primarily *interior*, that is to say offering our sacrifices with and through Christ the High Priest. It stated that our participation becomes fuller (*plenior*) when we join to our interior participation different *external* actions like genuflecting, standing, sitting, making our verbal responses, and singing. The document clarified that *perfect* active participation is achieved *in the proper reception of Holy Communion* (par. 22, c.). *Reception*, dear friends, is *active*. Our Blessed Mother perfected reception in receiving the Body, Blood, soul, and divinity of the Lord in her womb. She reflected deeply on her conception of the Lord, and then gave what she received an outward expression in song.

The Second Vatican Council observed that sacred music is an integral part, even an integrating part, *pars integrans*, of the liturgy (SC 112). Sacred music, such as we are blessed with this evening, is not an add-on or a mere ornament. Sacred liturgical music truly is liturgy itself. It is prayer. This is why music for Mass must be the best we can provide. For it to be suitable for worship, however, it must be truly sacred, that is focused on sacred subjects, even the words of Scripture themselves; it must be art truly suitable for use in church, and it must be performed with all the skill and artistry we can muster.

We can participate in this liturgical prayer, which is musical, by our attentive and careful *listening and reflecting*. We cannot be distracted from prayer during Mass by appropriate sacred music. We cannot be distracted from prayer by prayer. Just as we participate fully, consciously, actively in the reading of Holy Scriptures by our listening, so too we are active when we listen to sacred liturgical music as part of Holy Mass. Listening is not passive. It is action of the mind and heart.

The great Doctor of the Church Saint Augustine of Hippo, *before* he requested baptism by St. Ambrose, had already been *intellectually* convinced of many of the truths of the Faith, but his conversion was not yet full. In his *Confessions*, Augustine describes *listening* to the hymns Ambrose composed being sung in the church. He describes how those songs entered into his heart and how he wept and that the tears were good for him (*Conf.* 9.6).

Because he was receptive to the content and *intent* of the sacred music Augustine was moved beyond a merely intellectual grasp of the content of the Faith. The music helped him know the true content of the Church's liturgy, the Person of Christ Jesus. We cannot have a relationship with abstractions, formulas or melodies. We can have a personal relationship with the true content of the prayer, who is a divine Person.

Thereafter he would describe the act of singing sacred texts, singing prayers and singing the words of Scripture, as being an act of love: "*cantare amantis est . . . singing belongs to one who loves*" (*Serm.* 336.1). This is the phrase which would eventually be transformed into the famous "he who sings prays twice", which I like to amend to, "he who sings *well* prays twice" (*qui bene cantat bis orat*). First the love, then the song. First the interior, then the exterior.

And so there are those moments in Mass when we are called upon to participate actively by receiving and then, on the foundation of our full, conscious and active interior receptivity, we use our voice and gestures in a way that is far more beneficial by the fact we have first received. Remember: the Lord is the true Actor at Holy Mass. He is the High Priest. And the mother of the High Priest, who is our mother, teaches us in song how to receive the great things he has done for us.

Holy Mass, like Mary's life and song, is all about the mighty works God has wrought for our salvation. God did wondrous things in Mary, the humble daughter of her own Son (cf. Dante, *Par* 33), at whose side she now sits, in body and soul, as heaven's Queen. Through her example and loving intercession wonders never cease for us and our generation is honored to call her blessed. ☩

The Communion Imperative

By Jeffrey Tucker



How does a schola decide what steps to take in the progress toward improved liturgical music? The answer turns on many factors, including local conditions and traditions, pastoral leadership, competence of singers, and many other issues. There is a case for putting the strongest first energies on the ordinary chants of the Mass. Singing the Kyrie, Sanctus, and *Angus Dei* in Latin with Gregorian chant would already represent a huge step forward for most Catholic parishes in the United States.

But what about those parishes that have taken this step already? William Mahrt, the editor of this journal, has always recommended that people look next to the propers of the Mass and the communions in particular. They are smaller pieces, and less demanding than the introits and

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offertories. So many of them (even all of them!) are astonishingly beautiful. To discover a new one week by week is an adventure—each one seems better than the last—and returning to them in the next liturgical year is pure joy. In time, they become melodies that resonate through your whole life.

One thinks, for example of *Tu mandasti* which speaks of keeping the law diligently, but it does so in the joyful voice of Mode V, with a final line that suggests firmness of conviction in the forward motion of life itself. And one thinks of *Qui vult venire* that sings, with notable conviction, of taking up the cross and traveling to the unexpected places that Jesus leads us.

Or consider *Vovete* in which the melody switches from tranquil to fiery when the text speaks of the “the awesome God who takes away the life of princes.” Or *Protector noster* that offers a long and winding melismatic phrase just as we sing of how much better it is to spend a day in the house of the Lord than a thousand days elsewhere. Or *Visionem* which has clandestine sound that tells a secret: “tell no one what you have seen.” Or *Acceptabis* that conjures up an ominous sense of burning offerings on an altar.

These chants just all occur in year B in the course of the same season of late summer and early fall. But I could have cited any of them during any season of the liturgical year. Contrary to the claims of some musicologists, they do have musical meaning and display and remarkable unity of text and music. They are all small symphonies in miniature, sung lessons of life and faith, lines of compelling purity that dazzle the ear and turn the heart toward prayer. How remarkable to think that these treasures have been lost—like the treasure in the field in Christ’s parable—some somewhere in the years that followed the very church council that called for them to be given pride of place.

The *General Instruction of the Roman Missal* (§86) speaks of the “the communion chant” that is to begin when the priest receives.” The following paragraph (§87) names the first option as “the antiphon from the Roman Missal or the Psalm from the *Roman Gradual* as set to music there. . . .” And yet how many parishes actually do this? More than in the last few decades but the practice still appears to be rare. Moreover, this instruction is hardly new. The First Roman Ordo from A.D. 770 says: “As soon as the pontiff begins to give Communion in the Senatorium [where the most distinguished people stood] at once the choir begins the antiphon for the Communion, singing it alternately with the subdeacons; and they go until all the people have received Communion.”¹

In the instruction *De Musica Sacra* of 1958, the ancient practice was restored: “The proper time for the chanting of the communion antiphon is while the priest is receiving the Holy Eucharist. But if the faithful are also to go to Communion the antiphon should be sung while they receive. If this antiphon, too, is taken from a psalm, additional verses of this psalm may be sung. In this case, too, the antiphon is repeated after each, or every second verse of the psalm; when distribution of Communion is finished, the psalm is closed with the Gloria Patri, and the antiphon is once again

¹Adrian Fortescue, “Communion Antiphon,” *The Catholic Encyclopedia*, Vol. IV, 1908.

repeated. If the antiphon is not taken from a psalm, any psalm may be used which is suited to the feast, and to this part of the Mass." (§27.c).

This practice of alternating the antiphon with the psalm is not only beautiful; it is especially practical in the new rite, which communion can take a substantial amount of time. This practice provides music for the full communion rite, without having to resort to hymns that people do not wish to sing in any case. The antiphon grows ever more beautiful with repetition, and the cycle of psalms creates a sense of change within changelessness.

But until recently there were two problems with finding and singing the correct psalm: notes and text. To find the correct psalm, one had to own the *Graduale Romanum*, and it is a safe bet that most directors of music do not own this (though of course they should). But the *Graduale* doesn't contain the text, just the note concern what text to sing. You still had to find the text. Then finding the communion psalms with notation was a far more difficult problem. The one book that included them is long out of print and set to the old rite calendar. Yes, the masters of old could sing with only text, but the current generation that is rediscovering this music needs more.

Well, for every problem of this sort, modern technology seems to provide an answer. Richard Rice, a schola director in Washington, D.C., has used his virtuosic skills using the Meinrad chant font to create impeccable versions of the communion antiphons from the *Graduale*, alongside the fully notated psalms. The result is beautiful, and not only that: the CMAA makes these editions available for free download for anyone in the world who has the means to log onto musicasacra.com.

There is a striking irony: the juxtaposition of ancient liturgical song with cyberspace technology employed to make it available to the world. It reminds one of the scene at the Abbey of Solesmes in the late 1880s, when Dom Pothier searched all Europe to find the most modern printing facilities available to make and distribute printed versions of newly restored chants to the world. The monks settled on Desclée of Tournai, and letters of excitement and optimism passed between the two institutions.

"What do you say to that, my good Father?" wrote Dom Pothier in announcing the news of the deal to Dom Romary. "We will go there, then, to produce the purest Saint Gregory possible."²

Dom Mocquereau was no less excited about the advent of photography. "Without leaving his study," he wrote, "the artist can walk through the catacombs, consider the paintings, read the graffiti that cover their walls; the antiquarian can follow step by step, so to speak, in all parts of the world, the excavations of archaeologists in search of ancient civilizations."³

Both Pothier and Mocquereau seized on the modern technology in the service of the faith. After all, the Solesmes mission was not only about prayer and scholarship. They also had a global mission to make their discoveries known and share their talents so that they could be a benefit to every place that celebrated the liturgy. They

²Katherine Bergeron quoted in *Decadent Enchantments* (Berkeley: University of California Press, 1998), 45.

