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Editor-at-Large: Kurt Poterack

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COVER: Orlando di Lasso with his choir at a Mass in the ducal chapel in Munich. Lasso stands to the left of the pulpit, directing the choir. From the manuscript of Lasso's *Penitential Psalms* (Munich: Bavarian State Library, Mus. Ms. A II), illumination by Hans Mielich, 1516–1573. Credit: Lebrecht Music & Arts. The website www.lebrecht.co.uk provides downloads of a full range of images of particular interest to musicians. The CMAA is grateful for their permission to use this image in particular.

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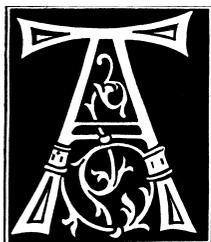
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The Criterion of Beauty

By William Mahrt



fter Gregorian chant, which has pride of place in the Roman rite, a special status is given to classical polyphony, and it is the music of Palestrina which is sometimes held up as the paradigm of that polyphony. Yet in our practice, there are particularly four composers, near contemporaries, whose sacred music represents the peak of classical polyphony—alongside Palestrina (1525–1594) are Victoria (1549–1611), Byrd (1540–1623), and Lasso (1532–1594). While the music of these four composers could be said to represent the peak of the sacred music of the late Renaissance, each of them has his own unique musical personality, each has a distinct musical aesthetic.

Palestrina's music is the epitome of the synthesis of counterpoint and harmony, and the result is a style distinguished by a suavity and smoothness of expression; it is often held up as a representative of the Roman style. Most of Victoria's music was composed in Rome as well, but behind its serene Roman exterior there is a tradition of Spanish color and intensity. Victoria states in the preface to one of his publications that he makes revisions until he is satisfied that everything has been perfected; my own experience of his music is that there is not a note out of place, nor is any note dispensable. Byrd's liturgical music, while incorporating continental models, relied upon an excellent tradition of English polyphony, where variety is valued over contrapuntal strictness, and where the rhythm of the text shapes music in a very economical style. As I show below, Lasso can be called a mannerist, valuing a certain eccentricity for the sake of expression.

Which of these aesthetics should we prefer? Which best serves the purposes of music in the liturgy? This can be answered principally by asking the more fundamental question, which is more beautiful, for the principal purpose of music in the liturgy, dare one say, is to make the liturgy more beautiful—to add delight to prayer, to make the innermost essence of the liturgy palpable. To be sure, the choice of individual pieces must rely upon a concrete judgment about the piece and its suitability for the particular occasion and place in the liturgy; still the answer to the general question which is to be preferred must be: all are suitable, because all contribute an elevated beauty to the liturgy.

A similar question can be asked, which style of the performance of Gregorian chant is to be preferred? To follow recorded performances, one can hear a wide variety of styles. Yet, the criterion for judgment is the same: is this style beautiful, indeed, is it the most beautiful way to provide chant for the liturgy? One hears on recording numerous attempts to apply the results of semiology, application of the rhythmic signs of the earliest manuscripts to the interpretation of the chants. From a scholarly point of view, this is a most worthy enterprise. Still, such performances often seem to be experiments, exercises in the application of rhythmic signs to performance. They are not ready to be used in the liturgy, however, until they become exercises in the most beautiful way to perform the chant day in and day out and succeed at it. ❧

ARTICLES

Orlando Glorioso

By A.P. Monta



ractitioners of sacred music are fortunate indeed. Not only are they able to look back at many past centuries of sacred music with unprecedented ease, they can pick and choose from among the best and holiest creations of the past to glorify God and help sanctify the present. In the words of the Second Vatican Council, “the musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art.” Why? Because, in the words of the Council, “as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy.”¹

Among the composers of this priceless tradition, Orlando di Lasso (1532–1594) was in his time considered pre-eminent for unifying sacred words and music in compelling and ingenious ways. Yet, despite his vast contributions, Lasso’s music remains largely untapped. Perhaps it is time for sacred musicians and listeners to rediscover again his immense and glorious legacy. Who was he?

Early Years

Orlando di Lasso² (1530/32–1594) was born in Mons, capital of the Franco-Flemish province of Hainaut.³ Controlled at the time by the Holy Roman Emperor, Charles V, Hainaut was part of what was then called the Spanish Lowlands⁴ and was an important center for printing and trade. It was also renowned for being the birthplace of Gilles Binchois and Josquin des Prez, composers whose contrapuntal innovations were known and imitated throughout Europe.⁵ Nothing is known about Lasso’s parents or his boyhood but reports of his being a skilled chorister in the church of St. Nicholas. A vast mountain of historical evidence, however, attests to Lasso’s later international fame as a composer of vivid, sophisticated, and unprecedentedly cosmopolitan vocal music, secular and sacred. He was the most prolific, versatile, and published composer of his time—and yet, aside from a few pieces, much of his music remains relatively unknown, and in parishes, rarely sung.

A.P. Monta is a parishioner in the diocese of Baton Rouge. Many thanks to Rebecca Oettinger, Andreas Giger, Suzanne Marchand, and Susannah Monta, all of whom were very helpful with their comments. Apbmonta@yahoo.com.

¹ *Sacrosanctum Concilium*, §112, http://www.vatican.va/archive/hist_councils/ii_vatican_council/.

² He was also known as Orlandus Lassus, Orlande de Lassus, Roland Delattre, and Roland de Lassus. The standard biographical study is Horst Leuchtman, *Orlando di Lasso: sein Leben* (Wiesbaden: Breitkopf & Härtel, 1976). In English, the comprehensive survey has been James Haar, “Lassus,” *The New Grove Dictionary*, ed. Stanley Sadie (London: Macmillan, 2001), 14: 295–322. A book-length monograph focusing mainly on Lasso’s music is Jerome Roche, *Lassus* (London: Oxford University Press, 1982). For a helpful redaction of biographical details from Leuchtman and others, see James Erb *Orlando di Lasso: A Guide to Research* (New York: Garland, 1990).

³ Mons is still the capital of Hainaut, in now southwest Belgium.

⁴ Charles V controlled the Lowlands as part of what his grandfather, Archduke Maximilian of Austria (a Habsburg), had inherited when he married Mary of Burgundy (a Spaniard) in 1477. Their son, Philip I, married Joanna the Mad (a Spaniard); and their son, Charles V, was crowned Holy Roman Emperor by the Pope, in Brussels, in 1530—the last to be so crowned.

⁵ The Franco-Flemish school is a tradition of counterpoint associated with such names as Dufay, Binchois, Ockeghem, Obrecht, Isaac, Josquin, Willaert, Clemens non Papa, Cipriano de Rore, and Lasso.

The first historical evidence of Lasso's existence is a record of his entering the service of Ferrante Gonzaga, cadet in the court of Mantua and Viceroy of Sicily, who was in the Lowlands as a commander in Charles V's army. Lasso was twelve when he joined Gonzaga's chapel choir in 1544, and he left that summer with the entourage to travel to Paris, to the Gonzaga court at Mantua, and eventually to Palermo for the winter. In the spring, he was in Milan under the musical leadership of Hoste da Reggio, a composer of madrigals. Presumably it was here that this elegant, Italian style of vocal polyphony, already being developed at a high level by Arcadelt, Willaert, and Rore, made a lasting impression. He stayed in Milan for three years. At eighteen, he travelled to theatrical, somewhat down-market Naples to live in the household of a marquis, Gonzaga's brother-in-law, Giovanni Battista d'Azzia, and is known to have set one of the nobleman's sonnets to music. At the same time, he worked as a singer and composer for another nobleman, Constantino Castrioto. This was the Naples of the *canzon villanesca*, which, encouraged by such men were settings of earthy texts in the Neapolitan vernacular. In this genre, too, as in his native chansons and Italian madrigals, Lasso happily excelled. At the end of 1551, he left Naples for Rome, where he was given the illustrious post of maestro di cappella at the basilica of St. John Lateran (1553). The appointment lasted only a year.⁶ All told, Lasso spent a decade in Italy, singing, composing, and no doubt absorbing all he could of Italian musical, literary (Petrarch et al.), sacred, and humanist culture. There is some evidence that he then travelled to England in 1554.

In early 1555, Lasso received word that his parents were gravely (and mortally) ill, and so returned to the Lowlands. He found work in Antwerp as a music tutor to wealthy families and probably as a proofreader with the Flemish music printer, Tielman Susato, who published Lasso's first collection of music, the first volume of music published in the Low Countries to include madrigals and villanesche.⁷ They were immediately popular, and at a time when Rome lacked a viable publishing industry, Antwerp (and Susato) enjoyed financial stability and a distribution network that reached as far as Germany and Spain. Lasso also had his first book of five-part madrigals published in Venice. He and his music attracted much attention, including that of Antoine Perrenot de Granvelle, once the emperor's Secretary of State. For Lasso, it was an auspicious nexus of people and circumstance. He had mastered several styles of polyphony, spoke several languages, traveled widely, was beginning to make an international name for himself, and had excellent connections.

Munich and Albrecht V

In 1556, Lasso received an offer that determined the course of the rest of his career: Albrecht V, Duke of Bavaria, invited him to join his chapel establishment in Munich. The Duke was an increasingly staunch Catholic, a leader of the German Counter-Reformation, and he was a massive (and as it turns out, profligate) patron of the arts. In what appears to have been a deliberate plan to make his already large chapel establishment more cosmopolitan, Albrecht corresponded with highly placed people in Brussels—Granvelle among them—and was able to hire a number of Flemish singers. Lasso, a tenor, was one.

In early 1555, the Duke's chapel was already splendid, and its splendor grew: membership increased from thirty-eight to nearly double that in 1568, and that eventually included an impressive number of composers.⁸ From this group, Albrecht expected sacred music at daily

⁶He was succeeded at St. John Lateran by Palestrina.

⁷For details of this publication, see Kristine K. Forney, "Orlando di Lasso's 'Opus 1': The Making and Marketing of a Renaissance Music Book," *Revue belge de musicologie*, 39–40 (1985–86), 33–60 and Donna G. Cardamone and David L. Jackson, "Multiple Formes and Vertical Setting in Susato's First Edition of Lasso's 'Opus 1,'" *Notes*, 46 (1989), 7–24.

⁸For details about the chapel, see Clive Wearing, "Orlandus Lassus (1532–1594) and the Munich Kapelle," *Early Music*, 10 (1982), 147–53. When Lasso arrived, Albrecht's chapel was led by a Protestant, Ludwig Daser.

morning high Masses (there are several sets of polyphonic propers); vespers (a special court interest), compline, and other hours; and vigils on major feasts. Moreover, there was to be constant music at meals: so the chapel sang French *chansons*, Italian madrigals, Latin motets, German *Lieder*, and special pieces created just for the Duke, who is reported to have left his place to savor them. It was all very cosmopolitan, and very expensive. Despite the attractions of such a circumstance, Lasso seems not to have regarded his new position (cantor and second tenor) as permanent. He had been *maestro* at St. John Lateran, and evidently corresponded with Granvelle a few times about getting a more lucrative position elsewhere. Still, Lasso stayed in his initial position for seven years, composing for the court, living comfortably, able to hire more singers (from Flanders), and travel with the Duke's retinue. He married, started a family, and eventually fathered seven children.

And he published. Emerging from Rome, Paris, Munich, Nuremberg, and Venice, Lasso's compositions began to acquire an even wider reputation. The ensuing ubiquity of his music in Europe is staggering: between 1555 and 1594 (his publishing lifespan), there appeared 530 publications—about half of all the music published in Europe during those years—containing at least one piece by Lasso.⁹ As for single volumes published between 1555 and 1687, we find at least 280 volumes containing music by Lasso alone. Some went through multiple printings, such as Lasso's first German publication, *Sacrae cantiones* (1562), which was reprinted twenty times.¹⁰ Supported by Albrecht's generosity and the high skills of his chapel musicians, Lasso's genius blossomed, sometimes in such sophisticated ways that some of his music was called *musica reservata*—that is, music for connoisseurs of the interplay between text and music, and therefore often reserved for a court's highly-educated and exclusive listening. In the seven years between 1560 and 1567, he had written almost a third of his total output.¹¹

The Duke was impressed. All of Europe was impressed. And through it all, if we can believe contemporary accounts, Lasso's personality was equally as winning. He was highly regarded as a friend and companion, for his industry, and for his mordant, multilingual wit. One contemporary wrote that Lasso's comedic skills during a *commedia dell'arte* performance in Munich in 1568 (after the wedding of Wilhelm, the Duke's son) had the audience roaring. His letters to Wilhelm (written between 1572 and 1579), many of which survive, show the warmth, verbal dexterity, and good humor of his personality.

In 1563, Herr Daser was pensioned and the Duke gave Lasso leadership of the chapel. Despite his new duties and responsibilities, in just a few years (1564-68), Lasso continued to compose at an astonishing rate: ninety-nine motets, a collection of Penitential Psalms, and numerous chansons and madrigals. Eventually, he proved he could do it all: he produced sixty Masses of great variety; four settings of the Passion; more than a hundred settings of the Magnificat; complete Mass propers for Christmas, Easter, and Pentecost; Lamentations of Jeremiah; litanies; and an entire hymn cycle.

And as if this were not enough, he also composed some 530 motets, again in a great variety of styles and for a number of purposes.¹² And there was still more in the secular vein: more Italian *villanelle*, more French *chansons*, more German *Lieder*. It is difficult to imagine how one

⁹Roche, *Lassus*, vi, quoting Leuchtman.

¹⁰Roche, *Lassus*, 4.

¹¹Wolfgang Boetticher, *Orlando di Lasso und seine Zeit, 1532–1594* (Kassel: Bärenreiter, 1958). Boetticher puts the total figure at an astounding 3,007. According to Erb, this includes 426 works of doubtful authenticity. For comparison, consider Palestrina's total of around 900.

¹²All of Lasso's motets are available in a modern scholarly edition: Orlando di Lasso, *The Complete Motets*, ed. Peter Bergquist (Madison & Middletown, Wisc.: A-R Editions, 1995–1997); for a review of this edition, see below.

person could write so much, of such variety, at so consistently high a level. Here was a rare confluence of well-trained creativity, high expectations, generous, skillful support, and a staggering work ethic—European genius in full flower. Composers from other countries came to study with “il divino Orlando,” the “princeps musicorum.” The sheer scale and variety of his output has made it difficult for later musical scholars to assess.

But while Lasso’s position in Munich was stable, the religious circumstances of Europe were changing. Lasso of course was born well after the Reformation began; by the time he was leading the choir at St. John Lateran, Protestant revolutions had been in full swing. Peasants had revolted, altars had been stripped, people burned, bulls sent and rejected, entire states convulsed. Luther found support in Germany among townsmen antipathetic to aristocracy, but Bavaria, like Lasso himself, had remained Catholic.

The year of his appointment to maestro (1563) was also the year the Council of Trent (meeting intermittently ever since his youth) came to an end. What to make of his sacred music in this context? In a broad sense, Lasso’s music was catholic in its sheer variety, more so than any other composer’s. But at a time when Protestants tried to construct their identity in opposition to what was Catholic, as these categories were becoming categories of religious identity, was Lasso’s music polemically Catholic, or seen to be so? As for polemic, the answer appears to be no. In fact, his sacred music was used in Lutheran churches. His secular *chansons* were sung even by French Calvinists, though sometimes with their texts rewritten as sacred texts (i.e. *contrafacta*).¹³ Was, however, his sacred music always considered appropriate for liturgical use among Catholics? Lasso did make constant use of borrowed melodies for his liturgical music, many of them secular in origin. Bishops and even Christian humanists like Erasmus had long been making disapproving noises about this kind of mixture. To answer this, we must turn to Trent.

*It is difficult to
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Trent

Just over the Alps, deliberations of the Council of Trent took up the issue of propriety in sacred music, but it had done so only as a small part of larger deliberations concerning abuses of the Mass. Eventual pronouncements on the subject were in continuity with a prior series of complaints and reforms, mainly in Italy.¹⁴ A comparison of draft language to final pronouncements suggests that the council wished to say as little about music as possible. What it did actually say (Twenty-Second Session, September 1562) was short, general, and quickly approved:

Ab ecclesiis vero musicas eas, ubi sive organo sive cantu lascivum aut impurum aliquod miscetur.

¹³In the list of music sung regularly at a Lutheran church in Nuremberg, for example, there were 94 motets, 16 Magnificats, and 8 Masses—all by Lasso. See Walter Rubsamen, “The International ‘Catholic’ Repertoire of a Lutheran Church in Nurnberg 1574–1597,” *Annales musicologiques*, V (1957), 229–327. See also Richard Freedman, *The Chansons of Orlando di Lasso and Their Protestant Listeners* (Rochester, N.Y.: University of Rochester Press, 2000).

¹⁴Examples: the Augustinian order had begun to reform its church music in the 1540s under Girolamo Seripando; and similar reforms had been made earlier in Modena under Giovanni Morone, who banned polyphony. For more details, see Craig A. Monson, “The Council of Trent Revisited,” *Journal of the American Musicological Society*, 55 (2002), 1–37. The translations here are Monson’s.

Let them keep away from the churches compositions in which there is an intermingling of the lascivious or impure, whether by instrument or voice.¹⁵

There was no mention of intelligibility of the text or the propriety of polyphony. These topics did loom large in discussions surrounding the council, but even in its later pronouncements in 1563, the council spoke tersely. That it spoke at all seems to have been the result of a certain Giovanni Morone, who became a papal legate to the council with his reform-minded colleague, Gabriele Paleotti.¹⁶ Together they coordinated the draft language. In what became Canon 12 of the Twenty-Fourth Session (1563), the council decreed the following. Note however that it was framed in the context of ecclesiastical discipline:

Let them [ecclesiastics] all be required to attend divine services, and let them be admonished to praise the name of God reverently, clearly, and devoutly in hymns and canticles in the choir established for psalmody. . . . With regard to the proper direction of the various [divine] offices, concerning the proper manner of singing or playing therein, the precise regulation for assembling and remaining in choir, together with everything necessary for the ministers of the church, and suchlike: the provincial synod shall prescribe an established form for the benefit of, and in accordance with the customs of, each province. In the interim, the bishop, with two chosen by the chapter, may provide in these matters as seems expedient.¹⁷

(Note: the “divine” in brackets was added to the draft, which otherwise was adopted entire.)

Thus, the council left implementation of these principles to bishops—a decentralizing move that virtually ensured that sacred music after the council would be anything but uniform. The reforming energies of a Morone and Paleotti were however freed to exert their pressures, and indeed they were exerted, mainly in Italy. For example, Paleotti published his own report of what the council meant, emphasizing the topic of intelligibility. Composers wrote new pieces marketed as compliant with new conciliar decrees, and, perhaps most influentially, St. Charles Borromeo in Milan (who preferred a simple homophonic style) took a direct interest in the singing at the Milan cathedral, claiming that general intelligibility was ordered explicitly by the council. This interpretation of conciliar emphasis spread, but the entire matter was left in the hands of local bishops.

Munich after Trent

Back across the Alps in Munich, in his early thirties, Lasso continued to write much as before, and there is no evidence that he was seriously troubled by the Council’s language. The language of the Council itself simply did not give much to object to, and even if it had, Lasso proved he could adapt. In 1565, for example, the Vatican and the Bavarian Court exchanged new church music. A Mass and other works by Francesco Rosselli were sent as exemplars from Rome; in return, Munich sent a new Mass by Lasso, which created a stir and was highly praised by Cardinal Borromeo himself.¹⁸ So perhaps more troubling to Lasso were revisions of the new Roman Missal. In 1570, Pius V made the new missal mandatory in all dioceses save those which used missals dating from before 1370. Lasso, who had been writing a vast repertory of sacred music, might have seen these changes as an onerous demand for still more, or revised, material.

¹⁵Monson, “Council,” 11.

¹⁶Monson notes that Paleotti was an amateur singer and lutenist.

¹⁷Monson, “Council,” 18.

¹⁸Hugo Leichtentritt, “The Reform of Trent and Its Effect on Music,” *The Music Quarterly*, 30 (1944), 325.

Or as something that might make some of them obsolete. On a purely practical level, Lasso might have felt a desire to conserve what he and the chapel already had in place. Certainly his patron was pleased, overall: during this time, Albrecht gave him numerous bonuses and stipulated that Lasso was to receive his salary for the rest of his life. Wilhelm requested that Lasso put his compositions in order in the form of special multiple volumes, the *Patrocinium musices*, which began to appear as illustrated, luxury editions. And in the interim, political machinations may have delayed adoption of the new missal—it was only adopted later by the diocese in 1581.

Others were as pleased with Lasso's music as Albrecht. During the 1570s, when he was in his forties and at his peak, Lasso accumulated awards, titles, invitations, and competing offers. Maximilian I gave him patents of nobility in 1570, 1571, and 1573—very rare for a musician. Charles IX of France invited him to the French court. Pope Gregory XIII made him a Knight of the Golden Spur. He travelled to Venice, Vienna, Trent, Mantua, Bologna, Rome, and Naples. At least twenty-four editions of motets appeared during 1568–73, in Paris, Louvain, and Nuremberg.¹⁹

In 1575, one of the motets was awarded first prize at Evreux (Lasso won again in 1583). Other composers, such as the Venetians Andrea and Giovanni Gabrieli, may have studied with him. His twenty-four duos of 1577, written as didactic pieces, quickly became popular. So at both a local and international level, Lasso must have felt that his musical approach was uncontroversial. His court was wealthy, loyal, equally encouraging of humanist as sacred impulses, and—so far—had few compunctions. On the contrary: just as the young prince Wilhelm was being educated by Counter-Reformation Jesuits, for example, his residence at Trausnitz Castle in Landshut was being renovated (1568–78), at vast and secret expense, into a renaissance complex complete with arcaded inner court.

As long as Albrecht was alive and unaware of his deepening financial troubles, Catholic humanism prevailed at his court on a grand scale—mostly. There are indications that Albrecht, and especially Wilhelm, were starting to become more mindful of the penitent emphases of Trent, an attitude Lasso himself came increasingly to share.²⁰

Perhaps the kind of sacred music Lasso was writing for publication could have been considered excessive and somewhat libertine by reformers such as Morone and Paleotti. Lasso was a great master of “parody” composition, and he also took many secular melodies, often from his own motets and *chansons*, as raw material for liturgical pieces. Under his pen, French, Italian, and his own melodies underwent varying degrees of contrapuntal transformation (his Franco-Flemish training), but the secular germs were there, even in Masses and Magnificats.²¹ Does this suggest Lasso was somehow subversive, that he resisted Trent's prohibition of “the lascivious and the impure”? It may be just as likely that Lasso was simply being pragmatic, given the

The sacred music Lasso could have been considered excessive and libertine by reformers.