³*Ibid.*, 85.

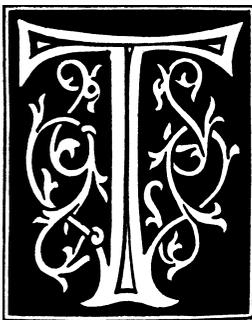
were pious but practical as well. This was also the origin of the *Liber Usualis*: a book intended to be useful to every schola and every Catholic. The chant, in their view, would come to be the universal liturgical song of all the faithful. They were evangelists, as was Justine Ward, whose system of pedagogy was intended to teach generation after generation of children to sing and understand the chant.

We've been forty years in a desert of Catholic music; this is a known reality. But lesser known is the quiet revival of sacred music taking place in so many places around the country. The confused generation that brought us "praise music" in liturgy seems oddly lacking in intellectual energy, whereas that is not true among the generation that has rediscovered chant. And technology is allowing us to connect, to share resources and ideas, to have access to music and writings that assist us in our work. Our beloved Pope Benedict XVI is providing leadership. The CMAA finds itself at the very center of it all.

I can imagine Dom Mocquereau's being told of what is happening right now—the chant spreading, available to the world, new publications, workshops around the country, scholars starting up and working so hard in parish after parish—and can almost see the smile that would come across his face. I imagine the encouragement that Justine Ward would give. And I have heard the cheers from their brilliant successor Fr. Robert Skeris who kept the fire burning during even the darkest hours of the last decades. It's a reminder that as Catholic musicians we are part of something much larger than ourselves and more temporally expansive than our times—indeed, music that reaches outside of time itself. ☩

The Promise and Pitfalls of the Parish Music Workshop

By Arlene Oost-Zinner and Jeffrey Tucker



Those who have studied the 1970s' upheaval in Catholic music know that the parish workshop was an effective tool that made it possible. Conductors, composers, and guitarists would come in to inspire and teach the parish choir and other musicians a new way to look at their role in the liturgy, and leave the parish completely changed.

What are the prospects that the same tool can be used to transform a parish in the direction being urged by Pope Benedict XVI, the published rubrics of the Catholic Church, and

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centuries of Papal legislation concerning music? They are very good indeed. Once choirs and congregations are given the opportunity to sing Gregorian chant and sacred polyphony, they are enthusiastic and filled with hope about the prospects of recovering a beautiful sense of sacred in parish liturgical life.

In September 2006, members of the St. Cecilia Schola in Auburn, Alabama, led a workshop directed toward this end in Bluffton, South Carolina, at St. Gregory the Great parish. It is a fast growing parish of 4,500 members (from only 90 ten years ago). The church and its adjacent buildings can hardly keep up with the growth. The demographics: mostly older retirees who enjoy the access to Hilton Head Island, and many young families too.

As with most all Catholic parishes, it is seeking some way to move beyond the mainline repertoire that has defined the last thirty years, that is to say, something other than the contemporary four-hymn model that mixes protestant classics with easy-listening contemporary standards. The hope was to draw attention to the Gregorian repertoire that is attached to the Roman Rite and represents the ideal as called for by the Second Vatican Council. We also sought to introduce the polyphonic choral tradition that is similarly recommended.

The practical goal of the workshop was twofold: to introduce the sounds of a celebratory solemnity fitting to the Mass at which the workshop schola would be singing on Sunday morning, and to leave participants with enough knowledge and practical experience to allow them to keep things going, if on a smaller scale, in the weeks and months following the workshop.

We knew a few things going in: we had to get people singing right away so that we would have something to show for ourselves on Sunday morning. But how can novices begin if they don't understand the notation from which they are expected to sing? Also, the unfamiliarity with the language of the text and a fear of understanding one's own voice as an important liturgical instrument—not just as accoutrement or accompaniment—are large barriers that needed to be overcome.

First Steps

To begin the seminar, some perspective was in order. This workshop is about musical progress toward ideals, we explained. No progress toward excellence without some sense of an ideal. We might never achieve it, and, indeed, Catholic liturgy is like the Catholic faith in this sense: we will always fall short.

Nonetheless, we need to know what that ideal is. It is explained in centuries of documents, and, most plainly in the Constitution on the Sacred Liturgy of 1963. The ideal music is that which is attached to the Roman Rite by history, tradition, and legislation.

The Rite is not merely a text to be read by a priest with some pleasing musical accompaniment. Liturgy also calls on musicians to do their part to become intimately involved in liturgical expression, which ideally means singing the propers and ordinary of the Mass in Gregorian chant so that everyone can fully participate in the Mass through hearing the music of the Mass. Thus are singers far more important to the liturgical life of the church than they know.

Gregorian chant is the paradigm of sacred music for the Roman Rite. After that, there is polyphony, multipart music that embodies the spirit of the chant in every way. The closer music resembles chant in its features, the more perfectly it adheres to the traits that make music sacred: holy, universal, and beautiful.¹

Finding this music is not difficult. Every Catholic musician should own a copy of the *Roman Gradual*, the official songbook of the Roman Rite, or the *Gregorian Missal*, an extract from it for the Sundays and Holydays of obligation giving supplementary English translations readily available from the Oregon Catholic Press at www.ocp.org, or many other popular Catholic publishing houses. Singing it and singing it well is our challenge, and it is one that can consume an entire lifetime of practice and study.

Now, it is probably the case that not a single person at the workshop had previously heard this information conveyed in this way, even though this instruction is not difficult to come by. The problem is that it has been widely ignored for many decades. This workshop was constructed to begin an introduction for Catholic singers who aspired to do everything they can do for the liturgy.

This is where we left the introduction before plunging straight into singing. By leaving out all issues of taste, the sad state of Catholic music, the politics of liturgy today, and all the rest, we avoided a thousand issues that only serve as a distraction from the main task, which is to acquire the skills to do what the Church is asking us to do.

Practical Problems: Where to Begin

The problem we faced was that of not knowing the level of musical experience of the thirty plus participants. We found that some could read modern notation, and had participated in choral singing at various points throughout their lives. Others could not read music at all, but enjoyed singing.

It was a varied group, but one thing that almost all participants had in common was a positive attitude toward what we were bringing them, and the willingness to dig deeply and learn. Though never having sung it themselves, quite a few remembered the sounds of chant from their preconciliar childhoods.

Some more youthful participants had never been exposed to chant or polyphony, but being devout Catholics, were eager to take part in something that the Holy Father is asking for. Inevitably, a handful brought with them some degree of skepticism, thankfully tempered with a healthy curiosity.

First Tools of Chant

After the chant director had the group sing *do re mi* up and down, she began a brief discussion of kinds of scales that our modern ears are accustomed to hearing. It became apparent that some very basic pedagogy was needed. She asked how many could read modern notation, and quite a few hands were raised. She had found a starting place.

She drew five lines on the dry erase board: the modern staff. A treble clef was then added, and people were eager to identify the names of the notes appearing in the lines

¹Pope Pius X, *Tra le Sollecitudini*, ¶2.

and spaces before them. When she pointed out that the treble clef hugged the G line, and was sometimes called the G clef, people shifted around and then sat straight up in their chairs. They were hearing something they'd never heard before.

Most people who read modern notation were never told where the clefs come from or what they really mean. They are just handed a page filled with lines and spaces and groups of different notes and squiggles and asked to memorize what they see.

She then drew another staff, and added the bass clef—those who knew them eagerly read the notes, and one participant raised the possibility, based on the resting place of the clef the staff, that it might also be called the F clef. Precisely. Those clefs are not immovable objects that are integral to music itself; they are signs and guideposts. There are possibilities beyond the treble and bass clefs, and that their esteemed status in the modern system of music pedagogy is nothing more than a matter of convention.

She next drew four lines, and said this is the Gregorian Staff. These four lines are all that the chant requires. Placing the *do* clef on one of the lines shows where it is. Everyone could already sing the octave from *do* to *do* (it was harder for them to sing down the scale), so when the chant director pointed to the space below the *do* line, they intuited immediately that this was *ti*. They followed with *la*, *sol*, *fa*, and so on down the staff.

Eyes were brightening and people were sitting tall. It was clear that the point had come across. Whether they read music or not before they came, they all knew how to sing *do - re - mi*. They could now apply this knowledge to a staff. Moreover, those who could already read music began to see a movable *do* as a viable alternative, loosening themselves from the constraints of modern notation. A major hurdle had been overcome.

Singing, and Right Away

Most participants were familiar with the simple chant tune sung to the words "Christ has died, Christ is risen, Christ will come again," the memorial acclamation or *Mysterium fidei* that was scheduled for the Mass that Sunday.

Looking at the chant, people readily saw that the *Do* clef rested on the third line up on the staff, making that the *do* line. They were able to sing down thru the *do* and *ti* and find that the chant itself began on *la*. Familiarity with the melody aided them in singing on the solfege syllables the first few times through. Singing this simple chant in English, was a great help too.