¹⁹Boetticher, *Lasso*, 358.

²⁰See David Crook, *Orlando di Lasso's Imitation Magnificats for Counter-Reformation Munich* (Princeton, N.J.: Princeton University Press, 1994). Crook observes from manuscript sources for example that Lasso's complete hymn cycle was used more regularly for liturgies than the more florid motets (p. 56).

²¹For example, the *Missa "Entre vous filles"* (ca. 1562) for example takes its melodic themes from a 1549 secular *chanson* praising the wonders of the female anatomy. Lasso sets the ordinary mainly in soft, undulating counterpoint—one wonders whether the court recognized the allusion.

interests and demands of his patrons, or that he thought the re-setting and contrapuntal treatment of secular melodies elevated and transfigured them.²²

Certainly one of the reasons Lasso's music, both sacred and secular, continued to be used and praised has to do with his unrelenting urge to find ingenious musical analogues for words and phrases. He was a text illustrator *par excellence*, in ways so clever and esoteric that sometimes only performers and real connoisseurs were likely to have detected them. These illustrative gestures occurred frequently, sometimes in sudden, jarring ways, such that, compared to the soft rolling serenities of Palestrina, Lasso's music could sound jammed, even anxious. Perhaps it was a sound congenial to restive Europe in the sixteenth century: virtuosic, but at the same time tumultuous, searching.

Munich and Wilhelm

When Albrecht V died unexpectedly in 1579, he left a duchy in serious financial trouble in the hands of his son, Wilhelm V. Lasso continued to compose, travel, and publish, but relations with an increasingly somber court began to change. Faced with the enormous debt accumulated by his father, Wilhelm continued the process of retrenchment, and the size the chapel was reduced. Recovering also from a near-fatal illness, the new Duke was (perhaps therefore) more pious, or at least more observant, than his father. He was educated by Counter-Reformation Jesuits. Certainly he was just as eager to exert his political and administrative energies on behalf of Catholic interests in Germany: he secured the archbishopric of Cologne for his brother in 1583, and during his dukedom, non-Catholics were forced to leave the area. A Geistlicher Rat (ecclesiastical council) was formed to supervise and discipline secular and ecclesiastical office-holders, issuing certificates documenting their annual confession and communion. Wilhelm also supported the construction of a new church for the Jesuits (Michaelskirche) in Munich between 1583 and 1597, and funded missionaries to Asia and America. So by the time Wilhelm abdicated (1597) in favor of his son, he, too, had put tremendous strain on the treasury. Faced with such difficulties, his relationship with Lasso became distant.

Nevertheless, Lasso continued to enjoy support, even increase his property holdings, and his rate of composition was steady. He continued to publish Masses (Le Roy & Ballard planned a complete edition of them), a few settings of the Magnificat, and many more motets, psalms, and *Lieder*. He also travelled, remaining aware of modern styles and trends, as evidenced by his trips to the Este court in Ferrara, where madrigals continued to be produced of great sophistication. Eventually, however, as the Jesuit Michaelskirche was being built and the Counter Reformation under Wilhelm began to assert itself in a more sustained and restrained mode (Wilhelm demanded only plainsong for his father's funeral), Lasso began to feel his age. He declined an invitation from Dresden to join the Duke of Saxony's chapel in 1580, citing his age and a reluctance to leave his properties and gardens, and made a pilgrimage to Loreto, where he, like Borromeo, de Sales, and Ignatius Loyola before him, venerated the purported house of the Holy Family.

Final years

In his last decade, Lasso started to put his affairs in order. He donated to the new Jesuit college in Munich, made a variety of charitable endowments, pleaded with Wilhelm to provide for his sons' employment and his wife's pension, and started to publish with stricter editorial control. Though his chapel's size continued to fluctuate (between seventeen and thirty-eight), the trend was clearly downward. He continued to travel and compose, but court functionaries

²²This is the view of David Crook, *Magnificats*, 82.

began to act on their resentment of his privileged status. In his sixties, anxious about his family's future, Lasso started to display symptoms of exhaustion and perhaps a stroke. He still worked compulsively.

Three weeks before he died on June 24, 1594, Lasso finished a collection of *madrigali spirituali* called the *Lagrime di San Pietro*, which he dedicated to Pope Clement VIII. A magisterially austere seven-part setting of a contemporary Italian poem (and a common Counter-Reformation *topos*), this collection was his last published work. Lasso was buried in the Franciscan cemetery in Munich and was succeeded at the chapel by his son, Ferdinand.

Legacy

As a composer, Lasso remained highly regarded in the succeeding century, though in certain circles his reputation was eclipsed by composers such as Palestrina, whose output was easier to harmonize with a post-Tridentine ethos. Lasso still remains highly regarded by musical scholars of the period, and scholarship on his output is growing. For today's practicing sacred musician, however, particularly in the U.S., Lasso's legacy remains largely untouched.

To be sure, the treasure pile is vast. One can touch only part of it. And it must be said that one must also approach his works realistically. His was music for the pre-eminent Catholic chapel establishment outside of Rome. Much of it was considered music for *connoisseurs* even in his own time. Can the average parish choir in the U.S., habituated to music of a very different kind, hope to attempt a polished rendition of a polychoral Mass that impressed even the masters of dual-choir polyphony at St. Mark's in Venice in their prime? Should anyone expect an average cathedral choir to sing Lasso's entire *Penitential Psalms* on Sundays during Lent? It is not impossible, but for a variety of reasons, it remains difficult to imagine. Ensemble skills, facility with Latin, familiarity with the chant traditions from which Renaissance polyphony grew—with notable exceptions, these things are, in many areas, in short supply. As long as liturgical music today demands only the vocal skills of folk, Broadway, and pop, generations will remain unable to develop any serious relationship not only with Lasso's music but with the entire "treasury of inestimable value." Congregations will never know its liturgical power.

So perhaps we should be realistic. One advantage we do have is that we have utterly lost any familiarity with secular melodies of Lasso's time. The danger of 'lascivious and impure' associations of particular *chansons* is long past. Moreover, most our Masses are likely shorter than the Masses of ducal Munich: perhaps Lasso's Masses can be judiciously excerpted. His *Missae breves* should be explored.

All of his sacred motets are now available in modern editions: they contain many gems for a range of choral sizes. As some parishes move toward a fuller use of the Mass propers, Lasso's polyphonic settings might one day be useful again. Among his 101 Magnificats, surely there are some within reach for a well-trained choir for a Solemn Vespers. The larger polychoral Masses or cycle-type pieces such as the *Lessons of Job* and the *Lamentations of Jeremiah*, are perhaps going



Hommage Roland de Lassus, Chantre montois,
Mons, Belgium

to be left to specialist performances for the foreseeable future, but can these, too, not be excerpted? Most intriguing to the average choir are Lasso's hymn cycles, *falsobordone* settings, and the more restrained sacred motets of his later years. He wrote superb music in many textures, and many remain do-able.

Fortunately, for all time, Lasso's glorious treasury remains full. ☞

The Cyclic Works of Orlando di Lasso

by Michael Procter



Recent scholarship has paid considerable attention to the "key schemes" of cyclic works and even collections of non-cyclic works.¹ Both *Lagrimae* and *Melancholia* by Orlando Lasso fall into this category.

I. Lagrimae di San Pietro

The 21 verses of *Lagrimae* are divided, unusually, into groups of 4+4+4+3+3+2+1, with the following modes:

I–IV	Mode I D	XVI–XVIII	Mode V F
V–VIII	Mode II G	XIX–XX	Mode VII G (transposed to D)
IX–XII	Mode III E	XXI	"A minor" transposed to
XIII–XV	Mode V F (transposed to C)		"E minor"

The modality of the final section *Vide homo* stands outside, and fails to complete, the set of modes which "ought" to end on mode VIII. The Penitential Psalms in Lasso's settings, successively in modes I to VII are extended by an eighth piece (in fact a compilation of the final two Psalms, Pss. 149 and 150) set to mode VIII. There has been much discussion of the "Lasso A minor," which seems sometimes to represent the Third mode, more often to stand outside the whole set of modes. Powers² and Crook³ both argue—rightly, I am sure—that this foreign tonality is here used to represent the "supernatural," standing outside the natural order, and thus representing Christ who speaks in *Vide homo*—and in Latin, also an exception to the otherwise Italian texts of the cycle.

Michael Procter is leader of the male-voice ensemble Hofkapelle and founder-director of the International Academy of Sacred Music in Venice. micproc@aol.com. This article is a revised version of one originally written to accompany the premiere recording of *Melancholia*, coupled with *Lagrimae*, by the ensemble Hofkapelle, directed by Michael Procter.

¹See especially: Harold Powers, "Tonal Types and Modal Categories in Renaissance Polyphony," *Journal of the American Musicological Society*, 34 (1981), 428–70; Powers, "Anomalous Modalities," *Orlando di Lasso in der Musikgeschichte, Berichte über das Symposium der Bayerischen Akademie der Wissenschaften, München, 4.–6. Juli 1994*, ed. Bernhold Schmid (Munich: Verlag der Bayerischen Akademie der Wissenschaften, 1996), pp. 221–42; Peter Bergquist, "The Modality of Orlando di Lasso's Compositions in A Minor," in *Orlando di Lasso in der Musikgeschichte* (as above), pp. 221–42; Bergquist, "Modal Ordering within Orlando di Lasso's Publications," in *Orlando di Lasso Studies*, ed. Bergquist (Cambridge: Cambridge University Press, 1999), pp. 203–26; see also David Crook, *Orlando di Lasso's Imitation Magnificats for Counter-Reformation Munich* (Princeton, N.J.: Princeton University Press, 1994), pp. 141–45.

²Powers, "Tonal Types," 449.

³Crook, *Magnificats*, 142–44.

The relationships between the sections are clearly designed by the composer, but obscured in the print, as well as in modern editions,⁴ by the application of transposing clefs—so-called *chiavette* (a term which did not exist in the 16th century). It is perhaps surprising to realise that the majority of Renaissance works are in high clefs, and need—or needed at the time—transposition down, generally by a fourth. In the case of *Lagrime* there are two groups of pieces in high clefs which need transposing: the fourth group (XIII–XV) and the final group (XIX–XXI). At the original pitch these appear to require a quite different set of singers, which clearly cannot be the case in this closely-knit single work. In my edition and performances the transpositions are carried out, resulting in the following “key scheme” for the work as a whole—indicated are the mode and the final chord:

I	I D	VIII	II G	XV	V C
II	I D	IX	III A	XVI	VI F
III	I G	X	III E	XVII	VI C
IV	I D	XI	III A	XVIII	VI F
V	II G	XII	III A	XIX	VII A
VI	II G	XIII	V C	XX	VII D
VII	II D	XIV	V G	XXI	VII? E

II. *Melancholia* — *Aphorisms on Life and Death*

The cycle *Melancholia* is also unified by a similar “key scheme,” as was first pointed out by Peter Bergquist.⁵ In this case the modes, after transposition of the two high-clef pieces marked with asterisks, are:

I	Unus Dominus	I D
II	Fratres qui gloriatur	II G
III	Peccavit David	II G
IV	Omnium deliciarum	III E
V	Ne derelinquas	III E
VI	Qui patiens est	?VII C - anomalous and almost unique.
VII	Non des mulieri*	V F
VIII	Qui moderatur	VI F
IX	Gloriamur	VI F
X	Timor Domini	VI F
XI	In hora ultima	VIII G
XII	Laudavi igitur	VIII G
XIII	Laudate Dominum*	VII D

The unification of this cycle by key relations argues for the identity of the cycle as such. In this I have to differ from Prof. Bergquist, who indeed urges on the one hand the unity of the cycle, but also makes a case for the pieces having been initially conceived for, and somehow

⁴Orlando di Lasso, *Brusstränen des heiligen Petrus*, ed. Hans Joachim Therstappen, *Das Chorwerk*, vols. 34, 37, & 41 (Wolfenbüttel: Möseler Verlag, 1954); divided into three groups of 7 movements and with many errors especially as regards text. *Lagrime de San Pietro*, ed. Fritz Jensch, *Sämtliche Werke, neue Reihe*, vol. 20 (Kassel: Bärenreiter, 1989), a good edition but not a practical one, ignoring the transposition implications of the clefs.

⁵Private communication. I am grateful to Professor Bergquist also for sharing with me the results of his researches into the textual sources of *Melancholia*, in advance of his own publication of the cycle.

excluded from, the Graz Motet Book.⁶ As that book is itself arranged in modal order,⁷ it is difficult to see how the *Melancholia* pieces could have been included in the collection, except by separating the cycle into its individual units, and thus losing its unity.

I am grateful to Prof. Bergquist for confirming my impression that these pieces do indeed belong together, as well as for his valuable help in identifying the texts where this was possible. I believe that my edition and this recording are the first attempt to present the cycle as a single work: the title *Melancholia—Aphorisms on Life and Death* is also mine. I submit the suggestion that this work was known to Lechner and formed a stimulus for his own (German) *Sprüche* published in 1606. I have given the cycle the German title *Melancholia: Sprüche über Leben und Tod*.

The work seems to belong alongside the Penitential Psalms and the *Lagrime*, if only because of its modally organized cyclic nature. Its length is also only little less than that of *Lagrime*, and it must therefore be considered a substantial work in its own right. Unlike the Penitential Psalms or the *Lagrime* it is not unified by a single text or clearly-defined set of texts (the Penitential Psalms have existed as a 'set' for hundreds of years). Yet it is unified by its mood and character, which one might call aphoristic, epigrammatic—and mainly melancholic. The cycle opens and closes with Biblical texts—closes, indeed, in a way distinctly reminiscent of the Penitential Psalms, with a Laudate Psalm, in this case, as befitting its brevity, with Psalm 116/117. Further classification of the texts must await further research—yet it was for us in our recording the only conceivable companion piece to *Lagrime*. ♪

Lasso's Bicinia: Practice toward Perfection

by Arlene Oost-Zinner & Jeffrey Tucker



It's no secret that polyphonic music of the Renaissance requires special skills that amateur singers today do not normally acquire in the course of singing with civic and church groups. Ensembles that attempt this repertoire encounter the same problems over and over. The entrances require counter-intuitive independence of mind. Small psychological slips can cause a whole section to fail and—given the structure of polyphony—not reenter the musical space.

The demand of singing without instruments can be destabilizing. The pitch falls. Singers sense a loss of foundation. They fear not only entrances but sustained passages, and fade out before the end of phases. Unbeknown to them, singers who use piano accompaniment for rehearsal come to depend on it not only for pitches but also for rhythm. Without it, they are often confused.

In singing polyphony, vibrato and romantic affectations must be kept to a minimum. And despite the independence of parts, the whole must sound unified. This requires a great deal of

⁶Lasso, *Cantiones sacrae sex vocum* (Graz: Georg Widmanstetter, 1594).

⁷Cf. Powers, "Tonal Types," 465, Table 14

Arlene Oost-Zinner and **Jeffrey Tucker** are directors of the St. Cecilia Schola Cantorum in Auburn, Alabama. Many of the bicinia can be downloaded at http://www.ceciliaschola.org/scores/lasso_duets.pdf. Others are available in part-book format at CPDL.org. contact@ceciliaschola.org.

confidence. Just the difference in the genre can cause singers to be rattled to the point of panic. (At a recent rehearsal for a local group of singers tackling English anthems from the period, a singer demanded that the electronic keyboard be turned up since, she said with alarm, it felt as if she were singing *a cappella*!).

The challenge! But apparently such problems were not entirely unknown in the 16th century. Netherlandish composer Orlando di Lasso—ever the musician and pedagogue—decided, at the very height of his productivity, to address these problems through 12 duets designed for use by students of voice and composition. Called “bicinia,” from the Latin twice (*bis*) and to sing or play (*canare*), these duets this served as a good introduction to the unusual sound and modulations of Lasso’s other works. After mastering them, the peculiar problems of polyphony become easier and also the singers and aspiring composers become acquainted with elements of the master’s approach. They remain useful today for recreational purposes, and their religious texts make it possible to sing them in liturgical settings.

Lasso’s bicinia were first published in 1577 as the *Novae aliquot, ad duas voces cantiones*. The term “bicinium” (singular form) was used from 1540 onward, mainly in Protestant areas of Germany. George Rhau published the first volumes of bicinia in 1545. They were popular because two singers (men or women, young or old) could use them for practice purposes and without a director. Di Lasso’s contributions were considered the pinnacle of the tradition from a musical and pedagogical standpoint and, according to Bruce Belligham, were particularly popular and reprinted many times in later years.¹

They are:

- | | |
|--------------------------|-------------------------|
| • Beatus vir qui | • Iusti tulerunt spolia |
| • Beatus homo | • Sancti mei |
| • Oculus non vidit | • Qui vult venire |
| • Justus cor suum tradet | • Serve bone |
| • Expectatio justorum | • Fulgebunt iusti |
| • Qui sequitur | • Sicut rosa |

More were published at later dates and they continue to be available. A recording of some of them, played by Renaissance wind instruments rather than sung, was recently made. (*Missa ad Imitationem Vinum bonum; Ex Cathedra*, directed by Jeffrey Skidmore, and *His Majesty’s Sagbutts and Cornetts*, directed by Jeremy West. Geaudeamus 1996.)

Their difficulty varies and can be increased or decreased according to tempo the singers choose. In fact, the bicinia are written in a way that makes the tempo flexible—each one compelling at a number of different tempos, with different lessons to be learned at each step along the way.

A good choice for a first attempt is “Beatus Vir,” which begins in the lower voice. The upper voice finds the dominant from that note, while the lower voice moves down a half step and back up again, just as the upper voice moves up a half step and back again. The dramatic movement

NOVÆ ALIQVOT ET ANTE
HAC NON ITA VSITATÆ AD DVAS VO-

ces Cantiones suauissimæ, omnibus Mulicis summe vti-
les; nec non Tyrionibus quàm eius artis pe-
ritioribus summpere in-
teruenientes.

Authore

ORLANDO DI LASSO,

Illustrißimi Bavarie Ducis ALBERTI Mu-
sici Chori Magistro.

Summa diligentia compositæ, correctæ, & nunc primùm in lucem æditæ.



Monachij excudebat Adamus Berg,

Cum gratia & priuilegio Cæs. Maiestatis.

M. D. LXXVII.

¹Grove Music Online, entry “Bicinium” (accessed January 8, 2007).

here takes place in the lower voice, where a series of eighth notes are divided into tonal sets of three before the singers end the first section in an octave, as if to test the pitch. The lower voice begins again, this time up a sixth and the upper voice enters a third above. Some difficult passages follow until rhythmic unity is achieved on the third part but on different words. Another settling down takes place before the final section, and here we have breath and rhythm training before a unison ending.

A duet like "Fulgebunt" can be sung fast or slow but whichever one chooses, the singers must be prepared for the last section, which in this case is the most challenging. Singers can spend hours working through lines that chase each other around and about and back again. The same is true of a spectacular little motet written to celebrate Mary: "Sicut rosa," with a structure that seems to replicate the full flowering of a sweet rose.

The best way to approach these is to find the pitches without the aid of instruments. This way the singers become accustomed to finding pitches within rather than outside of themselves. For this reason, these are ideally sung with two people, not two sections, when the challenge is the greatest but also the potential for learning is at its most intense.

If two singers end up mastering 6 to 8 of these in the course of months, it is not a stretch to say that they will have overcome many of the difficulties that confront singers who are encountering polyphonic music for the first time. They will begin to feel the required inner pulse of the music, to hear pitch without the aid of instruments, and to develop the confidence to enter without the aid of an external cue.

If nothing else, these pieces help singers overcome a sense of shyness about pitch and rhythm, and familiarize singers with the style and approach of the golden age. They reduce polyphony to its very essence in a way that makes it comprehensible and approachable by amateurs. They also provide compelling evidence that Orlando Lasso was a friend to singers, then and now. ♪

Proprium Missae: Unity, Variety, and Rupture in the Roman Rite

by László Dobszay



any criticisms of the post-conciliar liturgy touch upon the theological implications of the *Ordo Missae*, but such criticisms are frequently rather questionable. In fact, however, the chief difficulty concerns the liturgy as *liturgy*, and so those problems remain even if the new Order of Mass is theologically faultless.

The Roman Rite is more than the *Ordo Missae*. And though the Roman rite is historically linked to the Latin tongue, that Rite itself is more than the language of the liturgy. Recall the fact that the Eastern liturgies were translated repeatedly, whilst the rites themselves changed much less frequently over the centuries than did the Roman rite!

Also included in the Roman Rite are the many texts of the *Proprium Missae*. In addition, the Roman Rite is the order of the pericopes, the collection of prayers and orations and their distribution, the structure of the Divine Office (today in ruins), and the texts for celebrating the

László Dobszay teaches at the Liszt Ferenc Academy of Music in Budapest, Hungary, and directs the Scholar Hungarica. He is the author of *Reform of the Reform*. laszlod@zti.hu.

sacraments. Furthermore, the Roman Rite is also the Mass antiphoner (*graduale*) and the office Antiphoner (*Antiphonale*). (I wish to stress this last aspect too, since lovers of the traditional liturgy are almost always silent about the recent destruction of the office, which after all ought to be an integral, indeed an eminent part of the liturgy, without which there can be scarcely any liturgical education, any liturgical life, any liturgical renewal, any pastoral-liturgical activity.

Today, however, I shall confine my remarks to the chants of the *proprium*, to their special features, and to some general conclusions. But we must begin with a brief historical survey of the Mass chants before we arrive at the conclusions, some of which will exceed the narrow limits of the assigned topic.

I invite your attention to the tables at the end of this article which list a few selected days and their proper Mass chants from sources of varying dates. The “equals” sign in the table (=) means that the given item is identical with the corresponding piece in the so-called Tridentine rite as indicated at the beginning of each line. Pieces which differ are marked with only a reference letter; the full text can be read in the footnote. A question mark (?) means the source offers no clear assignment. The first column following the incipit quotes the antiphoner of the Old Lateran (Roman) Use, followed by the most ancient (and some later) Gregorian Mass antiphoners. The last column points to the *Ordo cantus Missae* and the Missal of Paul VI. The letter-codes identifying the various sources are explained above the table. The *Graduale simplex* was not taken into consideration because its chants are basically different from this system.

What can we see in the table at the end of this article?

1. First, the *continuity* of the Roman Mass chant tradition from the earliest sources up to the twentieth century emerges very clearly from these data. The Old Roman source testifies that the chants sung at Rome before the rite was transmitted to the Franks, was identical to that found in the Tridentine Mass. It is surely possible to trace this tradition back at least into the 7th century, which is only a *terminus post quem non*. The identical nature of the two is convincing not only with respect to quantity but also in *quality*, since it covers all the cardinal points of the liturgy. And the *differences* confirm this essential sameness, whilst only adding nuances to the picture.