Christ has died, Christ is ri - sen, Christ will come a-gain

The focus was reading the notes on the staff, and no more. Other lessons were still to follow.

As people became more comfortable with singing the solfege, questions started to come up. A close look at this simple chant afforded everyone myriad learning

opportunities. The chant director explained that a neume is a note or group of notes that accompany one syllable of text: one *punctum*, one pulse, one syllable, etc. She explained what a dot next to a *punctum* means. She explained the *bistropa*, the only other rhythmically different neume in this simple chant. Someone asked about the descending, diamond shaped notes. She told them not to worry about those for now, and just know that they were each sung, like a *punctum*, on one pulse.

Before things became too mired with detail, the chant director had them sing through the chant again, but this time with the words. Although they were reading what was on the page and doing their best to look up and follow the director's chironomy, what faltered was their understanding of the chant's basic pulse, not to mention a sense of the innate direction of a musical line.

A man who had been focusing very intently on the page raised his hand and asked about the small slash above or below some of the neumes. The time had come for a brief discussion of rhythm.

Keeping Things Moving

The chant director drew attention to modern notation one more time. She drew a system of five lines and a treble clef and a number of quarter and half notes on the board, indicated a time signature of 4/4 and drew in the bar lines. The majority of people were able to read and count the line of notes right away. Those with little experience quickly caught on. When asked what the purpose of the bar lines was, everyone agreed that they were there to organize rhythm, were an artificial imposition on the musical line, and served no further purpose.

Turning away from modern notation, she explained that in chant, the pulse or rhythm of the piece is not indicated by bar lines. Instead, chant is broken down into smaller groups of two or three, the beginning of each being indicated by the presence of the ictus. The ictus does not indicate a down beat, but exists solely to support the pulse of the musical line. It can be applied to aid in the rhythmic interpretation and performance of these ancient melodies.

After learning to count through a simple line of chant in groups of twos or threes, the singers began to see and feel the basic movement and pace of the chant. The director explained that without the visual interruption of modern bar lines, singers and listeners are more in tune with the sweep and undulating motion of the entire musical phrase; a phrase that must keep moving through time and lose no energy until it reaches its destination.

With this new knowledge, the group's next attempt at singing the same line of chant was much more successful—the sound was not stodgy but fluid. Another critical hurdle had been overcome in a small amount of time.

A Strategy for Success

The strategy, based on a method developed by Justine Ward in the last century, was a simple one: to give the group one new piece of information at a time and have singers apply it immediately to the music that they would be tackling on Sunday

morning. The information necessary for the group to begin singing right away was broken down into its individual components: concrete and abstract understanding of pitch, notation, rhythm, and melody.

Each new piece of information was incorporated with knowledge that was already internalized and applied directly to a song: a simple one to begin with, and more challenging ones as time went on. The approach is incremental; the effects are lasting.

Within thirty minutes, the group was able to read and sing, with knowledge, the *Mysterium fidei* that was scheduled for Sunday's Mass. Granted, this was a simple chant. But the process remained the same for each new chant the group took on throughout the course of the workshop.

Friday night's session concluded with learning the first line of a melismatic Kyrie, and sessions on Saturday continued with finishing up the Kyrie, and learning the Sanctus and the Agnus Dei, each one more minutely detailed than the one before it. They looked at different melody lines and discussed composition and the breathtaking possibilities of word painting in the chant.

By the end of the afternoon the newly formed schola was reading and singing, more than competently, all the ordinary parts of the Mass. Although everyone was tired after hours of hard work, postures and faces were able to relax and enjoy the beauty and flow of the chant when we introduced a new Gloria and Credo, for inspiration's sake alone.

Polyphony for Beginners

Singing polyphony presented a different set of problems. Since modern editions of polyphony are written in modern notation, there were no difficulties with unfamiliar staves or notes. The overwhelming issues were singing without instruments and singing as a group but with independently moving parts.

Despite many years of singing, no one in the group had done this *type* of singing in liturgy. Most Catholic choirs are used to singing only with an organ, piano, or guitar backup that provides both pitch and beat. So the singer need not be personally responsible for counting or for maintaining any kind of tonal center.

This is highly regrettable, given the long teaching that the voice is the primary liturgical instrument. But organ or keyboard "support" has become a crutch for most singers in liturgy today, and one that singers themselves are not entirely aware they are using. Instead of being real singers, they are reduced to little more than bit players in a game of liturgical Karaoke.

The first step toward polyphony, then, is to help the singers become used to the sound of their own voices singing together in unison. They must learn that when they do not sing, there is no music. When they do sing, the singers are the only music. As obvious as this may appear at first, the realization can come as quite a shock. To be able to do it requires a psychological change in the way singers approach music. They must develop an intense sense of personal responsibility.

The chant is the best training toward this end. Polyphony adds an extra element. The sections must learn to count their parts and enter with a music phrase at a place in the score that is not as obvious as an *obligato* in a contemporary song. Singers must

develop the confidence of singing this line of notes independently of what other people are singing.

The polyphony conductor became aware that both issues were quite serious in this choir. So the first step was to take the singers through a series of simple liturgical rounds, on easy scales in three, four, and five parts. The first one, the Lant Roll, begins on D and goes up the scale in steps on the text "Lord, Have Mercy, Kyrie Eleison." It is easily memorized and helps train balance and sound.

1. Lord, Ky - ri - e,

2. Ky - ri - e,

3. have mer - cy,

4. e - lei - son.

Another round we sang was the traditional Tallis canon. Another was by Michael Praetorius: "Make a Joyful Sound." They are all available in a helpful book published by GIA press called "*Liturgical Rounds*" (1990).

An hour of singing these provided the much-needed confidence to tackle more robust literature. Then it was onward to part singing in repertoire that emphasized homophony more than polyphony, as an effort to help people breath and blend. As always, some sections were weaker than others, but all improved with each pass through the first piece of Renaissance music: "*O bone Jesu*,"² attributed to G.P. da Palestrina. They sang it all without instruments, and filled up this parish church with glorious sound.

One point about rhythm: the polyphony director worked both on careful attention to rhythm but also the need to be extremely flexible within it. This music was not written with bar lines and strict beats as they appear notated today. The eighth notes at the end of passages cannot be sung with strict adherence to the beat. As with chant, the approach the end of a phrase requires a complete settling down of the mind, heart, and internal constitution, a feeling of perfect relaxation and contentment. Such can be difficult to achieve on music that is so technically challenging.

Entrances can also be a challenge. One way people can come to understand how to enter is to imagine that the sound is preexisting in the space that they are going to fill. The role of their own voice is to enter into this preexistence without disturbing it in any way. That requires very gentle entrances and exists. A bad entrance can cause internal fears to well up within, and generate a level of confusion that can cause a new singer to drop out of the picture completely, not knowing when or how to reenter. Good direction can help, but in the end, there is probably no way a director can cue every part. The primary importance of the voice must drive the endeavor from beginning to end—and this is not something that contemporary pop music requires of singers.

²Available for free download at <http://wso.williams.edu/cpd/sheet/pal-obon.pdf>

As for style, polyphony is nothing more than an extension of chant. Vibrato should be kept to its most minimal level. Dynamics and phrasing must be intuited section by section. There must not be any swoops, sweeps, and modern musical affectations. This is quite a task for singers to take on in a mere 24 hours.

After a day's work, however, the choir at this parish had learned not only the Palestrina piece, but also "*If Ye Love Me*"³ by Thomas Tallis. The Praetorius round itself emerged as a highly effective piece that could contribute to the joyful environment of St. Gregory's feast day, which was the liturgy being celebrated on Sunday.

The Day of the Feast

By Sunday morning, singers started looking beyond the clefs and neumes and other marking on the page, and with their own voices were able to lift the undulating melodies into the air, leaving them to linger, if only for the shortest while, somewhere between time and space.

A choir that had never sung this music before managed to sing a beautiful Mass. The entrance was from the antiphon of the day. The Kyrie was X. The Gloria was an English setting in plainsong. The psalm and alleluia were from the missalette in the pew, solemnized through a cappella. The offertory began with Praetorius and ended with Palestrina. The communion antiphon with full psalms came next.⁴ The Tallis motet followed. The choir ended with the recessional of "*Praise to the Lord*" sung again without instruments and with fantastic energy.

With the rudimentary tools they'd been given, they were able to begin chiseling away at the marks on the page and discover the beauty hidden somewhere deep within the printed lines before them. No longer focusing on the work they had put in over the past days, singers knew that they themselves were active participants in the heavenly choir whose strains resound at every Mass—now and for all time.

The parish announcements at the end of Mass summed it up. The parish administrator was ebullient with praise, saying that the parish that day felt like St. Peter's in Rome. And the choir itself was surrounded after Mass and showered with praise—not that anyone should seek such a thing but it confirmed that the new direction was welcomed by one and all. In course of the workshop, the directors heard no word of complaint or skepticism from anyone—almost as if the battle scars from the 60s and 70s had been completely healed.