Namely:

2. In the offertories we observe the presence or absence of the *verses*, which in spite of their rich significance unfortunately disappeared from the Roman liturgy during the XIIth and XIIIth centuries, approximately. A genuine reform should have exerted itself to restore them. Some of the ancient sources also included a so-called “versus ad repetendum” to the introit and communion psalm, which wonderfully illuminate the selection of that psalm on the given day. In other cases the difference results from omission of a verse in some Alleluias. Double verses occasionally appear in the ancient Roman liturgy which was simplified in the curial rite and consequently in the Tridentine Missal as well. Thus, for instance, the amputation of the verse “Epulemur” from the Easter Sunday Alleluia seriously mutilated the full meaning of the chant.

3. Some of the items in the table are in boldface, meaning that one or more sources differ considerably from the Missal of St. Pius V. It will be instructive to examine them more closely. Though in the recent reform the interlectionary chants remained the only obligatory Mass chants, we can see that the tradition is not uniform at precisely these points. In the various individual usages the selection of the Alleluia is anything but arbitrary, but the Roman Rite as a whole is not quite uniform in this respect. As some of the ancient liturgical books put it: “Alleluia quale volueris,” which, of course does not mean that these items were left to the creative will of individuals, but rather permitted the worshipping community to select the chant from an already established collection. Closer inspection of these cases reveals, for example, that the Old Roman rite used only two Alleluias for all of Advent, alternating from week to week. The Gregorian sources place these two Alleluias on the first and third Sundays (reversing the

order of the Old Roman rite) and added new pieces for the second and fourth Sundays. And it is precisely on these two Sundays that we can discern ambiguity between the sources.

Furthermore, the Old Roman rite had a limited set of Alleluias (*Dominus regnavit, Adorabo ad templum, Venite exsultemus*, etc.) which were used both on great solemnities and on ordinary Sundays. The Gregorian sources assigned these few Old Roman Alleluias to the feasts, and created a series of new Alleluias for the period *per annum*, arranged in an orderly linear sequence. Owing to some differences at the beginning and end of this series, and also because of a few insertions, the individual chants may shift position by a week or two depending upon the *consuetudo* of the particular local usage. (See the two examples at the end of the table.) There are a few differences also in the case of the other interlectionary chant, in the graduals of the Sundays after Pentecost.

4. The difference between the Old Roman and the Gregorian sources on the Fourth Sunday of Advent has another cause. In the Old Roman rite, because of the long vigil service on Ember Saturday, this day was specified “*Dominica vacat.*” When the custom of the lengthy vigil on this day died out, it was necessary to compose a proper for the Sunday which had become “free,” and so one was assembled from the chants of other days. In some communities the Mass of the Ember Wednesday was repeated on the following Sunday, and this is how the *Rorate* became the introit of the Fourth Sunday of Advent. In transalpine regions, however, a new chant was provided for that day, and thus one of the most beautiful pieces was created: the introit *Memento nostri* (whose melody is new, though the text was chosen on the basis of a traditional interpretation which dates back to St. Augustine).

To summarize: the repertory and distribution of the proper chants *per anni circulum*—what we may call chant pericopes—is an integral part of the Roman rite. The system as a whole was common throughout the *universal* Roman rite, accepted everywhere and at every epoch from the earliest documented beginnings until the final decades—even if some few pieces were fixed in their place by the tradition of a *local* church institution such as a diocese or a religious order.

In other words, the chant was not merely an accompaniment but an important component of the liturgy, indeed, of the *daily* liturgy. The chants had their function in delivering the contents of the liturgy. In other words: to the liturgy of a given day there *belong* the chant texts, no less than the prayers and lections, and therefore omission of the daily chanted texts mutilates and truncates the message of the liturgy.

This statement, however, calls for refinement. Many 20th century commentators on the liturgy often tended to analyze all the items of a given Mass as transmitting a homogeneous intellectual message. Thus they would explain how an introit fits with the Gospel of the day, how the gradual is linked to the epistle, and so forth. As the years went by, such endeavors appeared false and harmful. They are *false*, because the cycle of the individual liturgical genres was composed separately over the course of the year, and the fixed series of texts often shifted away from one another. And the attempts are *harmful* because this approach inspired the liturgical tinkers and preachers to construct rational “themes” for each day, simply regarding the Mass, (in good Enlightenment fashion) as an illustration of catechetical or moral lessons.

Since the traditional liturgy did *not* fulfill such expectations, the “experts” arrogated the right to fabricate a new liturgy which was more “consistent” in this respect. A striking example of such untraditional, contrived harmonization in the Neo-Roman rite is the three-year system of responsorial psalms. The false interpretation holds that lection and psalm together form some sort of a dialogue: first God speaks to man and then man replies to God according to the ideas or “trends” elicited by the lection. The truth of the matter is simply that in each of its genres, the liturgy is a “dialogue”: *all* of the moments are God’s gift to the church, and they all include simultaneously the response of the church. God teaches also in the gradual chant; and the church hearkens also to the lection in a continuous reflexivity and with a prayerful spirit.

II

But, really: how can one say that the proper chants are “part” of the daily liturgy? What does it mean to claim that those proprium chants are a decisive element of the Roman rite which cannot be omitted? There are three dimensions or principles which justify the thesis.

1. It is a peculiarity of the *Ritus Romanus* that most of its chants have texts taken from Holy Writ. Though to us this seems self-evident, the liturgical usage of the Eastern Church makes it clear that this is a special characteristic of the church in the West, and of Rome in particular. This practice became possible because the apostles interpreted not only the words of the Lord in the Gospels, but also the entire Scriptures including the Psalter, and this *interpretatio Christiana* was enriched by the theological reflexion of the Church Fathers during the succeeding centuries. Many of the faithful became familiar with the biblical commentaries of Origen, Augustine, Ambrose or John Chrysostom. But this type of interpretation really became the common property of the church in and through the liturgy.

The church as a living community comprehended the Bible when it was prayed in chant day by day. It was this understanding of the Sacred Page which inspired the church to sing a given passage, but at the same time the *adoption* of that passage clarified the meaning of it. Thus, for instance, Psalm 2 and the solemnity of Christmas mutually interpret each other.

2. The Christological reading of the Bible in general has become more accurate and refined by dint of theological reflection when many verses of Scripture were linked with specific mysteries and consequently with specific liturgical occasions. It was not at all as though someone searched out an appropriate text to be sung on a given Advent Sunday. Prior to being chosen, the particular Biblical *locus* was already associated with the mystery of the specifically distinct seasons. In this case, “season” seems more important than individual “day.” Psalms 24, 79, and 84 recur again and again in the Masses and offices of Advent; therefore they should not be understood chiefly in the context of the day (and its other chants and lections), but rather in the larger framework of general Advent references. And then it becomes clear why *Excita* or *Ostende* (which recur at so many points of the Advent office) are entirely appropriate texts to serve as an Alleluia verse, even though they are assigned differently to Sundays in the Old Roman and Gregorian systems.

Permit me to illustrate the relationship between the patristic interpretation and the liturgical use by one cogent example, the introit of Easter Sunday.

Many a man of our time is perhaps unmoved by the enigmatic psalm verse of this introit: *Resurrexi, et adhuc tecum sum*. Perhaps he would be more easily stirred by the triumphal sounds of a late mediaeval *cantio* or a Lutheran chorale that begins: “Christ ist erstanden . . . des sollen wir alle froh sein!” But instead, let us consider St. Augustine’s Explanation of Psalm 138. It is difficult to summarize this text in a few sentences, but I can at least hint at its Paschal meaning.

Augustine’s sermon begins with an admonition to search out in the words of the Prophet the same truth proclaimed in the Gospel, since the *sacrificium vespertinum* of Christ on the cross rent the curtain of the Temple, revealing its secrets. In Psalm 138 Christ addresses the Father as his “Lord” because here he speaks to the Father as someone less: “which being in the shape of God, thought it not robbery to be equal with God: and took on him the shape of a servant” (Phil 2:6). It is *this* Christ who says to the Father: “I arise, and am still with thee.” And further: “Thou hast searched me out, and known me”—not as though the Father had not known him before, but because the Father’s knowledge is powerfully active: it *makes* what he *knows*. “Thou knowest my down-sitting, and mine up-rising.” When a man takes a seat, he lowers himself, “humiliates” himself. The Saviour “sat down” in his sacred Passion and “rose up” on Easter morning because the Father “has laid his hand” upon Christ.

When Christ, the new Adam lay down and slept (Ps 3:5) there emerged from his side (*ex corde scisso*) the new Eve, the church (*nascitur Ecclesia*) and they become two in one flesh. Consequently the “sitting down and rising up” of the Head is also the Passion and Resurrection of the Body. Thus the Head and the Body say together to the Father, “I arose, and am still with thee: thou hast laid thine hand upon me: thy knowledge is become wonderful.”

And so we see that the Easter introit not only *announces* Christ’s Resurrection (“Christ ist erstanden”), but also joins together the voice of the Risen One with the voice of the church. Together they speak to the Father in that unparalleled intimacy in which only the Son of Man might address the Father by means of his divinity.

When the church achieved the deeper understanding of the full mystery of Holy Scripture, when the “secrets of the Temple” had been revealed, then also the mouth of the church could open to chant praise to God with the appropriate words at the right time, proclaiming but also addressing him. Hence it belongs to the integrity of worship, to the fullness of the cult, to include at the apposite points of liturgical time the chanting of appropriate, well-understood texts.

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3. From the foregoing observations one might, of course, conclude that it would suffice to present a list or collection of biblical texts along with a scheme for distributing them over the appropriate seasons of the year. Close study of these chants has documented the fact that there was a historical period in which the church contented herself with *seasonal collections*, which is to say, with the principle of “sets.” This means that the festal periods had their own proprium chant repertoires, whilst during “ordinary” time (*tempus per annum*) the singers worked their way through a store of selected chants arranged in numerical order.

Traces of this “set principle” can still be found in the pre-1970 missals, the Lenten communions for example, or the fact that the introits, Alleluias and offertories of the first sixteen Sundays after Pentecost follow each other in successive numerical

order of the psalms. Even clearer is the arrangement in the Ambrosian Mass Antiphoner where even today, “ordinary” time is provided for by a 12-item set of *propria dominicalia*.

However, one more dimension of the proprium chants remains to be considered: it is the psychological one. As early as the 6th–7th centuries the church found it appropriate and desirable to distribute the sets of chants which had been collected, assigning them to the individual days of the year. In fact, there is a scholar who defends the supposition that this arrangement and distribution of the proper chants was the real beginning of the linear arrangement of the church year itself.

In any case, a similar phenomenon can be observed when we study the other components of the Mass. For instance, analysis of the sermons of St. Gregory the Great reveals that in his time each day had a fixed gospel, in the majority of cases identical to those we know from our precconciliar missals. The transition from the principle of “sets” to the principle of proprium chants in the strict sense, brought great benefits. Among them were the cessation of an improvisatory style of liturgical chanting; introduction of a quiet and peaceful order into the liturgical celebration; formation of a barrier against arbitrariness; effective promotion of unity at the precise moment when the liturgy of Rome became the liturgy of half a continent; opportunity for singers and ministers to prepare themselves both technically and spiritually for the liturgy of the day because they could repeat at regular intervals the same chants on the same day every year.

And so, as the annual sequence of orations and lections became fixed in the Sacramentary and the Lectionary, there arose also a bond of *association* amongst all the items prayed and chanted on a particular day. But that does not contradict what has just been explained, because this bond or link is not a premeditated, speculatively calculated coordination of the proprium chants, but rather a bond whose nature is spiritual and emotional. One became accustomed to, and grew to like, the fact that in the Mass whose gospel recounts the miraculous raising of the widow's son of Naim, the introit *Protector noster* is regularly chanted. Here, there is something more than mere routine: the fixed constellation produced a great many spiritual and psychological fruits.

In the mature form of the Roman rite, the order of proprium chants is the result of three principles or factors completed by a fourth, a musical principle. The first factor is the tradition of the *interpretatio Christiana*; second is its manifestation in the *principle of sets*; the third factor is the transformation of the repertory into a cycle *per anni circulum*. And the fourth musical component may be termed the principle of *genre*, the fixation of musical expression linked to individual liturgical moments and types of events. This principle of Gregorian musical forms explains why an introit cannot be replaced by a gradual and vice versa, even if their texts be identical.

And what of the changes which followed the last Ecumenical Council? How are they related to the continuous tradition of the proprium chants in the Roman rite? How did they affect it? Very little, at first sight; scarcely more than the non-essential changes wrought during earlier centuries. The new *Ordo Cantus Missae*, which determined the order of Mass chants as well as its implementation in the new *Graduale Romanum* of 1974, is similar to the *Ordo Antiquus* in many places, in spite of the re-location of a good many chants as a consequence of changes in the church calendar. The influence of the new three-year cycle of lections upon the arrangement of the chants led to the predominance of what we have seen to be a false concept (namely the idea of complete coordination within each daily liturgy) over the traditional order.

And the changes in the new *Missale Romanum* are even more numerous. Although the texts of the gradual also appear in the missal over a great part of the year, there are two conspicuous differences.

The *first* difference is the remarkable number of instances where the assignment in the missal differs from that in the *Ordo Cantus Missae*. Up until now, the antiphoner fixed the text and melody of the chant, and the missal quoted the texts from the choir book, after the fashion of a libretto or "text"-book. This is the first time in the long history of the Ritus Romanus that choir book and altar missal do not overlap or coincide. The separation of the two Mass books is not (yet) as lethal as it is in the case of the Divine Office, but it tends in that direction.

The *second* novelty is the selection of new texts for the introits and communions of some Masses. New texts also emerged, of course, in past centuries, chiefly for new feasts instituted over the years. But here, old and traditional Mass texts have been replaced, thereby changing the contents of the liturgy at "cardinal" points.¹

Two other radical innovations should be mentioned. The offertory has been eliminated from the new missal, and the interlectionary chants transferred into the lectionary where a new three-year system, with totally new texts to be chanted, has been constructed, thereby causing many problems which unfortunately I cannot discuss at this time.

Another choir book published after the last Council under the title of *Graduale simplex* and purporting to follow the intentions of the Sacred Synod (*Sacrosanctum Concilium* no. 117) attempted to adapt the principle of sets to modern times—but in doing so, completely severed all ties to the centuries-old Mass antiphoner.

¹[The status of these texts in the missal is addressed in Christoph Tietze, "Graduale or Missale: The Confusion Resolved," *Sacred Music*, 133, no. 4 (Winter 2006), 4–13. Ed.]

The real subversion, however, was not found in these publications, but in three seemingly innocent little words of the *General Instruction to the Roman Missal*. In my recent book I called those words “the anthrax in the envelope.” In addition to chanting the proprium texts from the *Graduale Romanum* or the *Graduale simplex*, today, according to the GIRM paragraphs 48, 74, and 87 one may substitute *alius cantus congruus* or *aptus*. Since the plain fact is that today, ninety-nine of every one hundred Masses throughout the world are celebrated without the participation of a schola capable of chanting the Roman Gradual, and since the Simple Gradual has practically nowhere been effectively introduced, *alius cantus aptus* has prevailed over the proper chants of the Roman Mass.

There is no norm regulating or specifying what should be regarded as *congruus* or *aptus*, and consequently the Roman proprium chants fell victim to the “reform.” This means in plain terms that the church today has nothing to say through the chant in the Mass: that the chant effectively has no part at all in forming the liturgy and delivering its message. In other words, the proper chants ceased to be part of the liturgy after the Council. Today, the majestic phrases of the Liturgy Constitution sound almost ironic: “. . . as sacred melody united to the words, it forms a necessary or integral part of the solemn liturgy” . . . “sacred music increases in holiness to the degree that it is intimately linked with liturgical action” . . . “this sacred Council, keeping to the norms and precepts of ecclesiastical tradition and discipline.” . . . “The treasury of sacred music is to be preserved and fostered with very great care.” “The Church acknowledges Gregorian chant as proper to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services.”

If anything, even less valid today are the warnings of the celebrated *Motu proprio* of St. Pius X: “Nothing then should be allowed in the sacred precincts that could disturb or lessen the piety and devotion of the faithful, . . . nothing especially that could offend against the dignity and holiness of the sacred rites, and that would therefore be unworthy of the house of prayer, or of the majesty of Almighty God. . . . Since the text to be sung and the order in which it is to be sung are already determined for every liturgical service, it is not lawful to change either the words or their order, nor to substitute another text, nor to leave anything out, either entirely or in part” (*Motu proprio* Intro; II/8).

Chant ceased to be *pars integrans* of the liturgy. And the grievous damage is not repaired if *alius cantus congruus* is to become a juridically accepted part of the liturgy. Those three short words opened the pathway for the many kinds of *canciunculae*, pious but liturgically inappropriate “volkish” songs, as well as light music and pop tunes, poems foreign to the church’s textual tradition. One may criticize the 1974 *Graduale Romanum*, but the catastrophe was the General Instruction to the Roman Missal (and of course the Instruction “*Musicam Sacram*.” no. 32) since they opened the floodgates—to ground zero.

What motivated such laxity (for want of a more drastic word)? No doubt there were motives whose mention would be indecent, of which one must be ashamed. But one should also suppose a kind of good will, as is the case with the “reform” as a whole. One may surmise that there were two basic aspirations, more or less correct, which led to the concession of *alius cantus aptus*.

First, in the great majority of parish churches there is no qualified cantor or group of singers who could perform the chants of the Roman Gradual (or even the Simple Gradual) in its entirety, week after week, Mass by Mass. What then is to happen in the great number of Masses celebrated in spite of the lack of such cantors? One of the great temptations of our own day is that lovers of the liturgy and its *musica sacra* attend the Mass with the best music they can find, and ignore all the others. And so the liturgy has frequently been fractured and split into a “high” church music and “low” church music.

And second, there was the fateful call to extend “actual participation” to the chant, including the proper chants. It is dashing, but supremely witless to lift our eyes to the heavens and

invoke the sonorous phrases about *musica sacra* whilst offering no proposals for satisfying the every-day needs of those thousands of daily Masses, no satisfaction for the rightful desires of the faithful at prayer.

In order to propose a suitable course of action, an accurate diagnosis is required, an understanding of how we arrived at the present state of affairs. In other words, we cannot avoid a brief summary of the historical process.

III

In the earliest centuries the proper chants of the Mass consisted of but two pieces: the Interlectionary chant(s) and the *communio*, both performed by the *psaltes*, the trained solo singer. The role of the congregation was to join in the responses, the ordinary as a special kind of response, and the repeated refrains of the responsorial psalmody. On the basis of the ancient reports and descriptions, confirmed by the surviving practice of the Eastern Church, we can conclude that in the earliest times the true field of *participatio actuosa externa* for the layfolk, was the Divine Office.

This situation changed in a fundamental way when the *scholae* were founded. In the very beginning, these were little more than a gathering, a “workshop” of the psalm-singers which made possible their occasional singing as a group. We do not know when and where such gatherings of singers emerged, but it was surely no earlier than the late 4th or early 5th century, and then only in some of the larger churches. Today it is generally believed that as a regular institution, the Roman schola was founded in the 6th or 7th century.

One should not imagine that there was a schola in every parish church: at first, only two or three papal basilicas possessed the infrastructure and the financial resources required for the support of such an active ordinary institution. In the parish churches at Rome, the so-called *tituli*, musical practice remained in the hands of the precentors. The papal schola, as a body of selected young people who lived the *vita communis* and learned the liturgy and its chant as a vocation, flourished amidst exceptionally favorable conditions which made it possible to develop a new and more demanding style of Mass proprium chants. Although melismatic chanting, too, had flourished earlier (one thinks of the improvised tract or *communio* of the solo singers), yet it was the *individuality* of the tunes which demanded such great skill and diligence.

The new pieces were not mere adaptations of standard musical models; in the new situation each text had its own tune, and mastery of these involved an enormous task for the memory, particularly in an age when notation had not yet developed. These singers did not chant only once a month, and they could not decide for themselves which items of the Mass would be performed on a given day. They were required to sing by heart each of the four or five proprium chants of the particular Mass, and even a new piece week after week—or even every day, as for instance in Lent.

It is not surprising that those who from early childhood grow up in such a school, later choose the service of the liturgy as their life-long vocation. And in this sense it may be said that the chanting at Mass in the Roman basilicas was of a “clerical” nature from the 6th or 7th century onward. The only way to transmit these chants to a wider environment was through the visits of the papal schola to the various parish churches, where they would chant the entire liturgy on the stationary days. Otherwise, the precentor or *psaltes* remained the chief executant of the chant in the many local churches.

It was the evangelizing efforts of the missionaries from the 7th century onwards which spread the liturgy of Rome throughout the European continent. In the monasteries and cathedrals the abbots and bishops imitated Rome by establishing their own *scholae* which trained professional singing masters and a cadre of good singers. The prelates did not fail to urge the

entire liturgical community to join in chanting at least some pieces. The best institution to implement this ideal, of course, was the cathedral or monastic school, where the lads could be systematically prepared to chant the liturgy.

The collapse of the institutions in the Protestant revolution, lack of material resources, radical change in the educational system, widespread, secularization—converged to destroy the basis of regular liturgical chanting.

The typical liturgical choir consisted of priests, young men and boys, up to an hundred or more in the cathedrals, twenty or thirty in the cities, or only two or three in the smaller town or village churches. All the singers together, or

in smaller groups, performed the obligatory chants of each day, and this took three or four hours of the day, in addition to an hour or two of preparation. Maintaining such a system on a level which assured its functioning, required *stable* institutions, with great material and intellectual background. Which is to say, that large estates, endowments and strict regulations assured the regularity of liturgical singing in each ecclesiastical centre, over decades and centuries.

In their turn, these institutions promoted further development of *musica sacra* over many years during which Gregorian chants were embellished or completed with polyphony, and later supplanted by polyphonic masterworks. Since the liturgy regulated the texts, such pieces remained lawful even if the texts were not delivered on their Gregorian tunes. During this period of history, congregational participation was at a minimum, if it existed at all.

In the middle of the 16th century this vibrant liturgical life came to an abrupt end. The collapse of the institutions in the Protestant revolution, lack of material resources (or their re-direction to new purposes), the radical change in the educational system, widespread secularization—all these factors converged to destroy the basis of regular liturgical chanting. Actual liturgical praxis was sharply divided: in some wealthier churches groups of professional musicians graced the High Mass with exquisite art music (often of a character increasingly alien to worship), and also the *cantus gregorianus* became the domain of experts. On the other side of the great divide, in a great majority of Masses the text of the liturgical chant became a prayer read by the celebrant: silence in the sanctuary became the norm. The few monasteries and religious houses which preserved in practice a remnant of the regular proprium chants were but small and insignificant islets in the great stream of the church's life.