But did we achieve our goals? We sought not only to assist in presenting beautiful liturgy, but also to prepare for the future. We think we did. Every member of the choir expressed an intense desire to continue in the same vein. More importantly, singers had come to realize that facing the challenges of chant and polyphony has much in common with a life lived through the lens of the Faith itself: both involve personal sacrifice, and a growing awareness of the suffering and beauty that are at once inseparable components of God's magnificent design. ☩

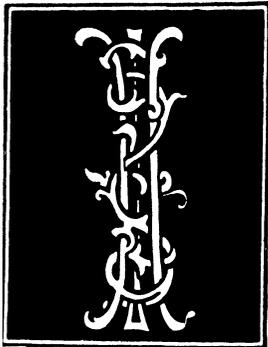
³Available for free download at <http://ceciliaschola.org/pdf/ifyeloveme.pdf>

⁴Available for download at <http://www.musicasacra.com/documents.html>

REPERTORY

Advent: O Sing Unto the Lord an Old Song!

By Michael Procter



have deliberately entitled this first short feature “Advent” rather than “Christmas” or “Advent & Christmas,” for reasons which readers of this journal will hardly need having explained. The losing battle—probably, let’s face it, the lost battle—to restore to Advent its original and proper penitential character, can find doughty support in the music written in a time before the commercialization of the Feast of the Lord’s Nativity.

The penitential and expectant character of what used to be called “St. Martin’s Lent” is reflected in the texts which re-echo through the season.

First among these must be *Rorate coeli*, whereby we must be careful what we mean. The introit *Rorate coeli*, particularly associated with votive Masses of Blessed Virgin Mary during Advent (which are still celebrated in my part of Germany, and known as “Rorate Masses”), is also sung on the 4th Sunday of Advent and on other occasions such as the Expectation of the Blessed Virgin (December 18).

The same text provides the versicle and response at vespers daily throughout Advent. But the most familiar version is the “Advent Prose” by Aurelius Clemens Prudentius (348–413), in fact a form of Responsory, which since time immemorial has been sung extra-liturgically at various times in Advent. It takes the form of a refrain and four verses: I give here the splendid translation traditionally sung in England.

Rorate coeli desuper
et nubes pluant justum.

Drop down, ye heavens from above,
And let the skies pour down righteous-
ness.

Ne irascaris, Domine!
Ne ultra memineris iniquitatem.
Ecce civitas sancta facta est deserta:
Sion deserta facta est.
Jerusalem desolata facta est.
Domus sanctificationis tuae et gloria tua,
et ubi laudaverunt te patres nostri.
Rorate . . .

Be not wroth very sore, O Lord, neither
remember iniquity for ever. The holy
cities are a wilderness, Sion is a wilder-
ness, Jerusalem a desolation, our holy
and our beautiful house, where our
fathers praised thee. Drop down . . .

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Peccavimus et facti sumus tamquam
immundus nos, et cecidimus quasi,
folium universi: et iniquitates nostrae
quasi ventus abstulerunt nos:
abscondisti faciem tuam a nobis, et
allisisti nos in manu iniquitatis nostrae.
Rorate . . .

We have sinned, and are as an unclean
thing, and we all do fade as a leaf: and
our iniquities, like the wind, have taken
us away: thou hast hid thy face from us,
and hast consumed us because of our
iniquities. Drop down . . .

Vide, Domine, afflictionem populi tui
et mitte quem missurus es:
emitte Agnum, dominatorem terra,
de petra deserti ad montem filiae Sion:
ut auferat ipse jugum captivitatis nos-
tra. Rorate . . .

Ye are my witnesses, saith the Lord and
my servant whom I have chosen; that ye
may know me and believe me. I, even I
am the Lord, and beside me there is no
Saviour, and there is none that can
deliver out of my hand. Drop down . . .

Consolamini, popule meus:
cito veniet salus tua.
Quare miror? Innovat te dolor?
Salvabo te: noli timere.
Ego enim sum Dominus Deus tuus:
Sanctus Israel, Redemptor tuus. Rorate.

Comfort ye, comfort ye my people, my
salvation shall not tarry: I have blotted
out as a thick cloud thy transgressions:
feet not, for I will save thee: for I am the
Lord thy God, the Holy One of Israel,
thy Redeemer. Drop down. . . .

The third verse is clearly not a translation of the Latin, which may be rendered:

Behold, O Lord, the afflictions of thy people, and send him whom thou
shalt send, send the Lamb, the Ruler of the world, from the stone of the
desert unto the mount of the daughter of Sion, that he may take upon
him the yoke of our captivity.

A proper discussion of this piece, and of the texts related to it, would burst the
bounds of these brief remarks, so I shall mention only four wonderful pieces deriving
more or less directly from the Prose:

Ne irascaris, Domine . . . Civitas sancti tui
(*Cantiones Sacrae* 1589) William Byrd¹

This is one of the “political” or “Jerusalem” motets of Byrd, those which refer
obliquely to the state of Catholics in England by referring to the Exile of the Jews
and/or the destruction of the Temple. Scored for male voices (clefs SATBarB) this is
a beautiful, solemn, and deeply penitential piece.

Similar to it is Byrd’s “Vide Domine,”² also from the 1589 collection. Scored even
more sombrely, for MATBarB, and lasting 6 minutes, it is also a piece of intense pain
and sorrow.

¹Published by Edition Michael Procter, Cat. No. EMP043, duration 7 minutes. Many of these motets are also avail-
able in unedited editions from CPDL.org

²EMP 578

A second setting of “Vide Domine,” with a slightly different text, is from the unfamiliar composer Jean de La Fage³ (flourished ca. 1518–1530). This piece, scored for SATB, lasts some eight minutes.⁴

The industrious Jakob Handl, whose *Opus musicum* contains some 440 motets for all conceivable liturgical occasions, set “*Rorate coeli*” for 6 voices, a magnificent piece which deserves to be better known.⁵

The introit *Rorate coeli* was one of the Marian introits set for 6 voices by Heinrich Isaac, published in *Das Chorwerk* 71 and shortly to be available also from EMP. As is usual with Isaac, only the “antiphon” and the second half of the Verse are set, the rest being sung to chant.

The text of *Rorate coeli* is derived from Isaiah, especially chapters 45 and 64. It is interesting to observe how readings from Isaiah predominate throughout Advent—a time liturgically before the coming of the Messiah and therefore full of Old Testament prophecies. For concert programs don’t overlook the many settings of *Wachet auf*, or of *Veni Redemptor gentium* and Luther’s German version *Nun komm, der Heiden Heiland*.

Another favorite must be *Veni, Veni Emmanuel*. Some will know the two-voice⁶ version of this, originally reconstructed by Mary Berry from a book used in procession by nuns. It is very effective used in just that way either in a service or to establish the mood at the beginning of a concert or “vespers in music.”

At vespers throughout Advent the hymn *Conditor alme siderum* is sung. The faux-bourdon setting by Dufay is very effective if sung for alternate verses. Otherwise it is above all the Magnificat antiphons which have produced the finest polyphony. To mention only examples:

First Sunday: “*Ne timeas Maria*”—there is a tiny jewel of a setting by Victoria,⁷ ideal for mixed voices.

Tuesday in the second week: “*Vox clamantis in deserto*”—a thunderous setting by Giaches de Wert,⁸ not to be undertaken lightly: ostensibly scored for SMAATB it has enormous ranges, as befits the text: “Every valley shall be exalted and every mountain and hill made low.” The Cantus range is from low A to top E, the other voices have ranges of a 13th or 14th, i.e. nearly two octaves.

Wednesday in the third week: “*Ecce ancilla Domini*”—perhaps best known from the lovely paraphrase mass by Dufay.

Fourth Sunday: “*Canite tuba*”—a splendid setting for SSATTB by Palestrina.⁹

Let us not forget the Great “O” antiphons, i.e., the Magnificat antiphons for

³EMP 272

⁴There is also a setting by Jacob Clemens non Papa, *Opera omnia*, ed. K.Ph. Bernet Kempers, Vol. IX, *Cantiones sacrae* (n.p.: American Institute of Musicology, 1960), 144ff.

⁵EMP 421

⁶EMP 698

⁷EMP 316

⁸EMP 490

⁹EMP 540

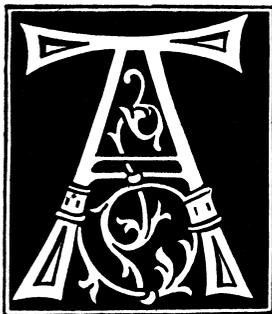
December 17–23 (plus *O Virgo virginum* on the 24th). I have found it very effective in concerts and meditations to pair each of the (chant) antiphons with a suitable motet, beginning and ending with the prose *Rorate coeli* in procession, and with some of the thunderous readings from Isaiah, such as chapter 51. (Incidentally, Luther's version of verse 6 includes a marginal note to the reader instructing him to snap his fingers at the phrase "and that they dwell on it shall die like that!")

And finally, that wonderful chant *Alma Redemptoris Mater* (see my Notes elsewhere in this issue) provides a bridge through Advent into Christmastide. As a footnote to the article by Professor Treacy¹⁰ in *Sacred Music* Vol. 133/3 p. 20 which, incidentally, refers to the antiphon as a Motet. . . . I would urge colleagues to investigate the stunning double-choir setting by Victoria.

It is—or was—traditional in England to wish each other "an abstemious Advent," and that seems a suitable envoi to these brief remarks. ♫

Alma Redemptoris Mater: Notes toward a Filiation of the Chant

By Michael Procter



Alma Redemptoris Mater is one of the four now standard Marian Antiphons which remain of the far greater number which were prevalent at different times and in different regions—a future article might look, for example, at versions of the *Salve Regina* with *Alleluia* for use in Paschal Time!

"*Alma Redemptoris*" is one of the most elaborate and most beautiful of all Marian chants, and it is not surprising that it was widely diffused at a time when such diffusion was entirely or mainly oral. The starting point for these notes was the realization that the official version, say in the *Antiphonale Monasticum* (AM), is a conflation of different readings, and that the supposed source for this version, the *Hartker Codex*¹ in fact transmits a version markedly different from the modern reference version.

¹⁰Susan Treacy, "A Marian Motet for Advent and Christmas," *Sacred Music*, Vol. 133.3 (Fall, 2006), 20.

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¹*Antiphonaire de Hartker*, manuscrits Saint-Gall, 390–391, ed. Jacques Froger; Paléographie musicale, 2. ser., vol. 1 (Berne: H. Lang, 1970).

Let it be noted, by the way, that the AM version differs from the version transmitted by *Liber Usualis* (LU). The AM version of 1934 has five differences compared with the LU of 1902/1928 (The 1924/1936 *Vesperale Romanum* agrees with LU). No wonder that those of us who sing familiar chants from memory tend to get confused when singing with others!

In attempting to transcribe the staffless neumes of the Hartker source it proved illuminating to refer to another volume in the *Paléographie Musicale*, that containing facsimiles of the 13th century Worcester Antiphonale.² In particular, an unusual cadence which appears twice in Hartker is supported for one appearance by the Worcester version.

Any transcription of staffless neumes can only be offered as hypothetical, and the search for further concordances will continue. Yet this transcription, whatever its deficiencies, gives fascinating insights into the transmission of a chant which illuminates—uniquely—the transition from Advent to Christmastide.

Rather than examine the two versions a phrase at a time, let me simply draw attention to salient features of the Hartker version, bearing in mind that the Solesmes' Vatican edition claims to transmit this. I assume that readers will be able to find a copy of AM or LU.

My principal reason for comparing Hartker (H) to Worcester (W) was the concordance in W for the cadence figure at "genitorem," repeated in H at the final 'miserere.' (I have not found this figure in any other version but would be pleased to hear from anyone who has.) There are nonetheless characteristics which differentiate the two versions, whereby W approximates in several features to the official version (for the sake of argument that in AM).

The opening of H fills out the passage from A up to F which in W and AM includes a leap of third D-F (one of the elements transmitted differently, in this case agreeing with H, in LU.) The liquescent on "Al-" has been dropped in W but survives in AM (not in LU). The turn on "Redemp-tor-is" is reflected at "suc-cur-re," at "sumens" and again at "peccato-rum."

Particularly lovely is the figure which occurs four times in H: at *por-ta* and *ma-nes*, at *pri-us* and at *o-re*; the first three occurrences incorporate a quilisma, and I suspect that singers repeated the figure in the same way at "ore" although the scribe does not indicate a quilisma at this occurrence. None of these figures is reflected in W or AM.

Where H seems concerned to fill out leaps with scale passages—besides the opening we might look at "Tu (quae genuisti)," or "virgo prius"—the dialect transmitted in W is characterised by rising and, particularly, falling thirds: see for example the first descent in *Al-ma*, and *Ma-ter*.

It would be most gratifying if colleagues would try out the transcription. I am aware of the room for errors in a transcription of this sort, but hope that my efforts will encourage others to examine critically other chants transmitted less than correctly in the official chant books. ☩

²*Antiphonaire monastique, XIIIe siècle, Codex F. 160 de la Bibliothèque de la Cathédrale de Worcester; Paléographie musicale, vol. 12 (Solesmes: Abbaye Saint-Pierre, 1922; reprint, Berne: H. Lang, 1971).*

ALMA REDEMPTORIS MATER

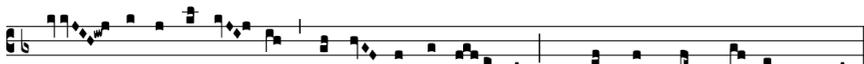
A new transcription from St. Gall 390/391 (Hartker) and the Worcester Antiphonale

H 
Al - ma * Red-emp-to-ris Ma- ter, quae per- vi- a cae-li por- ta ma- nes

W 
Al - ma * Red-emp-to-ris Ma- ter, quae per- vi- a cae-li por- ta ma- nes


et stel - la ma- ris, suc-cur- re ca-den- ti sur-ge- re qui cu- rat po-pu- lo.


et stel - la ma- ris, suc-cur- re ca-den- ti sur-ge- re qui cu- rat po-pu- lo.


Tu quae ge-nu- i- sti, Na- tu- ra mi- ran- te, tu- um sanc- tum Ge- ni- to- rem,


Tu quae ge-nu- i- sti, Na- tu- ra mi- ran- te, tu- um sanc- tum Ge- ni- to- rem,


Vir- go pri- us ac po- ste- ri- us, Ga- bri- e- lis ab o- re su- mens il- lud A- ve,

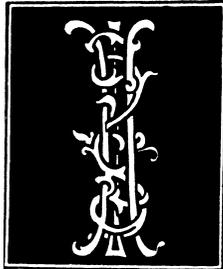

Vir- go pri- us ac po- ste- ri- us, Ga- bri- e- lis ab o- re su- mens il- lud A- ve,


pec- ca- to- rum mi- se- re- re.


pec- ca- to- rum mi- se- re- re.

Compline with Thomas Tallis

By Susan Treacy



In the last issue of *Sacred Music* I wrote about a Marian motet of surpassing loveliness, a setting of *Alma Redemptoris Mater* attributed to Palestrina. It is one of the four Marian antiphons traditionally sung at the end of compline, but it is not the only chant of compline to have been set polyphonically. Thomas Tallis (1505–85) set several of the texts of compline to music during his long career, including two different settings of the compline hymn *Te lucis ante terminum*.

Te lucis ante terminum,
Rerum Creator, poscimus,
Ut solita clementia
Sis praesul ad custodia(m).¹

To thee before the close of day,
Creator of the world, we pray
That, with thy wonted favor, thou
Wouldst be our guard and
keeper now.

Procul recedant somnia,
Et noctium fantasmata;
Hostemque nostrum comprime,
Ne pollutantur corpora.

From all ill dreams defend our sight,
From fears and terrors of the night;
Withhold from us our ghostly foe,
That spot of sin we may not know.

Præsta, Pater omnipotens,
per Jesum Christum Dominum;
Qui tecum in perpetuum
Regnat cum Sancto Spiritu.
Amen.

O Father, that we ask be done,
Through Jesus Christ, Thine only Son;
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen

Latin, c. 7th century; trans. J.M. Neale, 1852, alt.

An excerpt from Tallis's epitaph will give the reader an idea of his varied career and the turbulent times during which he lived. Tallis and his wife, Joan, were buried at Saint Alphege Church, Greenwich.²

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¹Both versions of *Te lucis* have "custodiam," but the modern editions of the chant use "custodia," which is logical in view of the rhyme scheme.

²In 1710 the late 13th-century parish building caved in during a storm and was replaced by a completely Anglican structure, designed by the great Nicholas Hawksmoor. Thus, the epitaph was lost, except for its quotation in an eighteenth-century publication.

Entered here doth ly a worthy Wyght
 Who for long Tyme in Musick bore the bell:
 His Name to shew was Thomas Tallys hyght
 In honest virtuous Lyff he dyd excel.
 He serv'd long Time in Chappell with grete prayse,
 Four Sovereynes Reynes (a Thing not often seen)
 I mean Kyng Henry and Prynce Edward's Dayes,
 Queen Mary, and Elizabeth our Quene.