Permit me to summarize the situation in a more pointed fashion. The *cantilena Romana* had developed and grown into an enormous liturgical and spiritual treasury. But that treasure was not shared in equal degrees by the entire church. As a sung reality it resonated in the praxis of some monasteries and cathedrals and their scholae, though the mediaeval institutions like the system of schools (with their strong staff and reliable financial support) had made a good beginning on the process of making chant the possession of all the faithful. But after the 16th century, liturgical chant became a *hortus conclusus* for congregations as well as choirs in most churches, for it remained present in the Mass only as a prayer, surrounded by other texts and covered over by non-liturgical music.

During the course of the last century, as a growing number of layfolk achieved a relatively higher educational and cultural level, there emerged a new opportunity for improving the *status quo*. Fostering literacy, comprehension and music-making would have greatly aided endeavors to transform a great number of the communities into some type of liturgical bodies.

Which is to say, the mediaeval “liturgical choir” could have been broadened and enlarged so as to include the educated layfolk and eventually, by gradual steps, the full congregation.¹ To achieve that, the common elements of church life such as catechesis, preaching, singing classes in the church-run schools, activity of the choirs and indeed most institutional aspects of church life should have been adapted to the great purpose.

It would have required a definite focus for pastoral activity, the training and employment of suitable leaders, promulgation of diocesan statutes and the establishment of apposite foundations and endowments in order to elevate the regular chanting of the Divine Liturgy from the level of short-lived individual initiatives to its rightful place as *pars integrans* of a flourishing religious life—which, I may add, also includes involving popular participation in the Divine Office.

For a great many Roman Catholics, highly profitable “participation aids” such as “missalettes” have become an intermediary transmitting the message of at least the text of many proprium chants. Because of the (false!) isolation into which Latin has been forced, however, the texts of the proprium chants lacked their directness and immediacy of contact. No “missalette” can compensate for the loss of the *chanted* proprium. Though the text as the voice of the praying church was precious for many people, the church as it really exists was only listening indirectly to this voice. The proper chants of the Mass can communicate the full value of their message only as *chanted* texts; the *read* or recited propers have a diminished function in the liturgy. That is to say, in practice the proper chants have *de facto* been dropped out of the liturgy, even before they were abolished, in reality, after the last Council.

It was precisely in this situation that the “reforms” of the Second Vatican Council appeared. Well-founded criticism of the *Novus Ordo Missae* and the new orientation which results, depend upon a view or approach which adheres to the tradition but at the same time is not blind in one eye to the desires which the *Novus Ordo* ardently sought but could not achieve. The myopic engineers of the “reform” over-simplified the problem: “Why bother about the tradition of the Roman Church if we can let the people sing what they want, and can?” For them, that was the beginning of “inculturation.” But is it still possible to correct that aberrant idea?

IV

One possibility would be simply to allow the present state of affairs to continue, which is to say: organize magnificent Gregorian days, courses, and conventions; solemn Masses with majestic chant performed by professional singers—and then to extend pious wishes with a blessing for all the other churches and all of their Masses.

But is it even possible to resolve the contradiction between preserving the inherited Roman repertory and obstacles of its regular use? Finding a resolution requires that we think over the situation carefully and formulate purposeful provisions leading to a true liturgical reform, one which extends also to the field of chant and includes both the musical material and the institutional background. Temporal constraints permit me to discuss only the first aspect, and I would like to do so in five theses.

Thesis 1 = The formula *alius cantus aptus* as a substitution for the Roman Gradual or the Simple Gradual must be abolished.

Thesis 2 = The highest degree of vocal participation in the Mass proper is of course chanting the full proprium in its Gregorian tunes. One could accept certain minor corrections and alternative options to the Missal of Trent, for instance the restitution of the offertory and

¹One may note in passing that it was precisely this noble goal which motivated Justine Bayard Ward to devise her ingenious method of musical formation, in the spirit of St. Pius X.

communio verses; the use of double introit *Rorate* and *Memento* for the Fourth Sunday of Advent, etc.

The Missale must contain the same text printed in the choir books. Official authoritative instructions should be issued, to regulate matters such as these: where and when is the chanting of the full proper obligatory? what kind of simpler forms are permitted? when and where? how can and *should* individual churches provide a *psaltes*/cantor or a schola for the parish Masses? how can it be guaranteed that the faithful actually receive the message of the proper chants through authentic translations? what tools or aids can be offered to the clergy in order to insure an obligatory systematic introduction to the understanding of these texts in the framework of local catechesis, preaching, and spiritual reading?

Thesis 3 = Although the most splendid sonic vesture of the proper texts is contained in the *Graduale Romanum* which "should be given pride of place in liturgical services," it is also in conformity with church tradition that those texts may also resound in other worthy settings such as the polyphonic elaboration of the texts, or alternatim compositions combining polyphony with Gregorian chant. On the other hand, collections of less difficult musical settings can also be approved which enable choirs with less training (or even the entire congregation) to chant the canonical texts, i.e. the texts contained in the *graduale* and not some other substitute.

The best of these will be settings which adapt melodic models to different texts (like the ancient antiphons of the Roman Office) so as to render the liturgical chant more widely accessible. And on occasion the chanting of antiphons might even be simplified somewhat by introducing some less accentuated motives in the text into the verses. The question of liturgical and musical norms must be relegated to another forum.

Thesis 4 = To churches or for Masses which are less well provided with good chanters, or are just beginning the process of introducing liturgical chant, permission might be given to return to the old "set principle," which is to say using a collection of set pieces for an entire season, analogous to the Simple Gradual but based upon the traditional gradual. In such cases the celebrant, the ministers, and/or the congregation should, after chanting that "set" piece, pray the introit (or offertory, etc.) proper to the day.

In an "emergency situation" like that, the introit *Ad te levavi*, for instance, could be sung throughout Advent, followed by recitation of the proper introit of the day. I would call this form a "regulated use of sets" because it allows the necessary freedom to the local community without sacrificing the liturgical canon.

Thesis 5 = The "regulated use of sets" is a step above the lowest level which could be adopted chiefly in weekday Masses or at Masses with a small congregation. It involves congregational recitation of the antiphons, with the verse read out by a lector or server (facing the altar and not the congregation). If these texts were recited *recto tono* on one pitch (or even with a soft organ accompaniment), worshippers might be reminded that the text is properly a chant. Indeed, before or after the text of (for example) the introit, a well known hymn which is appropriate to the liturgical day could also be sung. But the catalogue of hymns allowed for the use of a specific type of community should be accurately fixed and officially approved.

I have eschewed a comprehensive discussion of the "language problem." In my opinion, if the vernacular is useful anywhere, it is precisely for the proprium chants (cf. *Sacrosanctum concilium* 36.2). However, this option should, I believe, be combined with the rules governing a regular (and suggested) use of the Latin tongue.

For such complementary use of the mother tongue I propose four tools. 1) Specified types of churches are obliged to celebrate the Mass, according to a fixed schedule, with Latin propers. 2) Latin and vernacular in combination, e.g. the soloist/cantor chants the Latin Gregorian melody of the introit at the beginning of the Mass, after which the congregation repeats it in

their mother tongue on a simple tune, as a “sung translation,” so to speak. 3) A third possibility is to follow a custom used already in the “Tridentine” rite: the congregation or a small schola sings the proper chant in the vernacular whilst the priest as the “mouthpiece” of the church prays the required Latin text. 4) The fourth tool is the use of bilingual choir books or notated Missals, thus permitting the faithful to see the original Latin (read by the celebrant) whilst the same text is chanted in the vernacular.

Restraints of time do not permit me to discuss at this point the musical style of vernacular proprium chants. What is of primary importance, either in reciting or chanting, is to use a worthy translation which renders the meaning quite precisely whilst preserving the traditional biblical-liturgical style of the particular native tongue. The best way of doing this would be a slight and tactful modernization of the old translations. I never cease to wonder why it has not occurred to post-conciliar English-speaking Catholics to use the Anglican-use gradual with the English versions of the chants.²

A differentiated praxis such as I have just outlined, would ensure preservation of the full Roman chant repertory whilst also permitting those chants to resound even in the poorest and simplest circumstances. Each level uses the same texts; the same thoughts are pronounced, but differently, depending upon the local circumstances. These forms resemble an ascending staircase: those who stand on the lowest step and are still unable to climb higher, celebrate the same liturgy as those standing higher—and they can see before their eyes (and ears!) the steps to which their community can rise.

To adapt the well-known saying of St. Pius X: they are not singing something during the Mass, but singing the Mass itself. It would be mistaken to regard this gradation as a degradation of the full Latin Gregorian proprium chanted by the schola! Let the classic chant remain in its majestic state; but let us consider also the ordinary Masses in parish churches today—and appreciate the opportunity for improvement offered by these “tools.”

Permit me to offer a concluding observation. I fear that my suggestions may have set off a two-front war. For the partisans of the *Novus Ordo*, my adherence to the tradition might be cause for reproach; and for the friends of the Tridentine movement the practical measures I have suggested, may seem too opportunistic. I think, though, that the “Tridentine” rite will remain a source of joy only for a few, and hence have little impact upon the general usage of the church because of this isolated position—unless we recognise that whilst maintaining its identity, the traditional Roman rite could—and did!—live, change, and develop over the centuries.

The question is: what does this “change” mean? If it is not to demolish the Roman rite but to make it more vigorous and alive, then the change is justified not only by the Liturgy Constitution of the last Vatican Council, but by the *tradition itself*. “Remain the same, by the force of change!”—that should have been the true motive of the post-conciliar “reform.” What I am calling for is not a compromise or an admixture of *novus* and *antiquus*, but rather a way to surmount their conflict. We must return to the rite of 1962, not in order to call a halt at that point, but in order to locate the true reform of which we have been cheated.

In this respect, I think that what has been said about the chant might offer a model for restoration of other elements of the Roman liturgy such as the lections, the sacramentary, the office, the kalendar, etc. I consider this to be the best and most accurate meaning of the formula: reform of the reform. 

²Online at <http://anglicanhistory.org/music/gradual/gradual.pdf>.

OR=Old Roman; R = Rhenau (8-9. s.), MB = Mont Blandin (8-9. s.), Co = Compiègne (9. s.), Cor = Corbie (9-10. s.), S = Senlis (9. s.), L = Laon 239 (9-10. s.), Ch = Chartres 520 (13-14. s.), Be = Benevento 34 (11-12. s.), Bo = Bologna (11. s.), Kl = Klosterneuburg, Graz 807 (12. s.), Le = (Leipzig, 14. s.), Str = Strigonom (Esztergom, 14. s.), OCM = Ordo Cantus Missae (1972), MP = Missale Romanum auctoritate Pauli Pp. VI Promulgatum (1971)

Dies	Missale Romanum Pii V.	OR	R	MB	Co	Cor	S	L	Ch	Be	Bo	Kl	Le	Str	OCM	MP
ADV. Dom 1																
Introitus	Ad te levavi	=	=	=	?	=	=	=	=	=	= ¹	=	=	=	=	=
Graduale	Universi qui te	=	=	=	?	=	=	=	=	=	=	=	=	=	=	=
Alleluia	Ostende nobis	E ²	=	=	?	=	=	=	=	=	=	=	=	=	=	=
Offert.	Ad te (Domine) levavi	= ³	=	= ^v	?	=	= ^v	= ^v	=	= ^v	= ^v	= ^v	=	=	=	=
Comm.	Dominus dabit	= ⁴	=	=	?	= ^p	= ^p	= ^p	=	=	= ^p	=	= ^p	=	= ^p	=
Dom 2																
Introitus	Populus Sion	= ⁵	=	=	?	=	=	=	=	=	= ⁶	=	=	=	=	=
Graduale	Ex Sion species	=	=	=	?	=	=	=	=	=	=	=	=	=	=	=
Alleluia	Lactatus sum	O ⁷	=	=	?	=	= ⁸	=	= ^{+S}	= ^{+S}	= ^{+S} / V ⁹	= ^{+S}	= ^{+S}	R ¹⁰	=	=
Offert.	Deus tu conversus ¹¹	= ^v ¹²	=	= ^v	?	=	= ^v	= ^v	=	= ^v	= ^v	= ^v	=	=	=	=
Comm.	Jerusalem surge	= ¹³	=	= ^p	?	= ^p ¹⁴	= ^p	= ^p	=	=	= ^p	=	= ^p	=	= ^p	=
Dom 3																
Introitus	Gaudete in Domino	= ¹⁵	=	=	= ^v	=	=	=	= F ¹⁶	=	= ¹⁷	=	=	= F ¹⁸	=	= ¹⁹
Graduale	Qui sedes Domine	=	=	=	=	=	=	=	=	=	=	=	=	=	=	=
Alleluia	Excita Domine	=	=	=	=	=	=	=	=	=	=	=	=	=	=	=
Offert.	Benedixisti Domine	= ^v ²⁰	=	= ^v	= ^v	=	= ^v	= ^v	=	= ^v	=	= ^v	=	=	=	=
Comm.	Dicite pusillanimes	=	=	= ^p	= ^v ²¹	=	= ²²	=	=	=	= ^p	=	= ^p	=	= ^p	=

¹V. Qui non vis mortem. V. Scimus quia non reliquis.

²Exilia

³V1: Dirige me in veritate. V2: Respice in me

⁴Ps. 84. V. Veritas

⁵V. Excita

⁶V. Consolamini consolamini

⁷Alleluia *Ostende*

⁸V2. Stantes erant

⁹Alleluia *Virtutes caeli*

¹⁰Alleluia *Rex noster advenit Christus*

¹¹vel: Domine tu convertens

¹²V1. Benedixisti. V2. Misericordia et veritas.

(B: V3 Veritas de terra). O: Benedixisti. 2. Redemisti.

³. Misericordia

¹³. psalmus ut supra"

¹⁴Ps. 147

¹⁵V. Ostende nobis

¹⁶Gaudete. V) *Et pax Dei*

¹⁷V. Et pax Dei. V. Laetetur angelica turba

¹⁸V. *Et pax Dei*

¹⁹. textus abbreviatus

²⁰V1. Operuisti omnia. V2. Ostende nobis Domine

²¹Ps. 84. V. Ostende nobis

²²V. Deus manifeste veniet

Dies	MR	OR	R	MB	Co	Cor	S	L	Ch	Be	Bo	Kl	Le	Str	OCM	MP
Qu.T. 14																
Introitus	Rorate. Ps. Caeli	= v ¹	=	=	= v	=	=	=	=	=	= v ²	=	=	=	M ³	Ve ⁴
Grad. 1	Tollite portas	=	=	=	=	=	=	=	=	=	=	=	=	=	F ⁵	—
Grad. 2	Prope est Dominus	?	?	=	=	=	=	=	=	=	=	=	=	=	—	—
Offert.	Confortamini et jam	= v ⁶	=	= v	=	=	=	= v	—	= v	= v	= v	=	=	Au ⁷	—
vel Off.	—	—	—	Ave ⁸	—	Ave	Ave v	Ave	—	—	—	—	—	—	—	—
Comm.	Ecce Virgo concipiet	=	=	=	= v ⁹	= v ¹⁰	=	= p	=	=	= v	=	= p	=	Ve ¹¹	E ¹²
Qu.T. 16																
Introitus	Prope es tu	= v ¹³	?	=	= ¹⁴	=	=	=	=	=	= v ¹⁵	=	=	=	Ve ¹⁶	E ¹⁷
Graduale	Ostende nobis	=	?	=	=	=	=	=	=	=	=	=	=	=	A ¹⁸	—
Offert.	Deus tu conversus	Ad ¹⁹	?	=	= v ²⁰	=	=	=	=	=	=	=	=	=	Au ²¹	Ex ²²
Comm.	Ecce Dominus veniet	=	?	=	= v ²³	= v ²⁴	=	= p	=	=	= p	=	= p	=	Ex ²⁵	S ²⁶
Qu T. S.																
Introitus	Veni et ostende	= v ²⁷	=	=	= v ²⁸	=	= v	=	=	=	= v ²⁹	=	=	=	M ³⁰	=
Grad. 1	A summo caelo	=	=	=	=	=	=	=	=	=	=	=	=	=	Ex ³¹	—
Grad. 2	In sole posuit	=	=	=	=	=	=	=	=	=	=	=	=	=	—	—
Grad. 3	Dñe Deus virtutum	=	?	=	=	=	=	=	=	=	=	=	=	=	—	—
Grad. 4	Excita Domine	=	=	=	=	=	=	=	=	=	=	=	=	=	—	—

23 V. In sole posuit

24 V. Caeli laetentur

25 Intra. Memento nostri

26 Intra. Veniet Dominus et non tardabit

27 Grad. In sole posuit

28 V1. Tunc aperientur oculi. V2. Audite itaque

29 Audi Israel

30 Offert. Ave Maria. VI. Quomodo in me. V2. Ideoque quod

nascitur.

31 Ps. 18. V. In sole posuit (= Bo)

32 V. Exsultavit ut gigas

33 Comm. Veni Domine

34 Comm. Ecce Dominus noster

35 Ps. 118. V. Beati qui scrutantur

36 Ps. 118. V. Tu mandasti

37 V. Bene est prophetatum

38 Intra. Veni Domine

39 Intra. Ecce Dominus venit

40 Grad. A summo caelo

41 Ad te Domine levavi

42 sicut in Dominica II

43 Off. Audi Israel. V. Israel si me.

44 Offert. Exsulta satis

45 Ps. 118. V. Tu mandasti

46 V. A solis ortu

47 Comm. Exsultavit ut gigas

48 Comm. Salvatorem expectantius

49 Ps. 79. V. Excita

50 Ps. 79. V. Excita

51 V. Quousque expectavimus

52 Intra. Memento nostri

53 Grad. Excita

54 Hy. Omnia opera Domini

55 V1. Loquetur pacem. V2. Quia convenio/venio

56 Off. Exsulta satis

57 Ps. 18. V. In sole posuit

58 Ps. 18. V. Nec est qui se abscondat

59 Comm. Exsultavit ut gigas

60 Comm. Ecce venio cito

Dies	MIR	OR	R	MB	Co	Cor	S	L	Ch	Be	Bo	KI	Le	Str	OCM	MP
Dom 4																
Introitus	Rorate Ps. Caeli	= V ²			M ³				M	M	= /M	M	M	M	=	=
Graduale	Prope est	A ⁴							T ⁵						=	=
Alleluia	Veni Domine et noli	?								= /A ⁶				= /P	=	=
Offert.	Ave Maria gratia	E ⁹			= v ¹⁰		= v		C ¹¹	= v	= v	= v	= v	=	=	=
Comm.	Ecece Virgo	=					=			=	=	=	= p	=	= p	=
NATIV.																
DOM.																
Missa 1																
Introitus	Dominus dixit ad me	= v ¹²					= v ¹³				= ¹⁴				=	= /G ¹⁵
Graduale	Tecum principium	=													=	=
Alleluia	Dominus dixit ad me	=											= /N ¹⁶		=	=
Offert.	Laetentur caeli	= v ¹⁷			= v		= v	= v		= v	= v	= v	= v!		=	=
Comm.	In splendoribus	= p ¹⁸			= v ¹⁹		= v	= p		=	= p	=	= p		= p	V ²⁰
Missa 2																
Introitus	Lux fulgebit	= v ²¹			= v						= v ²²				=	=
Graduale	Benedictus qui	=													=	=
Alleluia	Dominus regnavit	=												= ²³	=	=
Offert.	Deus firmavit	= v ²⁴			= v		= v	= v		= v	= v	= v	= v!		=	=
Comm.	Exsulta filia Sion	=			=		= v ²⁵	= p		=	= p	=	= p		= p	=
Missa 3																
Introitus	Puer natus est	= v ²⁶			= v		= v			= ²⁷	= v ²⁸				=	=

61 Dominica vacat

62 Intr. *Veni et ostende* (= Qu. Temp. Sabb.)63 Intr. *Memento nostri Domine*. Ps. Peccavimus cum patribus64 Gr. *A summo caelo*65 Grad. *Tollite portas*66 Alleluia alia: *Ave Maria*67 Alleluia *Festina ne tardaveris*, vel: *Levate capita*68 vel All. *Prophetiae sancti praedixerunt*

69 Off. Exsulta satis (= Qu. Temp. Sabb.)

70 V1. Quomodo fiet. V2. Ideoque et quod nascetur

71 Offert. *Confortamini*

72 Ps. 2. V. Postula

73 Ps. 2. V. Astiterunt

74 V. Cum dilexisset me

75 vel Intr. *Gaudemus omnes*76 vel All. *Natus est nobis hodie*

77 V1. Cantate Domino canticum (BS). V2. Confessio et pulchritudo (B). V3. Cantate Domino benedicite (S)

78 Ps. 109.

79 Ps. 109. V. Tecum principium

80 Comm. *Verbum caro factum est*

81 Ps. 92. V. Parata sedes tua

82 Ante saecula natus

83 melodia propria

84 V1. Dominus regnavit. V2. Mirabilis in altis/excelsis

85 Ps. 147. V. Quoniam confortavit

86 Ps. 95. V. Notum fecit

87 Tropi!

88 V. Multiplicabitur ejus imperium

89 Alleluia *Verbum caro*. Vel: *Natus est nobis*

90 V1. Magnus et metuendus. V2. Misericordia et veritas.

V3. Tu humiliasti.

91 Ps. 97

92 Ps. 97. V. Recordatus est

Dies	MR	OR	R	MB	Co	Cor	S	L	Ch	Be	Bo	Kl	Le	Str	OCM	MP
D2 p. Ep.																
Introitus	Omnis terra	In ¹	=	=	=	=	= v ²	?	=	=	= v ³	=	=	=	=	=
Graduale	Misit Dominus		=	=	=	=	=	?	=	=	=	=	=	=	=	=
Alleluia	Laudate Dominum omnes angeli	Ad ⁴	=	=	=	=	=	?	Do ⁵	O ⁶	=	Do	Do	=	=	=
Offert.	Jubilare Deo universa	Ju ⁷	=	= v ⁸	= v	=	= =	?	=	= v	= v	=	=	=	=	=
Comm.	Dicit Dominus implete	Mi ⁹	=	=	= p ¹⁰	=	= v ¹¹	?	=	=	= v ¹²	=	= p	=	L ¹³	P/N ¹⁴
D. Palm.																
Introitus	Domine ne longe	= v ¹⁵	=	=	=	=	=	=	=	=	= v ¹⁷	=	=	=	=	=
Graduale	Tenuisti manum		=	=	=	=	=	=	=	=	=	=	=	=	D ¹⁸	=
Tractus	Deus Deus meus	=	=	=	=	=	=	=	=	=	=	=	=	=	Ch ¹⁹	=
Offert.	Impropertium	= v ²⁰	=	= v	= v	=	= v	= vc	=	= v	=	= v	=	=	=	=
Comm.	Pater si non potest	=	=	=	= p ²¹	= p ²²	=	= v ²³	=	=	= v ²⁵	=	= p	=	= p	=
15 Cena																
Introitus	Nos autem gloriam	= v ²⁶	=	= p	= p	=	=	=	=	=	=	=	=	=	=	=
Graduale	Christus factus est	=	=	=	=	=	=	=	=	=	=	=	=	=	O ²⁸	=
Offert.	Dextera Domini	= v ²⁹	=	= v	= v	=	= v	= v	=	=	=	= v	=	=	U ³⁰	=
Comm.	Dñs Jesus postquam	=	=	=	= v ³¹	= p	= p	= p	=	=	= p	=	= p	=	H ³²	H

93. *Intr. In excelso throno* (Omnis terra: D1 p.Ep.)
 94 Ps. 65. V. Dicite Deo
 95 V. Tibi laus Deus noster
 96 Alleluia *Adorabo ad templum*
 97 Alleluia *Dominus regnavit exultet*
 98 Alleluia *Omnis terra*
 99 Offert. *Jubilare Deo omnis* (Jubilare Deo universa: D1 p. Ep.)
 100 V1. Reddam tibi. V2. Locutum est os meum.
 101 Comm. *Mirabantur omnes*
 102 Ps. 65.
 103 Ps. 65. V. Qui convertit mare
 104 V. Manifestavit gloriam suam
 105 Comm. *Laetabitur* Ps. 96.
 106 Comm. *Parasti in conspectu*. Vcl: *Nos cognovimus*
 107 V. Libera me
 108 V. Diviserunt
 109 V. Sciens autem Jesus omnia
 110 Tract! *Deus Deus meus*
 111 Grad! *Christus factus est*
 112 V1. Salvum me fac Deus. V2. Adversum me exercebantur.
 V3. Ego vero orationem
 113 Ps. 21
 114 Ps. 115
 115 V. Et hymno dicto
 116 V. Verumtamen non sicut
 117 Cumque consummassent omnia
 118 Ps. 67 V. Sicut deficit
 119 Ps. 95 (R, B, Co, S)
 120 Grad. *Oculi omnium*
 121 V1. In tribulatione. V2. Impulsus.
 122 Hymn. *Ubi caritas*
 123 Ps. 118. V. Tu mandasti
 124 Comm. *Hoc corpus*. ps. 22.
 125 V. Ecce tu Domine (B: Tu cognovisti. Co, S: Intellexisti)
 126 Vel *Intr. Surrexit Dominus tere*
 127 V2. *Epulemur*
 128 V2. Notus in Judaea. V2. Et factus est in pace.
 V3. Ibi confregit.
 129 Ps. 138. V. Et omnes vias

Dies	MR	OR	R	MB	Co	Cor	S	L	Ch	Be	Bo	KI	Le	Str	OCM	MP
D 17 Pe																
Introitus	Justus es Domine	= v ¹	=	=	?	=	=	=	=	=	=	=	=	=	=	=
Graduale	Beata gens	T ²	B ³	T/B	#	U ⁴	U	=	=	U	=	=	=	=	=	=
Alleluia	Domine exaudi	L ⁵	L	?	#	?	D ⁵	Q ⁷	P ⁸	=	P	DI ⁷	Di	P	=	—
Offert.	Oravi Deum meum	=	=	= ¹⁰	#	=	= v ¹¹	= v	=	= v	= v	= v	=	=	=	—
Comm.	Vovete et reddite	=	=	=	#	=	=	=	=	=	=	=	=	=	=	QuE ¹²
D 20 Pe																
Introitus	Omnia quae fecisti	= v ¹³	=	=	#	=	=	=	=	=	=	=	=	=	=	=
Graduale	Oculi omnium	=	E ¹⁴	= /E	#	=	=	=	=	=	=	=	=	=	=	—
Alleluia	Paratum cor	Q ¹⁵	A ¹⁶	?	#	?	?	De ¹⁷	Qui ¹⁸	N ¹⁹	De ²⁰	Qui	Qui	De	=	—
Offert.	Super flumina	= v ²¹	=	= v ²²	#	=	= v ²³	= v ²⁴	=	= v	= v	= v	=	=	=	—
Comm.	Memento verbi tui	=	=	=	#	=	=	=	=	=	=	=	=	=	=	= /E ²⁵

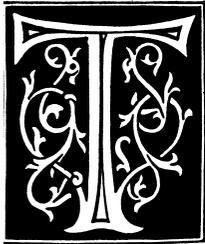
- 130 Ps. 117. V. Dextera Domini
 131 Ps. 117. V. Justifica
 132 Grad. *Timebunt gentes*
 133 Grad. *Bonum est confidere*
 134 Grad. *Utamur petri*
 135 All. *Laudate nomen Domini*
 136 Alleluia *Deus iudex justus*
 137 Alleluia *Qui timent Dominum*
 138 Alleluia *Paratum cor meum*
 139 Alleluia *Dilexi quantiam*

- 140 B: V1. *Audivi vocem dicentem*. V2. *Ecce me loquente*.
 141 S, L, Be, Bo, Klo: V1. *Adhuc me loquentem*.
 142 Comm. *Quemadmodum desiderat*. Vel: *Ego sum lux*
 143 V. *Sicut audivimus*
 144 Grad. *Eripe me Domine*
 145 Alleluia *Quantiam confirmata*
 146 Alleluia *Adorabo ad templum*
 147 Alleluia *Dextera Dei fecit*
 148 Alleluia *Qui confidunt* (cum tropo)

- 149 Alleluia *Non nobis Domine*
 150 Alleluia *Domine Deus salutaris*. Vel: *Magnus Dominus*
 151 V1 In salicibus. V2 Hymnum cantate.
 V3 Si oblitus fuero. V4 Memento Domine
 152 V1. Si oblitus fuero. V2. Memento Domine
 153 S, Be, Bo, Klo: V1. In salicibus. V2. Si oblitus fuero.
 V3. Memento Domine
 154 V1. In salicibus. V2. Si oblitus fuero
 155 Vel Comm. *In hoc cognovimus*

Musica Instrumentalis: The Divine Made Present in the Musical Syntax of Olivier Messiaen

by Paul Weber



he mathematical properties of sound have always been a source of fascination among musical philosophers. Whether one speaks of the innate proportions of sound or rendering in music the divisions of poetic meter, the notion that musical numbers reflect more than the raw data that these arithmetic procedures can demonstrate is an inseparable part of Western musical thought. Boethius, the great medieval thinker who elaborated upon the Aristotelian and Pythagorean traditions, is arguably the most influential of these musico-mathematical writers. Asserting that audible music is merely the momentary, tangible manifestation of transcendent divine properties that govern every level of creation, Boethius' writings constituted the foundation of musical pedagogy through the 16th century.

Even the great J. S. Bach expressed this same idea in his *Trias Harmonica*, BWV 1072, in which "the little canon shows that a triad is not merely a sound made up of vertically organized intervals, but the inevitable result of accumulated contrapuntal lines that also govern the rhythmic structure." This triad, which he called "*trias perfectionis et similitudinis*" [triad of perfection and likeness (to God)], becomes for Bach the image of divine perfection and a manifestation of the Creator's transcendental universe of proportion and order.¹

In the 20th century, this notion that music represents an opening up of creation, a window through which we may glimpse the divine, continues to be an important part of musical thought. Aside from the socio-political usefulness of music in exciting a sense of self-forgetfulness, music as a unique manifestation of the created order is among the most important proposals of modern musical philosophy.

For instance, Pope Pius XII, in his encyclical letter *Musicae sacrae disciplina*, states: "Music is among the many and great gifts of nature with which God, in whom is the harmony of the most perfect concord and the most perfect order, has enriched men, whom he has created in his image and likeness."²

He then links this statement with the ancient tradition of Western musical thought by quoting St. Augustine: "Music, that is the science or the sense of proper modulation [proportion], is likewise given by God's generosity to mortals having rational souls in order to lead them to higher things."³ Among those great musicians of the 20th century who understood this intimate relationship between sound and the created order, between music and the natural law, Olivier Messiaen is the most conspicuous of musician-philosophers.

Despite the fact that he considered his own music to be merely religious and not intended for the liturgy,⁴ his presence as a major composer on the international stage who did not shy

Paul Weber is assistant professor of music at Steubenville University. paulmweber@hotmail.com

¹Christoph Wolff, *Johann Sebastian Bach* (New York: W.W. Norton, 2000), pp. 336–39

²*Musicae sacrae disciplina*, art. 4.

³*Musicae sacrae disciplina*, art. 5.

⁴"There is probably only one truly religious music because it's detached from all external effect, and that's plainchant, also called Gregorian chant. . . . Gregorian chant is the work of very intelligent monks; it's an extremely refined art,

away from expressing publicly and repeatedly his Catholic faith makes him a perfect point of interest for the present discussion. Aside from the elaborate titles of his works, which betray his passionate Christian faith, and the ever-present quotes from scripture and Catholic theologians that decorate his scores, Messiaen's music attempts to plumb the depths of the faith through the sheer power of sound itself.

Compositional Tools and Processes

While we cannot make a sweeping examination of Messiaen's work in this brief essay, we will attempt to understand the cosmic dimensions of this composer's deeply religious work through his basic compositional tools and processes. As we will see, Messiaen's *modus operandi* betrays a thoroughly Catholic musical philosophy that effects all of his music, be it the experimental works of the 1950s or his more accessible musical offerings.

Messiaen himself stated that there is a phenomenon that dominates his musical thinking throughout his compositional life. This phenomenon is what the composer names "the charm of impossibilities." The charm that Messiaen refers to is "at once voluptuous and contemplative, and resides particularly in certain mathematical impossibilities of the modal and rhythmic domains."⁵

Messiaen calls the phenomenon that dominates his musical thinking: "the charm of impossibilities."

By modal and rhythmic domains, Messiaen means his own "modes of limited transposition" as well as his rhythmic constructions, which are often based on ancient Greek and Hindu poetic meters. Messiaen's modes, of which there are seven, are all collections of pitches that can only be transposed a limited number of times without duplicating the pitches of the original collection. For example, Messiaen's mode 1 is the whole-

tone scale, a scale that can only be transposed once without replicating the pitches of the original collection, and his mode 2, the octatonic scale, can only be transposed twice. These scales are also highly symmetrical, meaning that inversions of each scale often yield exactly the same pitches, a situation that is often the case with large subsets of these scales as well.

In a similar way, Messiaen prefers rhythmic constructions that are "non-retrogradable," or palindromes. As has already been mentioned, these rhythms are often drawn from Greek and Hindu rhythms that can be easily manipulated for purposes of rhythmic order due to their generative rather than divisional nature. By this is meant that these poetic meters generate rhythm by manipulating a single basic unit of rhythm, the *chronos protos* in Greek and the *matra* in the Hindu system, rather than cutting up time through metric divisions as in Western music (the barline is a perfect symbol for this phenomenon). What is gained for Messiaen by a generative rhythmic system are his symmetrical "non-retrogradable" rhythms (palindromes) of great complexity. The symbolic meaning of this can best be described by the composer himself:

we carry these rhythms in ourselves: our face with its two symmetrical eyes, two symmetrical ears, and nose in the middle; our opposite hands with their

melodically and rhythmically, an art which dates from a time when harmony didn't exist in Western music, when the notation of chords was unknown. Why must Gregorian chant today be accompanied by the organ and embellished with harmony that, even when skillfully done, totally destroys its spirit?" Claude Samuel, *Olivier Messiaen: Music and Color: Conversations with Claude Samuel*, tr. E Thomas Glasow (Portland, Oregon: Amadeus Press, 1994), p. 29.

⁵Messiaen, *Music and Color*, 47.

opposed thumbs; our two arms, and the thorax in the middle; the tree of our nervous system with all its symmetrical branchings. These are nonretrogradable rhythms. A final symbol—the moment which I live, this thought which crosses my mind, this movement which I accomplish, this time which I beat, before and after lies eternity: it's a nonretrogradable rhythm.⁶

Consider this quote in the context of Western musical thought. Boethius's theory includes the three-tiered musical world: *Musica mundana* (music of the spheres), *musica humana* (biological music) and *musica instrumentalis* (audible music). In this philosophical construct, we understand music to be the uniting mathematical principle, divinely given, that unites the motions of the heavens, the workings of the human body, and the proportions of sound. Messiaen places himself within this tradition here by uniting his rhythmic constructions with the innate design of the human body and the natural structure of life itself. Moreover, he sees these numerical properties as indicative of the divine, something we have already encountered within the tradition of classic Catholic musical philosophy: "When I was a child, I already loved prime numbers, those numbers that, by the simple fact of not being divisible into equal fractions, represent an occult⁷ force (for you know that divinity is indivisible)."⁸

Messiaen's third process whose charm lies in its natural restrictions is that of interversion. We will not deal with this in depth here, but Messiaen's process of interversion is a system of order transformation that resembles the patterns achieved by English change-ringers. Interconversion is applied to a series of rhythms or pitches which are then varied by a predetermined process, such as ends-to-center, or first-to-last, which, once set in motion, will continue according to the pattern of the interversion until the cycle is completed. Naturally, the great machine of an interconversion pattern could be allowed to continue indefinitely, as each completion of a cycle could instigate the onset of a new cycle, thereby hinting at eternity in the same way that a ring or a circle does.

All of these compositional tools are more obvious manifestations of Messiaen's self-imposed limitations which he calls "the charm of impossibilities," but certainly do not exhaust the meaning of this term for Messiaen. However, what is the meaning of these restrictions? How do impossibilities proceed from and augment Messiaen's theological message? They are clearly bound to his faith, since they are part and parcel to the compositional language of a man who considered himself not only a Catholic, but also a Catholic musician, and even a theologian-musician. The purpose of the impossibilities is to charm the listener, seducing him or her, toward what Messiaen called "that sort of theological rainbow which attempts to be a musical language in which we search for edification and theory."⁹ The theology of this musical language lies in the cyclic nature of all of the above mentioned systems. The modes, the non-retrogradable rhythms and the interversions are symmetrical cycles that have no beginning or end, invoking the endlessness of the eternity of creation as well as the eternal God.

It must be stressed, however, that these are the background, linguistic determinants upon which the music of Messiaen is built. As Roberto Fabbi notes in his article "Theological Implications of Restrictions in Messiaen's Compositional Process,"

⁶Messiaen, *Music and Color*, 77.

⁷Messiaen's use of the term "occult" here is purely in the sense of the supernatural; beyond human understanding.

⁸Messiaen, *Music and Color*, 79

⁹Roberto Fabbi, "Theological Implications of Restrictions in Messiaen's Compositional Processes," in *Messiaen's Language of Mystical Love*, ed. Siglind Bruhn (New York: Garland Publishing, 1998), p. 56.

The intrinsic, not necessarily visible, cyclicity of harmony/color and rhythms unleashed in this way create that visionary and spell-binding quality that constitutes Messiaen's "charm." . . . But the main characteristic, which provides the point at which the three different processes converge, is their invariable tendency to project all kinds of sound behavior into a virtual spatiality. In this sense, they are restrictive, because they force a way of being onto these behavior patterns; although, let us be clear, this way of being is phenomenologically rich and anything but "restricted."¹⁰

As with any composer, Messiaen's restrictions provide a self-imposed box within which to work that ultimately sets him free. However, Messiaen's impossibilities carry a special significance. Their symbolic intention is to unite the musical elements of pitch, rhythm, and process to that which is eternal. However, Messiaen's use of naturally occurring, numerically closed systems in his music is more than merely symbolic. Like Boethius and many religious musicians before him, Messiaen betrays a belief that there is something deeply profound in his musical constructs, those built upon the "charm of impossibilities," which are so closely bound to the laws of Creation:

It's been said that some of my works had a spellbinding power over the public. There's nothing of the magician in me, and this spellbinding power isn't achieved crudely through repetition, as has been claimed, but perhaps results from those impossibilities enclosed within such and such a formula.¹¹

In Messiaen's music, which is universally dominated by these compositional processes, we find the ancient Christian understanding that the unique properties of sound offer a window into heavenly realities. This understanding is grounded in the acknowledgment that the laws of Creation constitute a glimpse into the mind of the Creator. For Messiaen, all of the disparate influences in his creative life are bound up with this basic, Boethian premise. However, this grounding in divine law is not an end in itself. It is the starting point for his musico-religious endeavors.

In exploring Messiaen's deeper understanding of his art, Claude Samuel offered the following observation: "So in speaking of nature, we return to your Catholic faith, just as we returned to it and nature when describing the Tristans. All this confirms that your personality is centered on these three notions, different in character yet very close." To which the composer replied: "And they all finally boil down to one and the same idea: divine love!"

Ultimately, Messiaen's procedural constructs serve to project the basic Christian message of divine love in the foreground, thereby uniting the most theoretical and the most passionate elements of Catholic thought. It is his appreciation for the universal and the eternal that lays the groundwork for Messiaen's compositional activity, which then turns to the specific, the particular and the personal mysteries of the Wholly Other. It is here that Messiaen's elaborate titles and subtitles find their full meaning; they express in specificity the profundity of the eternal and the universal.

In fact, music's ability to express divine truths through its wedding with natural proportion is also closely associated with divine love in the mind of Benedict XVI. In trying to end this discussion with a more profound understanding of what the art of music means when it is united with the Catholic religion, as it is in the music of Olivier Messiaen, perhaps a quote from

¹⁰Fabbi, "Theological Implications," 61.

¹¹Messiaen, *Music and Color*, 48.

Benedict XVI might provide the best final thought. It may also not be too much of a stretch to consider the word “singing” here to be synonymous with *musica instrumentalis*: “The singing of the Church comes ultimately out of love. It is the utter depth of love that produces the singing. St. Augustine [says], ‘singing is a lover’s thing.’ In so saying, we come again to the Trinitarian interpretation of church music. The Holy Spirit is love, and it is He who produces the singing.”¹² ♪

REPERTORY

Music for Passiontide and Beyond

by Michael Procter



In my previous repertoire notes, I drew attention to a few notable works for Advent. In this issue I comment on works appropriate for Passiontide, Easter and Eastertide. I hope these notes will in due course form a useful reference for choirmasters. They are not intended principally as marketing for my own editions, yet those have arisen in most cases from the practical need for repertoire not available in other commercial catalogues.

Pride of place in the music for Holy Week must surely be given to the many wonderful settings of the Lamentations and the responsories which adorn the office of *Tenebrae*, or *Matins* in the *Triduum Sacrum*, the last three holy days of the week before Easter.

Many will know the settings of the Lamentations by Thomas Tallis; there are also deeply felt (and difficult) settings by William Byrd (available from *Mapa Mundi* in an edition by Sally Dunkley of the Tallis Scholars). There are three sets (for the three days) by Lassus, available from *Mapa Mundi* and partly from EMP, and then there are the settings by Palestrina. These really need a complete article to themselves, for there are in the order of 45 settings! These have not been sufficiently investigated, but most are all available in the old *Complete Works* of Haberl and his colleagues, in C and F clefs: and of Casimiri and his colleagues in modern clefs.

I have edited what is called Book 3 (only one set were published in Palestrina’s lifetime, the rest surviving in manuscript; editors will do well to follow Haberl’s nomenclature.) The Book 3 set, which are wonderful, include the readings for all three days, consistently scored for 5 voices (SSATB or SATTB) with the final section in 6 voices (SSATTB). As is usual with polyphonic settings, not all verses of the chant text are set.

¹²Joseph Cardinal, Ratzinger, *The Spirit of the Liturgy* (San Francisco: Ignatius Press, 2000), p. 142.

Michael Procter is an English editor and publisher of Renaissance sacred music, who lives in Germany. He is leader of the male-voice ensemble Hofkapelle and founder-director of the International Academy of Sacred Music in Venice. His work concentrates in particular on the reintegration of sacred music in the liturgy. www.michael-procter.com. microc@aol.com. Where a publisher is not indicated, all pieces are available from Edition Michael Procter.

The Tenebrae responsories, which follow the readings in the second and third nocturns of Matins (there are no settings, as far as I am aware, of the responsories which follow the readings from Lamentations which occur in the first nocturn: it seems these were always followed by chant responsories) have been set by many composers. Victoria's settings were justly made famous by Bruno Turner's pioneering editions for Chester in 1960. Some will know the Lassus settings, which consistently set the verse for two voices. These are also published both by Mapa Mundi and by EMP.

There is a considerable literature of crucifixion contemplation, reflected in much fine Protestant music especially in 17th century Germany, but also in Catholic tradition. It is fascinating, for example, to compare the settings of *O Domine Jesu Christe* by Giovanni Gabrieli and Hans Leo Hassler, both students of Andrea Gabrieli. I am convinced the settings were made together, perhaps even with the two composers sitting together and asking each other, 'What have you got for *adoro te*'? Alongside these I would mention *O crux ave* of Giaches de Wert (SATTB), and Schütz' *O bone, o dulcis, O benign* which opens the *Cantiones Sacrae*. Little-known by comparison is Philippe de Monte's *O bone Jesu*, a non-liturgical text which is especially appropriate here but also for the Holy Name of Jesus. Another splendid piece which deserves recognition is Merulo's *Adoramus te Domine Jesu Christe* in the significant and unusual scoring for 7 voices (SSMATTB).

Another piece from Schütz' *Cantiones Sacrae* should be considered for Good Friday devotions: *Aspice Pater piissime*. Also deserving to be better-known is Palestrina's *Dominus Jesus in qua nocte* from the 2nd book of motets, 1572. If an opportunity could be found, however, the greatest of all music for Good Friday is surely Lassus' *Lagrimae di San Pietro*, discussed separately in this issue.

Easter Saturday Lauds includes Psalm 150. Among many splendid settings of this most jubilant of Psalms, the double-choir setting by Andrea Gabrieli (SSATB:SATTB), which was presumably intended for this service, is particularly fine.

The truncated form of Vespers which follows Mass on Holy Saturday (see LU 576) consists only of the following:

Antiphon: Alleluia
 Psalm 116 Laudate Dominum omnes gentes
 (Antiphon repeated)
 Antiphon: Vespere autem sabbati
 Magnificat Mode VIII
 (Antiphon repeated)

Among the works of Lassus it cannot be a coincidence that both Psalm 116 and the Magnificat *Aurora lucis rutilat* (whose model is a Hymn at Lauds on Easter Day) are among the most magnificently scored: the Magnificat (a setting on Mode VIII) for 10 voices in two choirs, the Psalm for a single choir of 12 voices. Can it be doubted that this pair of splendid pieces was composed for a sumptuous Easter service probably in the Frauenkirche in Munich?