Tallis's first known musical position was in 1532, when he served as organist at the Benedictine Priory at Dover. Within the next five years or so, Tallis would be at parishes in London. In 1540 the Augustinian abbey of Waltham became the last of over 800 monasteries to be dissolved by Henry VIII through the offices of Thomas Cromwell. Thomas Tallis had been an organist and singer there since 1538, and he was released from his position without a pension, though he was given 20 shillings in wages and 20 shillings as a "reward."³

All of this would seem to indicate Tallis's familiarity with the late medieval liturgy of the Sarum, or Salisbury Use, prevalent in the south of England up to the Protestant revolt. From about 1543 Tallis began serving the crown as a Gentleman of the Chapel Royal, a position he held for the rest of his life. The different musical styles he used reflect the changing religious scene under each successive monarch. It seems that Tallis remained a Catholic, but he produced music for the Anglican liturgy. It is not known if he traveled in clandestine Catholic circles, as did William Byrd.



Thomas Tallis 1505–1585

Tallis composed two settings of *Te lucis ante terminum*, each for five voices (SAATB) and each based on a different Mode 8 Sarum chant.⁴ The Ferial melody, for weekdays, is almost exactly like the Gregorian chant melody designated in the *Liber usualis* for use on "ferias from January 14 to Lent and after Pentecost."⁵ The Sarum Festal melody does not appear in any commonly used Roman sources, but it is hauntingly beautiful. In composing polyphonic settings of plainchant hymns Tallis followed the

continued on page 46

³Paul Doe, "Tallis, Thomas," *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), vol. 18, p. 542.

⁴Both settings of *Te lucis ante terminum* can be found in *A Tallis Anthology: 17 Anthems and Motets*, edited by John Milsom (Oxford University Press, 1992).

⁵*Liber usualis* (Tournai: Desclé, 1962), 268.

Te Lucis Ante Terminum

Thomas Tallis (1505 ca - 1585)

8 Te lu - cis an - te ter - mi - num, Re - rum cre - a - tor po - sci - mus,

3 Ut so - li - ta cle - men - ti - a, Sis prae - sul ad cu - sto - di - am.

5 Pro - cul re - ce - dant som - ni - a,
 Pro - cul re - ce - dant som - ni - a, Et noc - ti -
 Pro - cul re - ce - dant som - ni - a, Et noc - ti -
 Pro - cul re - ce - dant som - ni - a, Et noc - ti -
 Pro - cul re - ce - dant som - ni - a, Et noc - ti -

11 Et noc - ti - um fan - tas - ma - ta,
 um fan - tas - ma - ta, Hos - tem que
 um fan - tas - ma - ta, fan - tas - ma - ta, Hos - tem que
 um fan - tas - ma - ta, fan - tas - ma - ta, Hos - tem que
 um fan - tas - ma - ta, fan - tas - ma - ta, Hos - tem que

typical practice of his time, which was to alternate monophonic and polyphonic stanzas. Thus, as the compline hymn has only three stanzas, Tallis has set only Stanza Two polyphonically.⁶

In both settings Tallis keeps the melody of the chant in the top voice, while the other voices accompany it in a predominantly homophonic texture. Of the two, the Festal setting is spiced up by occasional syllables set to a short decorative melisma and by some free counterpoint in the lower voices. What at first seems like an imitative texture is actually the device of have one or more voices start each line of text one measure before the soprano melody but continuing on together, then, in homorhythmic texture.⁷ Not surprisingly, the Ferial setting does not have this partial imitation; all voices start every phrase together. There is also almost no decorative movement in the inner voices. Nevertheless, both settings of the hymn are lovely, short, and not difficult to learn.⁸

A parish choir or *schola* who wanted to introduce more chant and sacred polyphony into the life of the parish might consider learning compline in Latin from the *Liber cantualis* or from the *Liber usualis* and singing one of Thomas Tallis's two settings of *Te lucis ante terminum*. Compline could be celebrated monthly at the parish, and might become a habit. Because the psalms of compline are always the same, it is not a stretch for the choir (or even a congregation) to chant compline frequently and regularly. I predict that many spiritual fruits may result from the habitual singing of the beautiful Office of Compline.⁹ ☩

⁶Recordings that feature both versions of *Te lucis*: Thomas Tallis: *The Complete Works*. Volume 5: Music for the Divine Office—2. Chapelle du Roi, directed by Alistair Dixon; Andrew Benson Wilson, Organ. Signum Classics SIGCD016. *King's Singers: English Renaissance*. The King's Singers. RCA Victor Red Seal 09026-68004-2.

⁷The festal version of *Te lucis* is No. 20 in *Cantiones . . . sacrae* (1575), a collection of Latin motets published by Tallis and his younger contemporary William Byrd.

⁸The ferial version of *Te lucis* exists in a manuscript at the British Library (*Lbm* Add. 31822).

⁹*Te lucis ante terminum* is also available for free from the Choral Public Domain Library (www.cpd.org). Please note, however, that of the two versions available, both are the festal version. The version edited by Thomas F. Strode and labeled as "ferial" is actually the "festal" version. His version, though, includes the notation for the chant, in stemless noteheads on a 5-line staff, whereas the other version, correctly labeled "festal," is edited by Laurent Vauclin. Approximate duration: *Te lucis* (festal) is a little over two minutes long. *Te lucis* (ferial) is about one and a half minutes long.



For gift giving this Christmas, consider a subscription to *Sacred Music* and a membership in the CMAA, especially for your Catholic musician friends. You can also sign up for a full parish membership (a bundle of six copies per issue) for \$150. Contact us by mail or fill out the form at MusicaSacra.com



DOCUMENTS

Blessing of the New Organ

By Pope Benedict XVI

Regensburg's Alte Kapelle

Wednesday, September 13, 2006

This venerable house of God, the Basilica of "Our Lady of the Old Chapel," has been splendidly refurbished—as we can see—and today receives a new organ, which will now be blessed and solemnly dedicated to its proper aim: the glorification of God and the strengthening of faith.

An important contribution to the renewal of sacred music in the nineteenth century was made by a canon of this collegiate church, Carl Joseph Proske. Gregorian chant and classic choral polyphony were integrated into the liturgy. The attention given to liturgical sacred music in the "Old Chapel" was so significant that it reached far beyond the confines of the region, making Regensburg a centre for the reform of sacred music, and its influence has continued to the present time.

In the Constitution on Sacred Liturgy of the Second Vatican Council (*Sacrosanctum Concilium*), it is emphasized that the "combination of sacred music and words . . . forms a necessary or integral part of the solemn liturgy" (No. 112). This means that music and song are more than an embellishment (perhaps even unnecessary) of worship; they are themselves part of the liturgical action. Solemn sacred music, with choir, organ, orchestra, and the singing of the people, is not therefore a kind of addition that frames the liturgy and makes it more pleasing, but an important means of active participation in worship.

The organ has always been considered, and rightly so, the king of musical instruments, because it takes up all the sounds of creation—as was just said—and gives resonance to the fullness of human sentiments, from joy to sadness, from praise to lamentation. By transcending the merely human sphere, as all music of quality does, it evokes the divine. The organ's great range of timbre, from *piano* through to a thundering *fortissimo*, makes it an instrument superior to all others. It is capable of echoing and expressing all the experiences of human life. The manifold possibilities of the organ in some way remind us of the immensity and the magnificence of God.

Psalm 150, which we have just heard and interiorly followed, speaks of trumpets and flutes, of harps and zithers, cymbals and drums; all these musical instruments are called to contribute to the praise of the triune God. In an organ, the many pipes and voices must form a unity. If here or there something becomes blocked, if one pipe is out of tune, this may at first be perceptible only to a trained ear. But if more pipes are out of tune, dissonance ensues and the result is unbearable. Also, the pipes of this organ are exposed to variations of temperature and subject to wear. Now, this is an image of our community in the church. Just as in an organ an expert hand must constantly bring disharmony back to consonance, so we in the church, in the variety of

our gifts and charisms, always need to find anew, through our communion in faith, harmony in the praise of God and in fraternal love. The more we allow ourselves, through the liturgy, to be transformed in Christ, the more we will be capable of transforming the world, radiating Christ's goodness, his mercy and his love for others.

The great composers, each in his own way, ultimately sought to glorify God by their music. Johann Sebastian Bach wrote above the title of many of his musical compositions the letters S.D.G., *Soli Deo Gloria*—to God alone be glory. Anton Bruckner also prefaced his compositions with the words: *Dem lieben Gott gewidmet*—dedicated to the good God. May all those who enter this splendid Basilica, experiencing the magnificence of its architecture and its liturgy, enriched by solemn song and the harmony of this new organ, be brought to the joy of faith. This is my good wish and hope on the day when this new organ is inaugurated. ☩

William Byrd the Catholic

By Kerry McCarthy

William Byrd (1543–1623) was the most famous and best-loved of early English composers. His entire life was marked by contradictions; as a true Renaissance man, he did not fit easily into other people's categories. He was renowned for his light-hearted madrigals and dances, but he also published a vast, rather archaic cycle of Latin music for all the major feasts of the church calendar. He lived well into the seventeenth century without writing songs in the new Baroque fashion, but his keyboard works marked the beginning of the Baroque organ and harpsichord style.

Although he was a celebrated Anglican court composer for much of his life, he spent his last years composing for the Roman liturgy and died in relative obscurity. In the anti-Catholic frenzy following the 1605 Gunpowder Plot, some of his music was banned in England under penalty of imprisonment; some of it has been sung in English cathedrals, more or less without interruption, for the past four centuries.

Like most promising young musicians in Renaissance Europe, Byrd began his career at an early age. A recently discovered legal document shows that he was born in 1540, not in 1542/43 as previous biographers had thought. He almost certainly sang in the Chapel Royal during Mary Tudor's reign (1553–1558), "bred up to music under Thomas Tallis." This places him in the best choir in England during his impressionable teenage years, alongside the finest musicians of his day, who were brought in from all over the British Isles, from the Netherlands, even from Spain.



William Byrd 1543–1623

Kerry McCarthy teaches music at Duke University. This essay appears in the program notes of the International William Byrd Festival in Portland, Oregon, September 2006.

“Bloody Mary” spent her brief reign overreacting to the excesses of Protestant austerity under her predecessor Edward VI. One of the more pleasant aspects of this was her taste for elaborate Latin church music. Byrd seems to have thrived on the exuberant, creative atmosphere: one manuscript from Queen Mary’s chapel includes a musical setting of a long psalm for vespers, with eight verses each by two well-known court composers, and four verses by the young Byrd. They must have recognized his talent and invited him to work with them as an equal. He was eighteen years old when Mary died and the staunchly Protestant Queen Elizabeth succeeded her.

The sudden change may well have driven him away from court. He shows up again in his mid-twenties as organist and choirmaster of Lincoln Cathedral, where the clergy apparently had to reprimand him for playing at excessive length during services. After being named a Gentleman of the Chapel Royal in 1572, a well-paying job with considerable privileges attached to it, he moved back to London. He worked there as a singer, composer and organist for more than two decades.

Just after his appointment, he and Tallis obtained a joint printing license from Queen Elizabeth. He published three collections of Latin motets or *Cantiones sacrae*, one (in 1575) with the collaboration of his teacher and two (in 1589 and 1591) by himself after the older man had died. Alongside these, he brought out two substantial anthologies of music in English, *Psalmes, Sonets and Songs* in 1588 and *Songs of Sundrie Natures* in 1589. He also wrote a large amount of Anglican church music for the Chapel Royal, including such masterpieces as the ten-voice Great Service and well-known anthems such as *Sing joyfully*. In 1593 he moved with his family to the small village of Stondon Massey in Essex, and spent the remaining thirty years of his life there, devoting himself more and more to music for the Roman liturgy.

He published his three famous settings of the Mass Ordinary between 1592 and 1595, and followed them in 1605 and 1607 with his two books of *Gradualia*, an elaborate year-long musical cycle. He died on July 4, 1623, and is buried in an unmarked grave in the Stondon churchyard.

Every stage of Byrd’s musical career was affected by the political and religious controversies of his day. When a law was passed in 1534 establishing Henry VIII as “the only Supreme Head in earth of the Church of England,” liturgy and church music took on new importance. In such volatile times, the outward practices of worship were often the only touchstone for inward loyalty—and in the new English church, disloyalty to the established religion was also disloyalty to the state.

This point was not lost on the obsessively political Tudor regime. *Lex orandi, lex credendi*—how people worship reflects, even determines, what they believe—was a theological commonplace of the era, and public prayer was, as it had been for centuries in pre-Reformation England, inextricably linked with music-making. One of the first steps taken by the Reformers was the revision of all books of worship and the establishment of a new, simplified musical style. By the time Byrd joined the Chapel Royal in the 1570s, the rules had relaxed somewhat, and he could produce elaborate works for what was still the best-funded and most famous choir in the country.

Even as he won fame for his Anglican music, though, he was writing bitter Latin motets, many of them publicly printed in his books of *Cantiones*, about the plight of the English Catholic community. At some point, he tired of compromise and left the court, keeping his position at the Chapel in absentia. He never returned to live in London. He continued to write secular songs, madrigals, and keyboard pieces until the end of his life, but his later church music, composed during the years in Essex, is exclusively Latin.

The three Masses and the two books of *Gradualia*, published over fifteen years, were Byrd's major contribution to the Roman rite. This music is quite unlike his earlier *Cantiones sacrae*. It is resilient enough to be sung by a cast of dozens in a vast Gothic cathedral, but it was written for the intimate, even secretive atmosphere of domestic worship, to be performed by a small group of skilled amateurs (which included women, according to contemporary accounts) and heard by a relatively small congregation. Although such worship could be dangerous—even a capital offense in some cases—Byrd went further than merely providing music. There are many records of his participation in illegal services.

A Jesuit missionary describes a country house in Berkshire in 1586:

The gentleman was also a skilled musician, and had an organ and other musical instruments and choristers, male and female, members of his household. During these days it was just as if we were celebrating an uninterrupted Octave of some great feast. Mr. Byrd, the very famous English musician and organist, was among the company. . . .

In view of such events, it is astonishing that he was allowed to live as a free man, much less keep his office in the Chapel Royal and the benefices associated with it. Shortly after the Gunpowder Plot was uncovered in November 1605, an unfortunate traveller was arrested in a London pub in possession of "certain papistical books written by William Byrd, and dedicated to Lord Henry Howard, earl of Northampton"—an unmistakable reference to the first set of *Gradualia*.

The man was thrown into Newgate, one of the most notorious prisons in England. Byrd and his family suffered no such treatment, but court records show him involved in endless lawsuits, mostly over his right to own property, and paying heavy fines. The reputation he had built as a young man in London must have helped him through his later years.

Artists often claimed a sort of vocational immunity to the controversies of their age—John Taverner, implicated in the radical Oxford Protestant movement of the late 1520s, escaped a heresy trial with the plea that he was "but a musician"—but the simple act of creating religious art put them in the center of the fray.

Byrd was talented and fortunate enough to continue his work, and to gain the esteem of nearly all his contemporaries. Henry Peacham reflected the public opinion when he wrote, just a few months before the composer's death, in his *Compleat Gentleman*:

For motets and music of piety and devotion, as well for the honour of our nation as the merit of the man, I prefer above all our Phoenix, Master William Byrd. ♪

REVIEWS

De Maria nunquam satis

By Don Capisco

Peter Wagner, ed., *Ave Maria gratia plena. Settings for solo voice and organ* (Kassel: Bärenreiter, 2002), edition no. BA 8250

De Maria nunquam satis . . . the believer can never hear enough about the Mother of God. The truth of this classic Catholic axiom is strikingly illustrated by this noteworthy collection of 26 Latin Ave Maria settings from the XIXth and early XXth centuries, for medium voice and organ.

The Ave Maria is, of course, one of the two or three most frequently set texts in the entire church music repertory. The substantial compositions in this collection amount to a compendium of original works from the Romantic and early Modern periods. It is also a real bargain at a price of not much more than a dollar per piece, depending on the EUR rate of exchange.

Nine of the organ parts are notated on three systems (e.g. Bizet, Dvořák, Bach-Gounod, Rheinberger, Schubert). These require use of the organ pedals, whilst the seventeen compositions written on two staves can, with the exception of a few measures, be performed entirely on the manuals (e.g., Saint-Saëns, Potiron, Liszt, Guilmant, Franck, Faure, Bruckner). However, the editor wisely recommends the use of the pedals for all the pieces because in addition to easing the technical demands on the hands, it makes possible a tonal emphasis upon the bass function by means of an independent 16' registration.

Worthy of particular recommendation to Catholic choirmasters are the settings of Jos. Scheel, Camille Saint-Saëns (p. 63), Franz Liszt, Alexandre Guilmant, Vinzenz Goller, César Franck, Gabriel Fauré, Op. 67/2, Antonin Dvořák, Op. 19B, Anton Bruckner, and Jehan Alain (already transposed—thankfully!—down a minor third). It goes without saying that many of these settings can be sung by the entire ensemble, for instance distributing the phrases amongst higher and lower sections of the full choir. The competent *Kapellmeister* will know how to use such flexibility to good advantage. For detailed information about current prices and local dealers, go to www.baerenreiter.com.

Both editor and publisher are to be congratulated for making available to church musicians of all major confessions such a useful collection of high musical and liturgical quality. Warmly recommended! ♫

The Orchestral Organ

By Don Capisco

Several years ago, the well-known German publishers Bärenreiter in Kassel initiated a new series entitled "Chorus & Organ" which deserves to be brought to the attention of every competent Catholic *Kapellmeister*. The series presents great choral works in deft arrangements for choir and organ (and if needed, soloists)—but without orchestra. Taking into consideration the available sources, this collection draws upon the tradition of contemporary organ arrangements to present the orchestral parts as an effective and easy-to-play organ transcription on three staves. This makes the works accessible even to smaller choirs for whom orchestral performance would frequently be very difficult if not impossible. A two manual instrument with pedals and a player who has mastered, e.g., Bach or Rheinberger organ trio sonatas, will suffice in most cases, since these arrangements do not require that the organ imitate the sound of an orchestra. The editor's aim is rather to furnish an idiomatic, self-sufficient version for the forces employed. Titles available currently include the Schubert G-major Mass, Bruckner Te Deum, Dvorák Mass in D, Fauré Requiem, Vivaldi Gloria and Magnificat, Saint-Saëns Christmas Oratorio, and Mozart Masses ("Coronation," "Waisenhaus," "Spatzen", Requiem, etc.).