Few will have the opportunity (or perhaps the forces) to present the works in their true liturgical context, but they should be found a place somewhere in our Easter celebrations, or at least in concert programs. The Magnificat and its model (also for 10 voices) are published by Mapa Mundi, the Psalm by EMP.

Which brings us to Easter itself, the great feast of the church, which resounds throughout to a great "Alleluia." There is hardly space just to list my favourite pieces:

To select works by Lassus to start with:

Angelus Domini (SSATTB)—a splendid Easter motet combining, as so often, the spirit of the text and the witty ‘madrigalistic’ word-setting which make the works of this great composer so rewarding and enjoyable. The work bursts with joy yet finds room for the consolation in the words of the angel.

Congratulamini mihi (SSATTB)—a responsory set both for the Octave of the Nativity (December 1) and for the Monday and Saturday of Easter week. The *Secunda Pars, Tulerunt Dominum meum* has an independent existence also chiefly during Easter week. The motet was printed in the fourth book of *Sacrae Cantiones*, published along with the second and third books in Venice in 1566. It is a remarkably melismatic piece, full of flowing crotchet figures, chiefly in the Alleluia which concludes each pars (typically with exchanged parts for the two cantus and two tenor voices).

Only at the text ‘Et dum flerem’ does the music provide a moment of stillness, otherwise the mood is suitably celebratory. The parody Mass (*Missae Congratulamini*) on this piece (issued as a companion to it in Edition Michael Procter) was printed in Louvain in 1570, within the same period of considerable publishing activity, so its composition can presumably be dated to within about four years of the motet.

Surrexit pastor bonus (SSATB) also provided the model for a parody Mass, in this case one by Lassus’s young colleague Ivo de Vento. Perhaps a note of caution: there are two *Missae Surrexit pastor bonus* attributed to Lassus. The other seems both more firmly attributable but also of lesser quality. The de Vento mass is for SSATB with divided Alto in the Agnus Dei.

Christus resurgens is one of the loveliest and most affective of Lassus’ short motets. Scored for 5 voices SSATB, it was printed in the *Sacrae Cantiones* of 1582. If I say ‘typical of Lassus at his best’ it is to set this piece alongside such miniature masterpieces as *Justorum animae* (also from the 1582 collection), some of the masterly Christmas pieces, or the *Melancholia* discussed elsewhere in this issue.

Other notable settings of *Congratulamini mihi* include that by Willaert. This is a major composer much neglected, principally for two practical reasons: the scarcity of performing editions of his music, and the predominantly low-voice scoring of the great majority of it. This piece, for SSATB, is well worth exploring. My edition is published by Beauchamp Press but available from EMP. A major favourite of mine is Willaert’s setting of *Victimae paschali laudes*, an immensely strong setting which uses major and minor tonalities to stunning effect in depicting the battle between good and ill, death and life. There are further fine settings of the sequence by Heinrich Isaac (SSATBB) and Victoria.

Other pieces to recommend are:

Peter Philips, *Ecce visit Leo* (double choir)

Thomas Tallis, *Dum transisset Sabbatum* (SATBaB with the chant, unusually, in long notes in the highest voice)

Settings of *Haec dies*, the Easter Gradual, by John Sheppard (SMAATB), Jacques Arcadelt (SATB)—one of only 24 Latin motets by Arcadelt to survive (there are also Lamentations, which I do not know), and with a variant text, *Haec est dies*, by Daniel Lackner.

A special note on Andrea Gabrieli’s *Maria stabat ad monumentum*: of all the pieces I know by this other major and neglected composer, this is one of my very favourite pieces, an extremely beautiful motet, set in the garden early on Easter morning.

Finally, of course, the wonderful Marian Antiphon *Regina coeli laetare*. My favourite is again Willaert, a wonderful setting for SATTB, but I can also recommend a double-choir setting by Giovanni Croce, a five-voice setting (SSATB) by Isaac and a lovely 7-voice setting (SSAATTB) by Lassus (from *Mapa Mundi*). ♪

In mannerist visual arts, there is a cultivation of a spiritual intensity, achieved through the use of unusual colors, representing heavenly things as otherworldly. In music, the use of harmonic color—chromaticism—may achieve a similar effect: the slightly strange harmonies of the chromatic treatment in *Christe Dei soboles* (cf. mm. 1–14) heighten the sense of the mixture of the hieratic and the intimate in this unusual text. It speaks of offering a *leve xeniolum*, a small gift; the adjective *levis* is a pun—the obvious meaning is trivial, insignificant, but there is a homonymous adjective meaning smooth, polished; the implication is that the gift is the motet itself, the smooth, polished quality is its chromaticism; this is the self-consciousness of mannerism.

Chri - ste, De - i so - bo - les, spes et me - a so -
 Chri - ste, De - i so - bo - les, spes et me - a so -
 Chri - ste, De - i so - bo - les, spes et me - a
 Chri - ste, De - i so - bo - les, spes et me - a so -

8
 la vo - lup - tas nec - ta - re - us stil - lat cu - jus ab o - re li - quor,
 la vo - lup - tas nec - ta - re - us stil - lat cu - jus ab o - re li - quor,
 so - la vo - lup - tas nec - ta - re - us stil - lat cu - jus ab o - re li - quor,
 la vo - lup - tas nec - ta - re - us stil - lat cu - jus ab o - re li - quor,

The blurring of boundaries is a characteristic of mannerism in the visual arts, boundaries of space and time, and boundaries between the arts. *Christe Dei soboles* represents a blurring between not only the hieratic and the intimate, but between the sacred and the secular, since while its sacred text, addressing Christ as offspring of God, was provided by Lasso's sons in their 1604 retrospective publication of their father's works, Lasso's original text was *Anna mihi dilecta*, (Anne, my beloved), in elegiac couplets and bearing an acrostic ANNA.

Mannerism cultivated the expression of variety, often including surprise, using the element of distortion for the sake of expression. Lasso's *Missa Sesquialtera* is a prime example of that; here metric proportions are employed to create remarkable expressive changes of tempo. In the Credo, "et incarnatus est," which was conventionally set in familiar (note-against-note) style, is treated with a surprising change of tempo. The final phrase of this passage, "et homo factus est," is usually set in a slightly more solemn tempo. But Lasso gives it a proportion which brings about a notable acceleration of tempo, creating a surprising and distinctive focus upon those lines of text.

It is from such a piece as *Missa Sesquialtera* that one can see the mannerist use of change of tempo. This piece was composed by Lasso for a performance which he did not himself conduct. Since he was known for the intensity with which he rehearsed his own performances, it suggests that he built into the composition tempo changes which he might have made himself in performance.² This suggests that for his pieces, similar expressive changes of tempo might be

²Cf. William Mahrt, "On the Style of Lasso's *Missa sesquialtera*," in *Die Münchner Hofkapelle des 16. Jahrhunderts im europäischen Kontext* (Munich: Bayerische Akademie der Wissenschaften, 2007), forthcoming.

made in performance, tempo changes that could be described as mannerist. This is what I suggest for the performance of his *Adoramus te, Christe*.

Adoramus te Christe is a text which Lasso set six times (three in three parts, two in four, and one in five); we know its first part as an acclamation spoken during devotions of the stations of the cross, but historically, this was sung as an antiphon during the adoration of the Cross on Good Friday and in the offices of the Invention of the Holy Cross (May 3) and the Exultation of the Holy Cross (Sept. 14). Lasso's setting, however, adds a concluding plea for mercy. Thus it is a text that is replete with resonances, both liturgical and devotional:

We adore thee, O Christ, and we bless thee; because by thy Holy Cross thou hast redeemed the world; Lord, have mercy upon us.

The text has the conventional rhetoric of a prayer: it begins with a *captatio benevolentiae*³—pure and simple praise of Christ, followed by the reason for this praise, the Cross as the source of redemption; this is then followed by a prayer essentially asking for the fruits of that redemption, for mercy. Of Lasso's settings of the text all but one are for equal (soprano) voices; scholars speculate that they were intended for the training of choir boys, which does not detract from the fact that they are splendid pieces. The one for four mixed voices is frequently sung today and is the subject of the present discussion (see next page).

This piece shows a combination of Renaissance and mannerist elements. The Renaissance elements are the text declamation and the proportionality. The Renaissance humanism of the sixteenth century took seriously the projection of the texts of sacred music; indeed this was a fundamental concern both for reformers and for the Council of Trent. It was manifested particularly in the representation of the rhythms of the words by the music. Thus accented syllables fall on strong metric positions and receive longer durations. Here the fluctuation between strong and weak syllables is evident in such a word as "Adoramus," where the strong syllables "Ad" and "ra," receive dotted whole notes in contrast with the surrounding weaker syllables, which receive half notes. This declamation of the text is highlighted by the first few syllables in each part being on the same pitches, thus allowing a focus upon the rhythm, and by the fact that the bass part begins a prominent descending motion upon the accented syllable "ra." Likewise, what I would call the phrase accent, the most substantive accented syllable of a phrase—usually the last accent—receives even longer durations. Thus: "Adoramus te *Chri*-ste, et benedicimus *ti*-bi, quia per tuam sanctam *cru*-cem redemisti *mun*-dum."

Proportionality is also a Renaissance characteristic. Lasso's text has of three main phrases, consisting of 15, 15, and 9 syllables respectively, not exactly equal lengths. Even so, each of these

³The rhetorical address complimenting someone from whom you wish to receive a favor.

Ad - o - ra - mus te, Chri - - -

Ad - o - ra - - - mus te, Chri - - -

Ad - - o - ra - - - mus te, Chri - - -

Ad - - o - ra - - - - - - mus te, Chri - - -

ste, et be - ne - di - - ci - mus ti - - bi,

ste, et be - ne - - - di - ci - mus ti - - bi,

ste, et be - ne - di - - ci - mus ti - - - bi,

ste, et be - ne - di - ci - mus ti - - - bi,

poco accel.
qui - - - a per tu - am san - ctam

qui - a per tu - am san - - ctam, per tu - am san -

qui - a per tu - am san - ctam cru - - - cem, per tu -

qui - - - a per tu - am san - ctam cru - - - cem, per

molto accel. *a tempo* *rall.*
cru - - - cem re - - de - mi - - sti mun - - dum.

ctam, per tu - am san - ctam cru - - - cem re - - de - mi - sti mun - dum.

am san - ctam cru - - - cem re - - de - mi - sti mun - - dum.

tu - am san - ctam cru - - - cem re - - de - mi - sti mun - dum.

un poco meno mosso
Do - mi - ne, mi - se - re - re no - - - bis, mi - se - re -

Do - - - mi - ne, mi - se - re - re no - bis, mi - se - re -

Do - - - mi - ne, mi - se - re - re no - - - bis, mi - se -

Do - - - mi - ne, mi - se - re - re no - - - bis, mi - se - re -

re no - - - bis, mi - - - se - re - re no - bis.

re no - bis, mi - - - se - re - re no - bis.

re - re no - - - bis, mi - - - se - re - re no - bis.

re no - - - bis, mi - se - re - re no - bis.

three phrases receives essentially ten measures of music. Thus there is a three-fold proportionality of equality among the musical parts of the piece.

However, these three equal sections are not so equal when it comes to harmony: their harmonic treatment is quite mannerist. Mannerist treatment introduces unexpected turns of harmony as an element of variety, even of surprise. The first section has a surprising harmonic development in its middle: it begins with a straight-forward chord on C, but it makes every indication that it will cadence on A—everything in measure 5 indicates that a cadence to A will occur on the downbeat of measure 6; instead, suddenly, it moves to D. From there chords on G, C, and B-flat occur in quick succession. The B-flat chord contradicts the scale of the piece and is an element of surprise that projects an emphasis upon the accented syllable of the word and the peak of the melody of the phrase. After this the harmonies work their way back to C, and the section closes upon the harmony that opened it.

The next section begins by confirming the orientation upon C, and it is only upon the repetition of the text, that the harmony moves again through B-flats to a cadence upon D—this time a strongly conventional cadence (in the middle of measure 17); at this point, the focus upon C is so effectively obliterated that the piece need not ever return to C; that D cadence is far from final, however, and the section concludes with a properly-formed cadence on A (m. 20), perhaps in fulfillment of the expectation from measure 5 that was thwarted there; this is a cadence one more stage removed from the original focus on C and not an expected cadence in Renaissance practice.

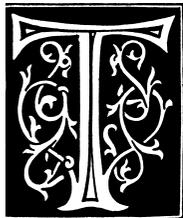
The final section begins with a D triad, just as the first began with one on C, but it moves quickly to a prominent B-flat chord on the accented syllable of “mise-*re-re*,” that in turn moves to a harsh, 9-8 suspension (technically a kind of suspension disapproved by Renaissance theory, since the dissonance sounds against its own note of resolution), which is ameliorated by the fact that it is resolved a quarter-note early by the use of an anticipation; then it is followed by a normal 7-6 suspension to a G cadence. This quarter-note-long 9-8 suspension is a most poignant aspect of the expression of the conclusion of the piece, and I find that it is very useful to coax the altos to emphasize that suspension judiciously. Nevertheless, the cadence of this section is to G—not C as the beginning of the piece would have indicated—quite a surprising ending for such a piece; I would say, a mannerist ending.

There remains to consider the possibility of a mannerist performance of the piece. Lasso’s *Missa Sesquialtera* suggests a milieu in which tempo change is an expressive performance device—composed for a performance Lasso was not to direct himself, he built into its composition mannerist tempo changes, changes which create variety and surprise. There is a point in *Adoramus te* where a change of tempo can make the mannerist change of harmony more effective, and I have marked these changes in the score. In the second section (beginning m. 12) the pace of the declamation of the syllables of the text increases to the level of one per half note. When that text is repeated, the repeat is heightened by a striking shift of harmony; I find that the written-out increase of tempo can be made much more effective at the repetition by making a gradual acceleration of the beat so that the repeat in the heightened harmony is in fact also in a notably quicker tempo; this can be emphasized by a crescendo along the same lines. I take a tempo of about 48 per whole note at the beginning of the piece, and at the peak of the acceleration, the tempo is 72. I then slow it back down right at measure 18; this articulates the new line of text and emphasizes the surprising new cadence degree. The final section (mm. 21–31) I then take at a slightly slower tempo, drawing out the plea for mercy as a peroration to the whole piece.

This is a highly affective text, and Lasso has given it a highly affective setting. This setting includes, as I see it, mannerist elements that emphasize this affective character; it even includes cues for affective tempo changes. The effective realization of these mannerist elements can produce a stunning performance of the piece. ♪

Lasso's Offertory: *Super flumina Babylonis*

by Susan Treacy



he prolific Orlando Lasso, ever ready to satisfy his employer's taste for polyphonic music, composed the vast majority of his vocal works during his thirty-plus years at the ducal court of Bavaria. More than 500 of these works were motets, and out of those I shall focus on Lasso's setting of *Super flumina Babylonis*. The text, from Psalm 136 (137), is the offertory for the 20th Sunday after Pentecost in the Missal of 1962, and for the 26th Sunday of the Year in the Pauline Missal.

Super flumina Babylonis was published in 1585 by the Munich printer Adam Berg in *Sacræ cantiones*. This was an anthology of thirty-two of Lasso's motets, all (except for an 8-voice *Stabat Mater*) set for four voices.

Super flúmina Babylónis
illic sédimus
et flévimus
dum recordarémur tui, Sion.

By the waters of Babylon
we sat down
and we wept
when we remembered thee, O Sion.
Psalm 136(137):1

As court composer to Duke Albrecht V of Bavaria, Lasso was required to produce music for all sorts of occasions, not the least of which was the Holy Sacrifice of the Mass. Albrecht's predecessor, Wilhelm IV, had gone a long way towards diminishing the influence of Protestantism in Bavaria, but after Albrecht's accession to the ducal office in 1550 he relaxed somewhat the official stance towards Lutheranism. Eager to rival in magnificence the leading courts in Europe, Albrecht embarked upon building programs and other improvements to his somewhat provincial court, not the least of which was a gradual overhaul of his musical establishment. When the newly-hired Orlando Lasso arrived at the Bavarian court in 1557, the Kapellmeister was Ludwig Daser, a Lutheran. Lasso was hired as a singer, and it was not until 1563, when Daser was "pensioned off," that the young Fleming took over as Kapellmeister. Perhaps not unexpectedly, this coincided with Duke Albrecht's decisive and irrevocable embrace of Catholicism, ratified, as it were, by his sending a delegate to the Council of Trent in 1563.¹

Lauded even by his contemporaries for his attention to the expressive setting of words in his vocal compositions, Lasso exhibits this gift for expressive, pictorial writing in *Super flumina Babylonis*. The single psalm verse that is used for this offertory provides abundant opportunities for pictorial writing.

The first phrase of text, "*Super flumina Babylonis*," ("By the waters of Babylon") is a point of imitation in polyphonic texture, where each voice enters one after another. The descent of a major 3rd on "Super" already implies "sitting," which will appear shortly. "Flumina Babylonis" is set to an undulant melodic line, especially the final syllable "na," of "flumina" (river), which is a short melisma. "Babylonis" also is set melismatically in the three times the phrase is repeated. The effect is clearly that of a flowing river. Sopranos and tenors, altos and

Susan Treacy teaches music at Ave Maria University. Susan.treacy@avemaria.edu.

¹James Haar, "Lassus," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), 14: 295-322.

basses often share the same melody (in their respective vocal ranges) at the beginning of their entrances in the polyphonic texture, so when learning this first point of imitative counterpoint, these singers can learn together the melodies that they have in common.

Lasso changes the texture for the second phrase, "illic sedimus" ("there we sat down"). Here the words are set to a homorhythmic, or chordal texture, where voices sing together in the same rhythm. The soprano voice precedes the entrances of the other voices, who all enter one beat later. "Et flevimus" ("and wept") follows with a polyphonic texture featuring a descending, or weeping vocal line in each voice. Lasso repeats "illic sedimus," this time with more staggered entrances by the voices. "Flevimus" is also repeated, but this time with slightly less motion.

The final phrase, "dum recordarémur tui, Sion" ("when we remembered thee, O Sion"), includes two statements of the text, set imitatively. Both statements again contain similar melodic material for the sopranos and tenors, and for the altos and basses. Further, the second statement reiterates most of the music from the first statement, though sometimes in interesting permutations.

Many readers of *Sacred Music* may be familiar with Palestrina's beautiful *Super flumina Babylonis*. Here Palestrina has used just one extra verse of the psalm, "in salicibus in medio ejus suspendimus organa nostra" ("On the aspens of that land, we hung up our harps."); thus he exceeds the prescribed text of the Offertory. Lasso's motet is 43 measures long, while Palestrina's is nearly twice the length, at 71 measures.

Choirs considering singing polyphonic music might want to look at Lasso's version of *Super flumina Babylonis*. As mentioned above, Palestrina's motet is longer, so Lasso's shorter setting would be less daunting. In addition, the individual polyphonic phrases of Lasso's version are less melismatic than Palestrina's, always a welcoming factor when a choir has not had extensive experience with Renaissance polyphony. The homorhythmic sections of the motet, in addition to articulating the text and lending variety to the music, can provide points of reference and relief for the choir, after the more intricate polyphonic sections. *Super flumina Babylonis*, though appointed by the church to be sung as an Offertory antiphon (as mentioned above), can with its flowing, meditative quality add beauty and reverence to Masses at other times of the year. The choir's hard work will be more than repaid by the unction received by singers and listeners alike.

Practical notes:

Super Flumina Babylonis is available for free from the Choral Public Domain Library (www.cpd.org), in two "keys" and in two different editions. Brian Marble's edition is in the standard choral format of four separate staves. It has a "key" signature of one sharp and the whole tessitura of this edition is in a low to medium range. Sopranos sing no higher than a D and the tenor part could be sung by baritones. The alto part is low and the bass part is not excessively low descending only to A. Vladimir Ursic's edition is pitched higher, with a signature of two flats. Still, the sopranos and tenors sing no higher than F. Ursic has transcribed the motet on two staves, which makes it a little harder to read. Also, he indicates that his transcription is in 4/4, while it is actually in 4/2, the same as Marble's transcription.

A-R Editions, Middletown, Wisconsin, has published a scholarly edition of all the motets in Lasso's 1585 *Sacræ cantiones*. This was edited by David Crook and is a clear, well-produced choral score, very suitable for practical use.

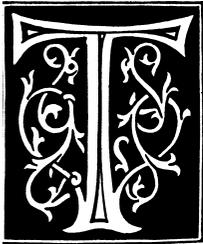
Approximate duration: *Super flumina Babylonis* is almost three minutes long.

Recording:

Musica Dei "God's Music": Choral Music of Giovanni Pierluigi da Palestrina & Orlando di Lasso from the Golden Age of Polyphony. Amor Artis Chamber Choir, Johannes Somary, Conductor. Newport Classic NPD 85603. 

Lasso's Aphorisms of Life and Death

by Michael Procter



The *Lagrime di San Pietro*, Lasso's greatest work and one of the most profound musical treasures of the Renaissance, has been much discussed and frequently recorded. James Haar's masterful commentary in the *New Grove* cannot be bettered, and the reader is referred to that easily accessible treatment. I give here some notes on a companion cycle, still virtually unknown, for it was only recently identified as such and recorded for the first time.

Many commentators have suggested that Lasso, in setting the *Lagrime di San Pietro*, was identifying himself with Peter, seen as an old man looking back ruefully and contritely at the sins of his earlier life. This conventional posture, which we recognise for example in Palestrina's Preface to the Song of Songs (*Canticum Canticorum* 1583/1584), can here be brought into biographical focus when we remember Lasso's medical treatment for "melancholia hypochondriaca" (depression).

The text itself lends further support to the assumption, for Tansillo wrote it in an attempt to redeem himself, after earlier erotic works had caused his writings to be placed on the Index of the Roman Church. Similar considerations lend support to the supposition that the posthumous cycle I have entitled *Melancholia* also belongs to the last works of the composer. It would indeed be tempting to suggest that these pieces were composed in parallel to the great cycle, perhaps as more personal statements, if not exactly as light relief.

The work is not internally linked as closely as *Lagrime*, but the recurrent themes—the transitory nature of mortal things, the foolishness of men, the unique saving grace of the Divine—do bind it together compellingly. The cycle is framed by two biblical texts, and indeed draws most of its texts from the Bible. Many of these however, together with those whose sources cannot be identified (and thus possibly derive from the composer) are acerbic in tone, conceivably targeted at individuals within the Court.

1. Opens with the text from the Epistle to the Ephesians as an invocation to the Almighty, establishing the framework for what is to follow.

Unus Dominus, una fides, unum baptismum, unus Deus et pater omnium qui est super omnes et per omnia et in omnibus nobis. Eph. 4, 5–6.

One Lord, one faith, one baptism, one God and Father of all, who is over all, and through all, and in all.

2. A familiar text from the Epistle to the Corinthians (only the opening call, *Fratres*, is added) sets the tone: only through Grace can a man be deemed worthy.

Fratres qui gloriatur in Domino gloriatur; non enim qui se ipsum commendat, ille probatus est, sed quem Dominus commendat. 2 Cor. 10, 17–18.

Brothers! He that glorifieth, let him glory in the Lord. For not he that commendeth himself is approved, but whom the Lord commendeth.

Michael Procter is an English editor and publisher of Renaissance sacred music, who lives in Germany. He is leader of the male-voice ensemble Hofkapelle and founder-director of the International Academy of Sacred Music in Venice. His work concentrates in particular on the reintegration of sacred music in the liturgy. www.michael-procter.com. microc@aol.com.

3. David as a sinner who repents surely stands here for Lassus himself, reconsidering his own position. David's tears perhaps reflect those of St. Peter in the *Lagrima*.

Peccavit David quod solent reges sed
poenitentiam gessit: flevit et ingemuit,
quod non solent reges. Source unknown.

David sinned, as is the habit of kings, but
he showed repentance: he wept and
moaned, which is not typical of kings.

4. An overt contemplation of last things—death, sorrow, mourning and fear—contributes to the valedictory atmosphere of the cycle.

Omnium deliciarum et pomparum saeculi
brevis finis: mors, dolor, luctus et pavor
invadit omnes. Source unknown.

All delightful things and all the pomp of
the world come to a rapid end: death, sor-
row, mourning, and fear invade all things.

5. To whom might this plea for keeping faith with old friends be addressed? To Duke Wilhelm?

Ne derelinquas amicum antiquum, novus
autem non erit similis illi: vinum novum,
amicus novus: veterascet, et cum suavi-
tate bibes illud. *Ecclus.* 9, 10.

Forsake not an old friend; for the new is
not comparable to him; as new wine, so is
a new friend; if it become old, thou shalt
drink it with gladness.

There follow three admonitions, as if addressed to Lassus' sons, or as shafts aimed at particular courtiers:

6. The first extols patience and condemns hasty decisions.

Qui patiens est multa gubernatur pruden-
tia; qui autem impatiens est exaltat stulti-
tiam suam. *Prov.* 14, 29.

He that is slow to anger is of great under-
standing; but he that is hasty of spirit
exalteth his own folly.

7. The midpoint of the cycle is an oddly barbed shaft:

Non des mulieri potestatem animae tuae,
ne ingrediatur in virtute tua et confun-
daris. *Ecclus.* 9, 2.

Give not the power of thy soul unto a
woman, that she should set her foot upon
thy strength, and thou be confounded.

8. It would be interesting to know who the target of this sally was—a stupid person who yet, by pursing his lips, gave the impression of great wisdom!

Qui moderatur sermones suos doctus et
prudens est, et pretiosi spiritus vir erudi-
tus: stultus quoque si tacuerit sapiens rep-
utabitur et si compresserit labia sua intel-
ligens. *Prov.* 17, 27–28.

He that spareth his words hath knowl-
edge and prudence, and he that is of a
cool spirit is a man of understanding.
Even a fool, when he holdeth his peace, is
counted wise; when he shutteth his lips
he is esteemed as intelligent.

9. A glorious textual sequence reminiscent of Lassus' *Bone Jesu*, combined with a stunning passage referring directly to Lassus' luminous setting of *Iustorum animae*—no doubt a reference to life in the heavenly kingdom. And the 'tribulatio' is surely a reference to Lassus' illness—and the health problems of an old man.

Gloriamur in tribulationibus scientes
quod tribulatio patientiam operatur; pati-
entia autem probationem vero spem: spes
autem non confundit. Rom. 5, 3–5.

Let us rejoice in our tribulations, knowing
that tribulation worketh patience; and
patience, probation; and probation, hope;
and hope putteth not to shame.

10. The most lovely of these pieces, culminating in the wonderful section *longitudinem dierum*, surely expressing Lassus' thankfulness for his long life.

Timor Domini gloria et gloriatio et laetitia
et corona exultationis: timor Domini
delectabit cor et dabit laetitiam et
gaudium et longitudinem dierum.
Ecclus. 1, 11–12.

The fear of the Lord is glory and exultation
and gladness, and a crown of rejoicing.
The fear of the Lord shall delight the heart,
and shall give gladness and joy, and length
of days.

11. Doubt sets in again—has his life been pointless? After all, at the last hour all things come to an end—including *cantus et discantus*, literally to be taken as chant and polyphony.

In hora ultima peribunt omnia: tuba, tibia
et cythara, jocus, risus, saltus, cantus et
discantus. Source unknown.

In the last hour all things shall perish:
trumpet, flute and harp, sports, theatre
and dance, chant and descant.

12. Indeed, all the works of man are meaningless—all that counts are the gifts he has from God:

Laudavi igitur laetitiam, quod non esset
homini bonum sub sole nisi quod comederet
et biberet atque gauderet et hoc solum
auferret de labore suo in diebus vitae suae
quos dedit ei Deus sub sole. Eccles. 8, 15.

Then I commended mirth, because a man
hath no better thing under the sun than to
eat, to drink and to be merry; for that shall
abide with him in his labour all the days of
his life which God hath given him under
the sun.

13. So Praise ye the Lord! One is reminded of that other cyclic work, Lassus' set of Penitential Psalms which, strictly following Modes I to VII for the seven psalms, ends with a Mode VIII setting, titled 'Laudes Domini', being a setting of Psalms 149 and 150. Here is the same device, appropriately setting the shortest of all the Psalms. It provides a final admonition and affirmation.

Laudate Dominum omnes gentes, laudate
eum omnes populi; quoniam confirmata
est super nos misericordia ejus, et veritas
Domini manet in aeternum. Ps. 116.

O praise the Lord, all ye nations: praise
him, all ye people. For his merciful kind-
ness is great toward us: and the truth of the
Lord endureth for ever. ❧

REVIEWS

The Astonishing Output of Lasso

by William Mahrt

Orlando di Lasso. *The Complete Motets*, edited by Peter Bergquist, with David Crook, James Erb, and Rebecca Oettinger. 21 vols. Recent Researches in the Music of the Renaissance, Vols. 102, 103, 105, 109, 110, 111, 112, 114, 115, 117, 118, 120, 124, 128, 130, 131, 132, 133, 141, 147, 148, and 148S (index volume). Madison and Middletown, Wisconsin: A-R Editions, 1995–2007. ISSN 0486–123X

Orlando Lasso was one of the most prolific composers of the Renaissance, and his works are a treasure-trove for any practitioner of sacred music. The present new edition of his motets includes 533 works; this is in addition to the sacred works in particular genres published in the *Sämtliche Werke Neue Reihe* (SWNR) (Kassel: Bärenreiter, 1956–95): 70 Masses, 4 passions, 110 Magnificats, 14 sets of Mass propers, 21 polyphonic lessons, 18 lamentations, 16 litanies, 13 settings of the Nunc dimittis, 3 of the Benedictus Deus Israel, 24 falsobordone formulae for chanting the psalms, 33 hymns, 24 responsories, 14 psalm antiphons, and 7 penitential psalms of from 10 to 31 verses each. In addition to these motets and other sacred liturgical works, there are 195 Italian madrigals, 144 French chansons, and 92 German Lieder.

Lasso's motets range over a wide diversity of genres. There are motets celebrating a particular occasion, mainly within the Munich court. There are diverse liturgical genres—Marian antiphons, offertories for Advent and Lent (suggesting that in the Munich court the offertory was played on the organ except in the penitential seasons, when the organ was not played), hymns, sequences, etc.; there are sacred texts which do not suggest a liturgical location, particularly psalms; there are motets on classical texts and motets on moralizing texts, from the epistles or from classical authors; there are motets written as choruses for a sacred Latin drama; there are teaching pieces, works in two or three equal voices suitable for singing by choir boys; there are even drinking songs and parodies of solmization exercises. Thus, what qualifies a piece as a motet is its Latin text, not its sacred content, though almost all of them are sacred.

The repertory in this new edition of motets was basically published in the early twentieth century in the *Sämtliche Werke* (SW), edited by Franz Xaver Haberl and Adolf Sandberger (Leipzig: Breitkopf und Härtel, 1894–1927 and reissued New York: Broude Brothers, 1973). This was based upon the *Magnum Opus Musicum*, the compilation of motets made by Lasso's sons, published in 1604. But the SW was published in old clefs, a hindrance to performance by most choral ensembles, and the versions of the pieces were those of 1604; it was arranged by number of voices, and so it did not present the pieces in a way that allowed the easy study of their chronology.

The new edition is in modern clefs, generally edited from the first printed editions of the works, and presented in order of publication from early to late. Often the works in printed editions were arranged in order of mode; this ordering is kept. Thus the chronology and ordering of the works is more accessible to the scholar, and the reading of them is more accessible

William Mahrt is editor of *Sacred Music*, president of the Church Music Association of America, and associate professor of music at Stanford University. wmahrt@stanford.edu.

to performers. I must admit that I see some advantages in reading from old clefs; this is especially true for choirs who sing chant from square notation; they are already familiar with C-clefs, and the transition is not difficult. Still, the average choral singer has no great facility in these clefs, and the advantages obtained in reading in clefs are offset by the time consumed in learning the process. Modern clefs were used in the SWNR edition of the liturgical genres; now with the new edition of the motets, all of Lasso's sacred music is available in modern clefs.

The edition appears in the series *Recent Researches in the Music of the Renaissance*, published by A-R Editions. In addition to the Renaissance, this publisher produces "Recent Researches" series for the Middle Ages and Early Renaissance, Baroque, Classical, Nineteenth and Early Twentieth Centuries, as well as for American Music, and the Oral Traditions of Music. The publisher has recently acquired the entire American Institute of Musicology, the producer of the series *Corpus Mensurabilis Musicae*, which includes the collected editions of such composers as Dufay, Isaac, Gombert, Mouton, Marenzio, Clemens non Papa, and a great many others; it thus becomes the most important provider of scholarly editions of early music. A-R Editions is also distinguished by its unique copyright-sharing policy: photocopying for performance is permitted if you or your institution have purchased a copy of the edition. The volumes are expensive, so not many individuals will own the set, but a school or church choir could well afford the single copy of the edition and make photocopies with a clear conscience. Even the size facilitates this, since the pages are exactly 8½ by 11 inches.

How does one begin to explore 533 motets? The edition provides some quite useful aids. First of all, Latin texts with translation and citation of literary or liturgical sources are given for all the motets. Moreover, the ample introductions to each volume give a paragraph's description of each motet, providing an avenue into the unique features of each work. A small supplementary volume includes a very useful array of indexes. The main index is alphabetically ordered upon the incipits of the texts; other indexes show biblical texts in the order of the books of the scriptures, liturgical texts in the order of the liturgical year, identifiable authors of texts, tonal types, and voice disposition. The last is particularly practical, since it identifies not only the number of voices but also the type; thus, one can search for five-voice pieces which have two sopranos or two tenors (the most common combinations), but also find a number with two altos, and even two with two basses.

It is a small quibble to point out that despite the editor's claim that translations of texts from the Latin Vulgate are provided from the Douay-Rheims version of the scripture, thus using "a translation of the Vulgate made in Lasso's own era," they are in fact from Challoner's revision of the Douay-Rheims version from the eighteenth century. For example, for the motet, *Fili, quid fecisti nobis sic?* (Luke 2: 48–49), the edition gives the Vulgate and the Challoner-Rheims; I give the original Rheims for comparison:

Vulgate	Challoner-Rheims (1748–52)	Rheims (1582)
"Fili, quid fecisti nobis sic? Ego et pater tuus dolentes quaerebamus te." "Quid est quod me quaerebatis? An nesciebatis, quia in his quae patris mei sunt, oportet me esse?"	"Son, why hast thou done so to us? I and thy father have sought thee sorrowing." "Why is it that you were seeking me? Did you not know that I must be about my father's business?"	Sonne, why hast thou so done to us? Behold thy father and I sorowing did seeke thee. And he said to them, What is it that you sought me? Did you not know that I must be about those things, which are my fathers?

The introduction attributes this text to the Sunday within the octave of the Epiphany for the use of Freising (the liturgy practiced in Munich before the Council of Trent) but for the Feast of the Holy Family in modern chant books, acknowledged as a modern feast replacing that Sunday. It would seem from this reference that the two usages differed, but, in fact, since 1921, when the Feast of the Holy Family was placed on the calendar on the First Sunday after Epiphany, this antiphon was retained as a commemoration of that First Sunday after Epiphany; thus it is essentially the same usage. To compound the confusion, the citation beneath the translation attributes it to the octave of Pentecost. Such slight inaccuracies are surely to be overlooked, in view of the mammoth collation of data involved in the production of the edition.

There is another matter of detail that is perhaps more important. I have performed a number of these motets from this edition, and I have never found a wrong note! I cannot say the same about the SWNR edition with Lasso's Masses, Magnificats, and other liturgical compositions. Nor can I say it in general about scholarly editions of early music. For example, in the collected works of Guillaume Dufay, I generally find one wrong note per page. This may seem trivial until you have to figure out what is wrong in the course of a rehearsal.

Peter Bergquist and his fellow editors are to be warmly commended, not only for making this major part of our sacred repertory more readily available, but also for providing the fruits of scholarship in support of the edition—in the conception of the whole as well as in ample commentary, translation, and indexes. ☞

The Organ and Choir, *alternatim*

by Michael Lawrence

Heinrich Isaac, *Missa pro Maximiliano*, Ensemble Hofkapelle. Michael Proctor.
Christophorus CHR 77277. www.christophorus-records.de

In 1998, desiring to perform Renaissance sacred music as authentically as possible and to promote popular appreciation of the same in German-speaking countries, Michael Proctor founded the Ensemble Hofkapelle. While their repertoire encompasses the entire Renaissance period, their focus is on the music at the court of Maximilian I, the oeuvre of imperial court composer Heinrich Isaac, and a few others.

Isaac (c.1450–1517) composed five Masses of the Blessed Virgin Mary, two of which appear on this CD. One, written for four voices, is sung *alternatim* with the Gregorian chant. The other, which expands the four voice work to six voices, possibly at the request of Maximilian himself, is sung *alternatim* with organ improvisations in the style of imperial court organist Paul Hofhaimer (1459–1537). The use of organ versets was quite common at the imperial court.

The realization of this six-voice Mass relied upon a great deal of extraordinary scholarship. The foundation of the performance on this CD is Proctor's study of a 1969 dissertation by Dr. William Mahrt of Stanford University entitled "The *Missae ad organum* of Heinrich Isaac." In addition, the organist for this CD, the Australian David Blunden, carefully studied the only two surviving works of Hofhaimer which are readily applicable to the task of improvising the versets to this Mass. One of these works, the *Recordare*, is contained in this recording.

Michael Lawrence is an organist in Philadelphia, Pennsylvania. hocket@gmail.com.

The Ensemble Hofkapelle renders the Gregorian chant from versions that many listeners might find not only slightly unusual, but, in the opinion of this reviewer, new and refreshing. *Recordare*, which begins the CD and precedes Hofhaimer's setting of it, is sung from a version which was transcribed and realized from the Passauer Gradual by Michael Proctor himself. (Proctor's wonderful realization of the solemn *Alma Redemptoris Mater* appeared in the Winter 2006 issue of *Sacred Music*.) In the Mass for four voices as well as in the *cantus firmi* of the organ versets of the Mass for six voices, the German versions of the chant are employed, which are more florid than many others. These slight differences, rather than compromising the chant, highlight the common heritage among Catholics from diverse places of this music which was first spread and taught orally.

Blunden has rendered the organ versets masterfully. While he seems to imply in the liner notes that his work was composed ahead of time, this does not detract from its high quality. It may in fact contribute to it, since it was desired that these versets be as historically authentic as possible. Yet, while historical considerations were present, Blunden's work is full of vitality. His playing is truly the crown jewel of this CD, and with indications about the placement of the *cantus firmus* in the liner notes, it is exceptionally easy to follow.

A not insignificant contribution to the delight of the organ playing came from the choice of the instrument used. Located at the Evangelical Reformed Church in Ostfriesland, this one-manual organ with no pedal was built by one Harmannus in 1457. In 1960 this organ underwent a restoration which respected its historical nature, and, miraculously, it has never been subjected the abuse of any ill-advised alterations, perhaps by virtue of a low ceiling that was built in the church, rendering the organ difficult to access. Some listeners may have a difficult time adjusting to the modified meantone in which this organ is tuned, but in this reviewer's experience, the sound will become more enjoyable with repeated listening.

In Isaac's day, the court singers were comprised of men only, and the Ensemble Hofkapelle has been formed accordingly. This may account for this group's hauntingly rich texture which fits its repertoire so well. There are, however, occasional ensemble problems, particularly with balance and intonation. These issues may have been exacerbated by what seems like a relatively dry acoustic in the church in which this recording was made. Nevertheless, the efforts of this ensemble are laudable, and the review recommends this CD. ♪

The Eternal Lasso

by Jeffrey Tucker

Lagrime di San Pietro, Melancholia. Hofkapelle, directed by Michael Proctor, Christophorus, 2003, CHR 77255.

Lagrime di San Pietro, Harmonia Mundi, Ensemble Vocal Europeen, directed by Philippe Herreweghe, 1994, HMX 2981483.

Lasso dedicated his *Lagrime di San Pietro* to Pope Clement VIII with the following words: "I hope that you will take pleasure in listening to my music, not for itself, for the subject of which

Jeffrey Tucker is managing editor of *Sacred Music*. jatucker@mindspring.com

it speaks, Saint Peter, the foremost among the apostles of whom you are the true and lawful successor." We too must take pleasure in listening, since few of us will ever have the chance to sing, much less conduct this astonishing cycle of 21 poems written three weeks before Lasso's death. It is the sort of piece one could listen to and examine for a lifetime, for it does live up to its reputation of the culmination of the composer's life and work.

Herreweghe's performance is with mixed voices and features his ensemble's signature style: extraordinary vocal integration, smoothness of texture, and length of lines. This is the recording I've lived with and appreciated for years. It came as something of a revelation, then, to listen to the same piece as performed by Hofkapelle directed by Procter. He chooses an all-male group, with most pieces pitched lower.

What is striking here is the interpretation. Procter's, by way of comparison, has a richer and more varied quality, with far more musical drama embedded as part of the text. The shadings and tempos are more exaggerated and more expressive, almost as if the director were more determined to match the performance to the text. Of the two, I can only recommend Procter's, though owning both provides a wonderful opportunity to study and understand the interpretive flexibility of Lasso's *Lagrima*. ☞

DOCUMENTS

Toward a Revision of *Music in Catholic Worship*

by William Mahrt

[The following essay by William Mahrt is drawn from comments delivered during and following the Consultation on a Revision of *Music in Catholic Worship*, sponsored by the United States Conference of Catholic Bishops, Committee on the Liturgy, Subcommittee on Music in the Liturgy, Chicago, Illinois, October 9, 2006.]

I thank the members of the Subcommittee on Music of the USCCB Committee on Liturgy for asking our views of the document, for holding the recent consultation, and for receiving supporting statements. I attend the consultation as President of the Church Music Association of America, and I think I represent its views in general, but my recommendations are my own. I have directed a church choir, specializing in Gregorian chant and classical polyphony, for over forty years, and I am as well professor of musicology at Stanford University.

There are many aspects of *Music in Catholic Worship* that need revision. The purposes of music should be stated clearly; I would say that there are two overriding purposes: to make the liturgy more beautiful and to emphasize its sacred character.

William Mahrt is editor of *Sacred Music*, president of the Church Music Association of America, and associate professor of music at Stanford University. mahrt@stanford.edu.

To accomplish these purposes, the statements about the aesthetic judgment need re-emphasis. A principal problem today is that the quality of the music—not just the texts—is mediocre; it fulfills what then Cardinal Ratzinger called utility music, concluding that utility music is useless. Only music that is truly beautiful should have a place in the liturgy.

Music can establish unambiguously the sacred character of the action. Here the statements about style need a radical revision. All styles are not equal. The tradition of Roman documents establishes a clear hierarchy. Gregorian chant has pride of place; classical polyphony has a privileged role. It is because styles carry with them associations and even evoke a place—the style of a Broadway show tune evokes the theater; the style of cocktail music evokes the cocktail bar, yet we hear these styles in church. The priority of sacred styles needs re-emphasis.

The analysis of the purposes of the parts of the Mass needs reformulation. The distinction between proper and ordinary is a very useful one—probers accompany other actions, ordinary are the liturgical actions themselves. Thus the description of the introit as establishing a tone of celebration may not be the most accurate—the introit accompanies the procession, emphasizing the focal point of the altar as a point of arrival, and observing its sacredness by incensing it. It is then particularly the Gloria which establishes the tone of celebration.

The theology of music in the document is only anthropocentric; but it should also be theocentric. The document speaks only of the action of the congregation; but this has no meaning unless it is in the service of the action of Christ in the Mass. To say that music has the purpose of the glorification of God (theocentric) does not contradict that it cultivates the faith of the people (anthropocentric); these two purposes reinforce each other.

If music is to be central to the liturgy, a strong statement needs to be made that the singing of the celebrant of the Mass is crucial; otherwise the music seems secondary to the structure of the liturgy. In this context, the attention of the subcommittee should ultimately turn to the melodies for the celebrant, particularly the Lord's Prayer, but also the dialogues—these are sorely in need of revision.

II

What makes music and liturgy sacred? Some of the meanings of music come about by association. Music does not have connotations, rather its meanings accrue by association. Take two examples: We have had classes in the dancing of Baroque dances, for example, the minuet, which gets its name from the tiny steps used in dancing it: one dances in a small pattern and does not get anywhere. We had a classical guitarist engaged to play during one of the Masses, and at the communion time, he played a Bach minuet. I thought to myself, how am I ever going to get to communion with these tiny steps? I once heard a Beethoven piano sonata played during Mass. I was astonished to realize just how vividly it recalled a place, and the place was the home. The music is domestic—house music. I would not have anticipated how incongruous it seemed to hear it in church.