Don Capisco strongly recommends this series to the careful consideration of Catholic choirs seeking to share the riches of the *thesaurus musicae sacrae*.

For more information about prices, dealers etc. go to www.baerenreiter.com. ☞

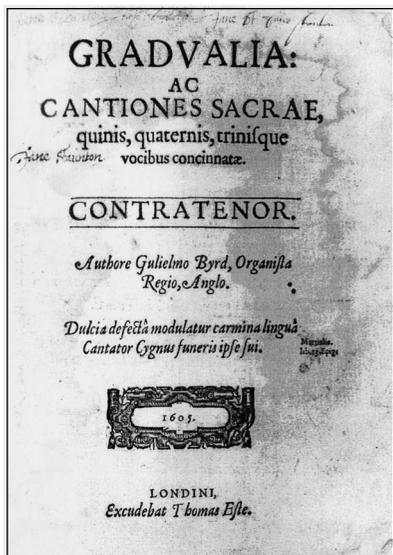
REPORT

All About Byrd

The Ninth Annual William Byrd Festival was celebrated in Portland, Oregon, August 12–27, 2006, with services, lectures, and concerts. The music was sung by Cantores in Ecclesia, Dean Applegate, director; festival performances were conducted by Richard Marlow of Trinity College, Cambridge.

The services included Pontifical Masses celebrated by Bishop Basil Meeking, Bishop Emeritus of Christchurch, New Zealand, and special assistant to Francis Cardinal George of Chicago; three were in the new rite on the Sundays, with William Byrd's Masses for three, four, and five voices; that for the Assumption of the Blessed Virgin Mary was a Solemn Pontifical Mass in the Tridentine Rite, with Byrd's propers from the *Gradualia* and a plainsong ordinary. An Anglican evensong included the *Magnificat* and *Nunc dimittis* from Byrd's *Great Service*, psalms arranged after Byrd by Richard Marlow, and motets of Byrd.

Lectures included "The Economy of Byrd's *Gradualia*: Process and Style," by Professor William Mahrt of Stanford University; "Byrd's Masses in the Context of Sixteenth-Century Settings of the Mass Ordinary," by David Trendell, College Organist and Lecturer at King's College, London, and "Byrd and Friends" by Professor Kerry McCarthy of Duke University; introductory lectures were given before two Sunday Masses and the final concert by Prof. Mahrt.



Concerts included "'How Shall We Sing the Lord's Song in a Strange Land' Recusant Motets from the *Cantiones Sacrae*, 1589 & 1591," sung by a chamber choir of ten voices, with organ and harpsichord works played by Mark Williams of London. An organ recital by Mark Williams comprised works by William Byrd. The final concert and the culminating event of the festival was centered upon two complete cycles of Mass propers from the *Gradualia*, for the Nativity of Mary and for All Saints, with additional Latin sacred works of Byrd, particularly the eight-part *Quomodo cantabimus*, a lament written in response to the gift

of Philippe de Monte to Byrd, a double-choir motet on *Super flumina Babylonis*. Organ works of Byrd played by Mark Williams complemented the pieces for the choir.

The Tenth Annual Byrd Festival will take place on August 11–26, 2007 and will focus upon the second volume of the *Gradualia* (1607) on the four-hundredth anniversary of its publication. ☞

MEMBER NEWS

Many subscribers have recently renewed their subscriptions, and we thank them for that. In many cases, the renewals were for the year 2006, that is, for the current volume 133. Our previous printer did not send out renewal envelopes with Winter 2005, and our current printer was erratic about sending renewal envelopes with Spring 2006. That procedure is under control now.

So, if you receive a renewal envelope and think that you have already renewed for the coming year, check your own payment record or contact the Treasurer: treasurer@musicasacra.com. Also, many new subscribers have chosen to begin their subscriptions and membership with Spring 2006. We remind those subscribers that their subscription is for four issues and thus a renewal envelope will be delivered along with Winter 2006. ☞

LAST WORD

Parish Bulletin 2010

By Kurt Poterack

My fantasy is that in the near future we will be seeing many more such announcements, as this imaginary one below, in parish bulletins as choir season begins in the Fall:

My dear new parishioners,

The pastor has asked me to say a few words about the liturgical music here at St. X parish, as it will be a rather different experience for many of you.

Please forgive me but, being a bit of a schoolmaster (as well as a choir-master), I intend to take a slight detour, speaking about culture. I promise you that it will be short and to the point. Now the root of any culture, both etymologically and actually, is its “cult.” Don’t be frightened by the word “cult” which has a very negative connotation today, meaning a “fringe religious group.”

Originally it came from the Latin word “*cultus*” which simply means “worship.” And it is the way a people worship that ultimately determines the sort of culture they will have. Now many of you will never take a class from me about “Catholic Culture,” nonetheless my influence will be that of giving you the practical experience of worshipping—at least to a degree—the way all Catholics have done so for centuries in Western civilization.

That is why we have a Latin Mass on every Sunday as our main Mass. That is why we will be singing a lot of Gregorian chant—a music which may sound a bit different to you (as it did to me when I first encountered it years ago) but it will become second nature to you, as it should, because it is your birthright, a part of your Catholic heritage.

Gregorian chant is the foundation of most music in Western civilization up to about 1600—something music scholars have long recognized—and still makes appearances in even non-religious Western classical music long after that. For example, Hector Berlioz could include a part of the *Dies irae* chant in his 1830 *Symphony Fantastique* and confidently assume that his audience knew what his reference meant [i.e., *death*, the *Dies irae* chant is from the funeral liturgy]. Most people at that time were Catholic—and they knew their heritage, not by going to class, but rather, by going to Mass.

Kurt Poterack is editor-at-large of Sacred Music. He teaches and directs music at Christendom College. kpoterack@hotmail.com

One of the best ways to become educated in your cultural heritage is to practice it regularly.

Secondly, I would like to say a few words about the main Mass here at St. X Parish. As I said, it is in Latin and a bit longer than your typical parish Mass—about an hour and a half. Since Sunday is quite literally the “Day of the Lord” (the “*Dies Domini*”)—the day which we set aside to pay to God our “debt of worship”—we shouldn’t begrudge Him a little extra time *nor* a little extra effort in our prayers. Not only is the Mass in Latin (and we do provide translations), we do as much of the *official* Roman liturgy as possible.

What do I mean by the “official Roman liturgy”? I mean we do as much as possible of what is in the official liturgical books. We do such things as the introit, offertory, and communion chants. We don’t replace them with hymns at the main Mass on Sunday. Hymns, even good ones, are not strictly speaking “liturgical,” but “devotional.”

Although you will certainly have an opportunity to sing many hymns here at the parish, you will *also* have the opportunity to hear our Gregorian schola sing, for example, the *Laetare Jerusalem* of Laetare Sunday (Fourth Sunday of Lent), the *Hosanna Filio David* of Palm Sunday, or the *Gaudeamus omnes* of the Feast of All Saints and *pray* these prayers along with us—and along with such great saints as: Dominic, Aquinas, Charles Borromeo, Pope Pius X, and all contemporary popes from Benedict XV through Benedict XVI.

Which brings me to one final point. You will *participate* in these chants by listening intently and praying along—by contemplating these texts. Don’t worry, there is plenty of music for you to sing, but what will be different for some of you is that the choir and schola will sing much more music *alone* (than many of you are used to) and, thus, they will sing *on your behalf*.

Much of the great “treasury of sacred music” which Vatican II said “must be preserved” simply cannot be sung by congregations—and we are blessed with choirs which can sing these beautiful, Catholic liturgical prayers—but that doesn’t make it any less your heritage. Think of it this way, Shakespeare’s plays are a part of *your heritage* whether or not you can act. Similarly, a Palestrina Mass is just as much a part of your heritage of worship as Roman Rite Catholics even though a minority of you will ever be able to sing one.

I hope that my words have been informative, enlightening and of service to you. Along with Fr. X and the other priests, I welcome you to the parish and if any of you would like to audition for one of our choirs, please see me after the choir Mass or call me. ☩

THE SUMMER MUSIC COLLOQUIUM XVII
LITURGICAL MUSIC AND THE RESTORATION OF THE SACRED
JUNE 19–24, 2007
CATHOLIC UNIVERSITY OF AMERICA, WASHINGTON, D.C.

*Liturgies at the National Shrine of the Immaculate Conception, Washington, D.C.,
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, held at the Catholic University of America, with:

- 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.

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. Single-occupancy option is an additional \$30. For all options, a \$75 deposit reserves a spot at the conference, with the balance due four weeks prior to the conference.