Others of the meanings of music derive from intrinsic qualities of the music. Cocktail music has a quality of relaxed familiarity that reinforces the inhibition-releasing qualities of the cocktail itself and encourages social interaction. This is probably not very suitable for a sacred action. In fact, the very notion of "sacred," being set apart for special usage, suggests that music that is free from such associations is better suited to sacred purposes. The inherent qualities of Gregorian chant are particularly in its rhythm. The more strongly metric the music is, the more closely it is tied to the passage of time. The non-metric qualities of Gregorian chant leave it free from being tied down to the temporal and allow it to evoke the eternal. This evocation of the eternal accounts for the fact that Gregorian chant is rarely used for anything else; it is not even very successfully employed in concerts, despite its high artistic status. Rather, whenever it is heard, its character is unmistakable—it is sacred music, set aside for a most high purpose.

III

How should we approach the question of heritage? Pius X in his *Tra le sollicitudini*, the *motu proprio* in which he authorized the revival of Gregorian chant, defined three characteristics of sacred music: it is holy, beautiful, and universal. But his term for beautiful is more precise: *bontà delle forme*, *bonitas formarum*, literally, goodness of forms (in the plural). What I think this means is that each of the forms of Gregorian music suits its particular liturgical function, an introit works best as an introit, projecting a sense of purposeful motion to accompany the action; a gradual works best as a gradual, creating a sense of recollection and receptivity in the listeners as a complement to the lessons, and so forth. This is how these pieces are intimately linked, not only with their texts, but also with the rite itself. This is how Gregorian chant constitutes in a special way the beauty of the liturgy, its *splendor formae*. Pius X proposed that Gregorian chant should be the model against which other sacred music is to be judged, precisely for this reason.

Gregorian chant should then be taken as the paradigm of sacred music. This can be done in many different ways: the paradigm can be exemplified in the singing of a Latin High Mass, in which all its parts are sung in the proper Gregorian chants. It can be translated into English, and some of the parts of the Mass sung in that way. It can serve as a model for other compositions, taking into account the stylistic differences that serve the different liturgical functions.

IV

I propose several areas where clear statements could improve *Music in Catholic Worship* (MCW).

1. *Reconciliation with Vatican documents.* Perhaps the most important issue is the relation of MCW to *Sacrosanctum Concilium* (SSC) and the Second Instruction for its implementation, *Musicae Sacram* (MS). These documents reflect the fact that in general the regulation of the liturgy belongs to the Apostolic See. While I am not a canonist, it would seem to me that for this reason they bear the highest authority, and where MCW is in conflict with them, there should be a resolution of that conflict. While it is true that MS was issued before the promulgation of the *Missale Romanum* of 1969, very little of it was made obsolete by the new Missal, because it deals mainly with general principles that apply to either rite. Some of the points of conflict in MCW are the place of Gregorian chant, polyphony, and the organ; the overall purposes of music; and the role of the proper and ordinary of the Mass.

2. *The place of Gregorian chant, polyphony, and the organ.* I take Bob Hurd's point that there is a place for diversity, and that polarization should be avoided; still, I would suggest a third way of viewing the choices he proposes: within a rather wide range of traditions, styles, and instruments, the document should present some priorities. Gregorian chant should have "pride of place," and classical polyphony should receive special cultivation; this does not rule out the use of chorale melodies or popular religious songs, but it does present a priority. It seems to me that this priority could be stated without prejudice to the other genres. In fact, in the consultation none of us proposed that chant and polyphony should be the exclusive music of the liturgy, though it was reported in the *Tablet* that we did. I regret it if our enthusiasm for chant and polyphony may have given a false impression, but I doubt that any of us thinks that hymns, for instance, should be eliminated. Likewise, among the instruments, the pipe organ is clearly stated as the sacred instrument of preference. This could be emphasized, leaving the judgment about the suitability of other instruments open.

3. *The theology of music.* The description of the purposes of music in MCW focuses almost entirely upon the subjective aspect of the congregation and not at all on the intrinsic significance of the rites or their overall meaning theologically, particularly the action of Christ in the liturgy. These are not mutually contradictory: the traditional purposes—the glory of God and the sanctification of the faithful—are not in conflict with the expression of faith on the part of the congregation, but their restatement in this document would remedy an almost completely anthropocentric view with a complementary theocentric one. Further, the traditional descriptions of the functions of music—it adds delight to prayer, fosters unity of minds, and confers greater solemnity upon the rites—could only enrich the view of the document on the place of music.

4. *The sacredness of music.* There is a further qualification about diversity. “Not all forms of music can be considered suitable for liturgical celebrations” (Pope John Paul II, *Chirograph for the Centenary of the Motu Proprio*, 2003, Par. 4). Within the diversity of available musical styles, judgments should be made about which styles are suitable for incorporation into the sacred liturgy. In order for them to be truly sacred, there must be something which distinguishes them from the merely secular. There are some musical styles that are intrinsically sacred, set apart for liturgical use, free from secular associations; others which have secular associations, but which can be distinguished by sacred hallmarks; still, others may be too strongly associated with secular styles for them not to insert into the liturgy elements that are too strongly secular. I am speaking particularly of entertainment music, cocktail music, theater music, or even classical secular genres, such as Baroque dance music, or operatic styles. Thus, not all styles are suitable for incorporation in the liturgy.

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liturgy.*

5. *The beauty and sacredness of the liturgy.* Over and above the aforementioned purposes of music, I think that there are even more general purposes, and if they were taken seriously, they could transform the music of our liturgies. They are obvious to some, but somehow forgotten by others: music should make the liturgy more beautiful, and music should emphasize the sacredness of the liturgy. If music were really selected to fulfill these purposes, our liturgies would amply fulfill all the other purposes mentioned above.

6. *The quality of the music.* The statement about making the aesthetic judgment in MCW is crucial. Its priority should not be compromised in the revision. In fact, it should be emphasized: too much music published today is simply mediocre. It fulfills what then Cardinal Ratzinger called “utility music,” concluding ironically that utility music is useless. Sadly, I hear the complaint regularly, “The music in our churches is so awful.” The criterion should be whether the music is truly beautiful, nothing less. The subcommittee is proposing a directory, general principles for the selection of music in the liturgy, setting criteria for texts which are sound theologically. They should be applauded for this. Still, they should not forget the next, much more difficult task, setting criteria for music that is truly beautiful, truly sacred.

7. *The ordinary and the proper.* MCW seems to downplay the distinction between ordinary and proper and to deemphasize the ordinary, often dismissing it as “secondary.” But there are important distinctions between the ordinary and the proper. The proper parts of the Mass accompany other actions, mainly processions; even in the case of the gradual and alleluia, their function is to complement and respond to the lessons. On the other hand, the ordinary parts are in and of themselves liturgical actions; this is the ground for attributing them normally to the singing of the whole congregation. There is a practical reason for this as well: as unchangeable texts, they can be learned through repetition until the congregation is secure in singing them. This cannot be said of the propers which change each week, and should change each week, since they are a source of the sense that each day is unique.

8. *The ordering of the sung parts.* MCW denies the significance of the distinction between sung and recited Masses, asserting that “almost unlimited combinations of sung and recited parts may be chosen.” (Par. 51) This is in direct contradiction with MS, which retains the distinction between the low and the high Mass, and yet proposes various degrees of incorporation of singing into the Mass. The first degree is the melodies of the celebrant plus the Sanctus; the second degree is the rest of the ordinary; the third degree is the chants of the proper. I suggest that these are very practical stages and should be incorporated into the revision of MCW, at least as an ideal; this does not mean that other schemes should be prohibited, but that this ought to be the recommended one.

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judgment.*

9. *The singing of the celebrant.* A key feature of the scheme of incorporation of singing in MS is the priority of the singing of the celebrant. The revision of MCW should exhort, as strongly as possible, celebrants to learn to sing their parts in the Mass; seminaries should instruct their students in the singing of the priest’s parts. The reason is that when the celebrant sings his part, the rite itself is clearly sung, and this unifies it; the other musical parts then play a natural role in the scheme of music. Without the singing of the celebrant, the other music seems to be less central to the celebration and the congregation’s role is denigrated. When the priest sings his part, he validates the singing of congregation and choir at the same time.

V

This concludes my general comments on the proposed revision. What follows are comments on some specific paragraphs of the document; these are secondary to the foregoing general comments, but still, I think, of interest.

11. Thematic unity: traditionally this has always been true of the feast days and the special seasons of the year. Yet ordinary time (traditionally the Sundays after Epiphany and Pentecost) did not show the same thematic unity, but rather each of these celebrations embraces a multiplicity of themes, so that what characterized the Masses in ordinary time was a comprehensiveness. This is still true of the propers of the current *Graduale Romanum*.

15. While it is important to suit the music to the needs of the congregation, an important need on the part of most congregations is to be educated in sacred music, to have their taste formed for the higher sorts of music truly suited to the liturgical action. This ultimately will enhance their participation. The process is a slow one and progress is only evident on a scale of years.

16. If the psalms create rather than solve problems where faith is weak, this should not be the case if they are regularly employed in the liturgy; preaching should address such problems as well.

17. “All must be willing to share likes and dislikes with others whose ideas and experiences may be quite unlike their own.” This points to the need gradually to establish a repertory of sacred music that is above the differences of likes and dislikes and which fulfills the quality of universality spoken of by St. Pius X in the *Motu proprio*. The liturgy needs to rise above such limitations, not impose them.

21. The celebrant has to conduct the liturgy as a sacred action. While a “human naturalness” is a necessary quality, the bearing of the celebrant should transcend that by projecting the sense that it is a sacred action.

28. Styles themselves need to be the subject of liturgical and pastoral judgment: not all styles are suitable to incorporation in the liturgy.

30. MS prescribes priorities concerning what parts are to be sung, based upon the nature of the liturgy.

31. I would suggest eliminating suggestions that parts of the ordinary are secondary; the Kyrie and the Gloria are fundamental acts of worship; to sing them in ample settings cannot detract from the Liturgy of the Word.

35. Cantors should not dominate the congregational singing, either by using overly operatic voices or by singing through a highly-amplified microphone. When leading the congregation, the cantor should step back from the microphone somewhat to avoid dominating the sound.

37. The organ should not be used as background music: "soft background to a spoken psalm" is a very bad idea.

39. People's expression of their faith should not be the only criterion for the pastoral judgment.

41. Sensitivity toward the needs of the congregation should include their need to be formed in singing and hearing excellent and suitable liturgical music.

42. The analysis of structure is defective. The notion that a festive entrance rite with elaborate music distracts from the Liturgy of the Word is mistaken—it enhances it. Only if the Liturgy of the Word is conducted without sufficient solemnity will its importance be deemphasized. The statement that the introductory and concluding rites are secondary should be deleted.

44. There is a deficient analysis of the structure behind the statement that the entrance song is primary, but the Kyrie and Gloria are secondary.

49. Concerning the recessional song, one should reflect carefully on why the whole tradition of liturgy prescribes no such piece. If anything is secondary it is the priest greeting the people at the door, not a culmination of the whole concluding rite.

50. Include a positive statement about employing the treasury of sacred music as in SSC.

51. That "the musical settings of the past are usually not helpful models for composing truly liturgical pieces today" is in direct contradiction with SSC and particularly with the notion from St. Pius X that Gregorian chant is the norm against which other liturgical music should be judged. This statement should be omitted.

45. I would delete "all else is secondary." Many other things are important, the worship of God, for instance. It is an oversimplification to say that the chants between the lessons comprise the people's acceptance of the readings; in addition to that significance, there is a very ancient tradition that views the psalm as another lesson, and another that views the gradual and Alleluia as meditation chants.

47. Calling the Sanctus an acclamation is an oversimplification—it is much more than that. St. Augustine designated it as a hymn, and it certainly has other aspects than the "statement of faith of the local assembly."

54. The isolated singing of "five acclamations" is in contradiction with MS, whose conception of the centrality of the priest's parts to the singing represents a better functional use of music. The sung preface is important to the Sanctus; the sung Lord's Prayer is important to the doxology which follows it. It is not that these five pieces should not be sung without any other singing, but this is far from an ideal, liturgical use of music.

55. This overlooks the Tract, which replaces the Alleluia in Lent as an extended psalm text. It also overlooks the fact that the Alleluia when sung in Gregorian chant is a meditation chant. Perhaps it is better to have the people remain sitting until the repeat of the Alleluia when it is sung in Gregorian chant.

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57. There is surely more to the memorial acclamation than the expression of the people's faith—praise of the Lord just made present, for example.

61. The description of the entrance song is incomplete, first of all to accompany the procession and to emphasize the importance of the altar and sanctuary as the location of the sacred action (also emphasized through incensation); its mood is more one of anticipation than of celebration—that comes with the Gloria.

62. Adoration is not in conflict with communion, unless the union is only among the people, rather than with Christ.

63. Curiously, there is no purpose attributed to the responsorial psalm. I have sometimes heard it said that its purpose "is to give the people something to do," clearly not quite a sufficient purpose. I believe that the purpose and function of this part requires fundamental examination, and will devote a session to this subject at the next Summer Colloquium of the Church Music Association of America. A serious problem is that the brief antiphons for the people are often so

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very trivial musically. Reflection upon the gradual and Alleluia from the *Graduale Romanum* suggests another purpose: recollection, even meditation, as a complement to hearing the lesson. I believe that this purpose is fundamentally much more pastoral than giving them a trivial antiphon to repeat.

64. The ordinary are fundamentally sung texts, with the possible exception of the Credo. MS prescribes them as the second degree of the incorporation of music.

65. The Kyrie is not a prayer of praise, but clearly a litany asking for mercy. The statement that anything but a simple setting gives undue importance to the introductory rites should be eliminated: the dismissal of the Kyrie and Gloria as merely parts of the introductory rites is based upon a faulty analysis of the structure of the Liturgy of the Word.

66. This statement should be revised in the light of the new translation of this text.

67. It would be sufficient to call the Agnus Dei a litany, not a litany-song.

69. MS does not make the Credo an exception to the singing of the ordinary. A well-sung Creed is surely a good expression of faith.

70. The *Graduale Romanum* includes specified texts for the offertory.

71. The function of the offertory is much more than accompanying the procession; it accompanies making the offerings, and it has an additional musical function of allowing a period of reflection before the important action of the preface, Sanctus, Eucharistic Prayer, etc. This reflective character is represented in the Gregorian offertories by the fact that they are, like the gradu- als, responsories, not antiphons.

77. The need for well-qualified music directors requires adequate salaries.

My prayers and best wishes are with you in your deliberations, and I thank you once again for the privilege of contributing to the discussion. ☩

LAST WORD

Orlando Lasso, Patronage, and Culture

by Kurt Poterack

We should not, of course, ignore the uniqueness of the composer Orlando Lasso. For instance he was different from Palestrina—just to give one example—in that he did not shun writing secular music. In fact Lasso wrote quite a lot of it. (Palestrina, on the other hand, wrote some madrigals but publicly regretted this later.) However, one important thing that Lasso shared with Palestrina and—very importantly—with many other Renaissance composers, was the favor of important patrons. In the case of Lasso, they were such men as Ferrante Gonzaga (of the powerful ducal family of Mantua), Antonio Altovitti (Archbishop of Florence) and, of course, Duke Albrecht V of Bavaria.

This was the way most composers were able to make a living—through the patronage of the church or the aristocracy. Bishops and dukes tended to be well-educated men and demanded the best in the arts, which they were able to appreciate. Sometimes they themselves were composers. (Think of the composer and chief “codifier” of the thirteenth-century *Ars Nova*, Philippe de Vitry, a priest who became the Bishop of Meaux, or remember King Henry VIII of England—a composer of both sacred and secular music.)

Part of this demand for the best meant importing composers and singers from all over Europe. In an age which lacked modern methods of travel, Lasso was far better traveled than most twentieth-century Americans, having worked in Belgium, Sicily, Rome, Naples, Milan, Bavaria; and having done business in Venice and Antwerp. All this travel allowed him to have contact with some of the brightest and best in the world of music. He met Tylman Susato in Antwerp, Andrea Gabrieli in Frankfurt am Main (*Giovanni* Gabrieli possibly was a pupil of Lasso in Munich years later); he may have met Giovanni Animuccia (ultimately *maestro di cappella* to St. Phillip Neri) whom he replaced as director at St. John Lateran, and he most certainly knew his own replacement, Giovanni Pierluigi da Palestrina in Rome.

Of course this was in a time when the “movers and shakers” of society were the clergy and the aristocracy, men who had a good liberal education—which included music. Things are different today. The most influential men in the world today tend to be businessmen, and many bishops now are not known for their erudition, but rather for their managerial skills—and if one is fortunate, their piety.

The modern world is very much dominated by science, technology and the businessmen who know how to market these things to a poorly educated general public. For example, I was given a gift of satellite radio recently: a marvelous invention which, at modest cost, harnesses some of the most complex technological developments of mankind in order to present to the listener—in a crisp, clear flawless reproduction—a series of “musical potato chips.” Out of the 200+ channels in the playlist I was given, only three of them are devoted to classical music, yet I counted thirteen channels of rock music (and this is excluding a whole series of other channels under the headings “Decades,” “Pop and Hits,” and “Lifestyle” which are but variations on the same theme.) The rest of the selections were other forms of popular music (e.g., “Hip-Hop Urban,” which has seven channels), news, comedy, and talk radio.

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

So what is my point? My point is to ask the question, "Who are the patrons of the arts these days?" Firstly, the academy, where many composers of art music have tended to be employed in the twentieth-century. Secondly, business. But thirdly? The church? No, the church doesn't even rate a distant third. She is hardly on the radar these days. (The government may be the third patron of the arts, especially in Europe.)

The academy certainly has the talent, but seems to have little interest in serving the church. Business definitely has the money—in spades—but seems to have little taste. Furthermore, business seems to be mainly preoccupied with manipulating its services for the *sole end* of making as much money as possible. This is not to deny the existence of such a thing as *noblesse oblige* or a sense of altruism in this or that businessman. After all, the Metropolitan Opera does not support itself exclusively on ticket sales. However, the modern economic system seems positively geared to doing *whatever* it takes—no matter how crude, vulgar, or tasteless—to make as much money as possible out of a very poorly educated populace. Sadly it is the very liberal *public* broadcasting system that seems to be the only major national institution in America devoted to promoting classical music on a regular basis.

This is where the church needs to step in. I am not saying it will be easy. I am not exactly sure what needs to be done, but for the sake of her own music and for the sake of culture in general, Holy Mother Church needs once more to take on her old role of patroness of the arts. But how to start this difficult process? Might I suggest that this begin with the church dusting off her own beautiful raiments (i.e. ritual customs and liturgical music) meant for her most holy possession of all—the Holy Sacrifice of the Mass? And might this be given an enormous psychological boost by the much-anticipated *motu proprio* on the Traditional liturgy? This would be a very strong statement by the church to her own members that she is *not* ashamed—in fact she is *proud*—of her own past cultural achievements. As they say, "charity begins at home," similarly I suppose one could also say that "an appreciation for culture begins with an appreciation for one's own cult." ☞

NEWS

Sacred Music Major at Franciscan University

Franciscan University of Steubenville is pleased to announce the creation of a Bachelor of Arts in Sacred Music to begin in the fall of 2007. The degree may be pursued in either the program in voice or the program in organ. Pianists may audition for the program in organ on the piano. Courses will include private instruction on the major instrument, music theory, music history, conducting and a year-long course in Gregorian Chant. In addition, students will participate in the Schola Cantorum Franciscana, which concentrates on polyphony and chant and sings for occasional services on and off campus. Interested students may apply for admission to the university at: Franciscan University of Steubenville, Admissions, 1235 University Blvd., Steubenville, OH 43953. Students interested in auditioning may contact Prof. Paul Weber at the above address or by telephone at 740-284-5884.—Paul Weber

Music Positions

MusicaSacra.com has begun posting job openings for Catholic Church musicians. See <http://www.musicasacra.com/category/job-posting/>.

Colloquium Update

Registrations are pouring in for the CMAA's 17th Annual Sacred Music Colloquium, scheduled to take place at The Catholic University of America on June 19–24. With expert instruction and camaraderie with like-minded church musicians, the colloquium is quickly gaining the reputation as the long-awaited stepping stone toward sacred music in the United States and beyond. Expanded educational programs this year include daily priest training in the sung Mass, sung liturgies in the beautiful crypt church of the Basilica of the National Shrine of the Immaculate Conception, an organ master class, and a specialized men's and women's advanced schola, each directed by experts in the art of chant. Participants can opt to commit to the full program, including all sessions, materials and room and board at CUA, or a special daytime package, including all materials, sessions, and lunch. The registration deadline is May 15, 2007. If you would like Colloquium brochures to hand out to your choir, or to make available in the public areas of your parish, please drop us an email (contact@musicasacra.com) and tell us how many you need. We are very happy to send them along. For more information visit www.musicasacra.com.—Arlene Oost-Zinner

Wanted: Benefactors of Sacred Music

In anticipation of the Sacred Music Colloquium this summer, our offices have received many inquiries about scholarships. There are students of music who would like to attend but cannot afford it. Directors of music in parishes want to attend but their parish cannot afford to send them. There are many such cases. Ideally, the CMAA would make it possible for any qualified person to attend and receive training in chant and experience the best of sacred music. But currently we simply do not have the funds to make it possible. We hope to build up a scholarship fund over time; indeed, this is essential. A tax-deductible contribution of \$560 makes it possible for one student to gain the full experience of the colloquium: all materials, instruction, meals, and housing. This is a gift that can change someone's life—and change the shape of liturgy in the English-speaking world.—Jeffrey Tucker

The Year of Croce

A Quatercentenary Edition of the complete sacred music of Giovanni Croce (died 1609) is to be launched by Michael Procter (Karlsruhe) and Martin Morell (New York) who will also contribute a new biography of the composer. Procter says that, after Andrea Gabrieli, Croce is the most significant Venetian composer yet lacking a complete edition. The edition is planned in 14 volumes, and is to be completed by the 400th anniversary of the composer's death. Discussions with a major publisher are at an advanced stage, but many individual pieces are already available from Edition Michael Procter.

Saint Gregory Workshop

The Saint Gregory Institute for Music and Liturgy at the Church of St. John the Evangelist in Stamford, Conn., encourages and facilitates collaborative and interdisciplinary studies from church musicians and liturgiologists on a variety of topics relating to the Mass of the Latin Rite. Its mission is to help local Catholics rediscover a sense of the sacred through liturgies, devotions and sacred music, as well as instruction in the great cultural heritage of the church. On June 1st & 2nd, the institute will hold a workshop on Gregorian chant and classical polyphony, based on the very successful model of the St. Cecilia Schola Cantorum in Auburn, Ala. For information, please contact Scott Turkington at sturkington@optonline.net.—Scott Turkington 

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.